



Report
Institutional quality enhancement review

Janáček Academy of Music and Performing Arts
(JAMU)

(Brno, Czech Republic)

Site-visit: 01 – 04 March 2020

Contents

Introduction.....	3
1. Institutional mission, vision and context.....	6
2. Educational processes.....	8
2.1 The programmes and their methods of delivery.....	8
2.2 International perspectives.....	13
3. Student profiles.....	17
3.1 Admission/Entrance qualifications.....	17
3.2 Student progression, achievement and employability.....	19
4. Teaching staff.....	21
4.1 Staff qualifications and professional activity.....	21
4.2 Size and composition of the teaching staff body.....	24
5. Facilities, resources and support.....	25
5.1 Facilities.....	25
5.2 Financial resources.....	27
5.3 Support staff.....	29
6. Communication, organisation and decision-making.....	31
6.1 Internal communication process.....	31
6.2 Organisational structure and decision-making processes.....	33
7. Internal Quality Culture.....	35
8. Public interaction.....	38
8.1 Cultural, artistic and educational contexts.....	38
8.2 Interaction with the artistic professions.....	40
8.3 Information provided to the public.....	42
Summary of the compliance with the standards.....	43
Conclusion.....	46
Annex 1. Site-visit Schedule.....	48
Annex 2. List of documents provided to the review team.....	51
Annex 3. Definition of compliance levels.....	53

Introduction

The Janáček Academy of Music and Performing Arts in Brno (JAMU) was established in 1947. It is a public higher education institution and one of the two arts universities providing education in musical and theatre Arts in the Czech Republic, the other one being the Academy of Performing Arts in Prague (AMU). JAMU has two faculties – the Theatre Faculty and the Faculty of Music – with over 700 students in total. The Faculty of Music offers education on bachelor, master and doctoral level. The Faculty of Music also engages in research and dissemination and organises many artistic events, such as the Leoš Janáček International Competition.

JAMU has commissioned MusiQuE to conduct an institutional review at the level of its Faculty of Music and its Theatre Faculty, with the aim of assessing the educational and artistic activities as well as the quality systems in place at the level of each faculty. MusiQuE will coordinate both review processes in parallel. To this purpose, MusiQuE and EQ-Arts signed a cooperation agreement to subcontract the review of the Theatre Faculty to EQ-Arts. MusiQuE remains, however, responsible for the overall coordination of the review process. Two review teams were appointed, one for each faculty, each team writing a separate report. The evidence collected by the review teams during their joint site visit, together with the self-evaluation reports and related documentation provided by each of the two faculties, constitute the overall primary data where each panel situated their analysis leading to the outputs of this procedure – the two quality enhancement review reports. Both reports capture the state of the art at faculty level and convey enhancement-led recommendations tailored to the specific context in which each faculty operates. However, as the review teams worked closely together throughout the whole review process, they identified a set of recommendations pertaining to the institutional level which are conveyed in the concluding section of each report. The two teams jointly encourage JAMU to consider these recommendations as means to further develop its mechanisms and procedures that would enable stronger support for its constituencies in their individual processes of continuous enhancement.

The following report concerns the Faculty of Music.

The review followed a three-stage process:

1. The Faculty of Music wrote a self-evaluation report (SER) based on, and structured according to the [*MusiQuE Standards for Institutional Review*](#).
2. An international Review Team studied the self-evaluation report and its annexes, and conducted a site visit at the Faculty of Music between 1-4 March 2020. This comprised of meetings with the Senior Management of JAMU and the Faculty of Music, members of the Academic Senates of JAMU and the Faculty of Music, teachers, students, alumni, representatives of the profession, and senior administrative staff. Furthermore, the Review Team was given a demonstration of the website and the Information System (IS). The Review Team also went on a guided tour of the buildings including the library and the

publishing house, and attended classes and rehearsals. The Review Team used the *MusiQuE Standards for Institutional Review* noted above as the basis of its investigations.

3. The Review Team produced the report that follows, structured along the *MusiQuE Standards for Institutional Review*.

The Review Team consisted of:

- Jacques Moreau (Chair) - Director of Cefedem Auvergne Rhône-Alpes, Lyon, France
- Rolf Bäcker (Review team member) - Head of Studies, ESMUC, Barcelona, Spain
- Iñaki Sandoval (Review team member) - Director, University of Tartu Viljandi Culture Academy, Estonia
- Miranda Harmer (Review team member) - Masters student, Cello Performance and Composition Master Programme at Leeds College of Music, UK
- Ingrid Maria Hanken (Review team member and Secretary) - Professor Emeritus, Norwegian Academy of Music, Norway

The Review Team would like to thank the representatives of JAMU and the Faculty of Music, especially the liaison person and the self-evaluation team, for the production and timely delivery of the self-evaluation report and all supporting documents, for the organisation of the site-visit and for the hospitality they demonstrated. The Review Team was able to meet various stakeholders and the atmosphere of all meetings was open and collegial.

Key Data on the Faculty of Music

Name of the institution	Faculty of Music, Janáček Academy of Music and Performing Arts Brno
Legal status	Faculty of a public higher education institution
Date of creation	12 September 1947
Website address	hf.jamu.cz
Departments	<p>Department of Composition, Conducting and Opera Direction</p> <p>Department of Foreign Languages</p> <p>Department of Organ and Historical Performance</p> <p>Department of Piano Performance</p> <p>Department of Music and Human Sciences</p> <p>Department of Music Production</p> <p>Department of Jazz Performance</p> <p>Department of Percussion Instruments</p> <p>Department of String Instruments</p>

	Department of Voice Department of Wind Instruments
Programmes offered	Musical Arts, with a number of specialisations
Number of students	355
Number of teachers	121

1. Institutional mission, vision and context

Standard 1: the institutional mission and vision are clearly stated.

JAMU is in the process of developing a new 10-year strategic plan. One of the purposes of the MusiQuE review is to give input into that process (Meeting with JAMU Senior Management). The aims and goals in the SER are based on the current strategic plan (Annex: 14).

JAMU is responsible for the development of the tradition of art university education in the Czech Republic and is a bearer of ethical and aesthetic values (SER p. 7). The main mission of the Faculty of Music is to provide music education through its accredited study programme 'Musical Arts'. It contributes to the standard of arts education both nationally and internationally and participates in research and development processes. Together with other art institutions in the country, it strives to achieve recognition of arts activities as equal to scientific and research activities (SER p. 7). The Faculty of Music develops the artistic talents of its students as well as contributes to the dissemination of knowledge and values in society (SER p. 7).

This mission corresponds to the three key areas in the existing strategy: Long term plan (I) Education, (II) Creative Activities and (III) Direct Social and Expert Activities of JAMU: "Third Role" (Annex: 14). Within each of these areas, several objectives are expressed in the strategy, in alignment with the mission. The responsiveness to future challenges is not explicitly addressed in the SER, but there are several indications in the strategy: "...the basic prerequisite for free artistic creation and free development of the students' talent", "... free types of creative expression in the spirit of free artistic creation across art types and genres", and "the objective of education at JAMU is to train students to be able to seek opportunities in the labour market on various creative positions after graduation and enter into many kinds of employment and copyright relationships as currently enabled and required by the diverse scope of activities in the area of artistic creation" (Annex: 14).

Internationalisation is one of the areas emphasised in the strategy. The need to focus on internationalisation was also strongly underlined by most of the groups met by the Review Team (see also standard 2.2), and many steps are taken in this respect.

JAMU is governed by the Higher Education Act and must also comply with the regulations stated by the National Accreditation Bureau for Higher Education. Regular internal audits are carried out to ensure compliance with the regulations (SER p. 7-8). There are strict legal regulations which ensure quality control, and it is obvious to the Review Team that changes need time to be implemented due to these regulations. According to the regulations, the next Strategic Plan must cover a 10-year period, and the goals and activities within the yearly plans during this period must be based on the Strategic Plan. This means that the Strategic Plan must be broad and ambitious to ensure that it encompasses all possible needs for development (Meeting with representatives of the JAMU Senate and the Academic Senate of the Faculty of Music).

Equal opportunities are explicitly addressed in the key strategic objectives: “In the educational offer, reflect the needs, interests and possibilities of all talented students regardless of their social and economic backgrounds, age and nationality and, where the nature of the study fields permits it, also special needs caused by disabilities.” (SER p. 9; Annex: 14).

Results of research, creative and artistic activities performed by teachers and students at the Faculty of Music are entered into two databases of the Ministry of Education, Youth and Sports: The Information Registry of R&D Results (RIV), and the Registry of Artistic Results (RUV). The results are continually analysed and provide an opportunity to monitor and assess the professional success of teachers and students. The results are used in deciding the motivational part of the teachers’ salaries and budget allocations to the teachers’ work places (SER p. 9). The management also keeps record of, and monitors on long-term basis, the statistics on important indicators concerning study programmes such as: the number of applicants, number of graduates, number of unsuccessful students, and number of mobility students in and out (SER p. 9). An important tool for quality management is also the selection procedures for teaching positions. The workload of teachers is monitored as well as their visions for further career development and further development of their work place. The assessment of teachers’ activities involves assessment of the whole workplace, which in turn becomes the basis for assessment of the Faculty of Music (SER p. 9).

The mission is rooted in the tradition of arts institutions, and is in itself not addressing future changes specifically. The long-term strategy, however, reveals a readiness to embrace future needs in the music profession and society at large. The goals of the programmes reflect the mission.

There are three key areas in the strategy; education, creative activities, and “the third role”. This is in line with international trends within higher music education. Internationalisation has a high priority.

There are strict legal regulations surrounding the institution, which on the one hand ensures quality control, but on the other hand slows down development processes. Equal opportunities are embedded in the strategy.

Some statistical data is regularly collected and this data, along with results from internal quality assurance processes, are used to assess the Faculty in terms of its mission. Data on alumni is not routinely collected, but could provide important information regarding the ability of the Faculty of Music to fulfil its mission.

The Review Team concludes that the Faculty of Music fully complies with MusiQuE Standard 1.

2. Educational processes

2.1 The programmes and their methods of delivery

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

When new fields of specialisation, or major changes to existing accredited specialisations are warranted, the responsible Head of Department prepares an explanatory memorandum. This is then discussed with departmental teachers and faculty management, in particular with the Vice-Dean for Study Affairs. If the plan is found interesting and in accordance with the visions and mission of the Faculty, the relevant department formulates a specialisation or study programme for assessment by the Artistic Board and further discussion in the Academic Senate of the Faculty of Music and the Academic Senate of JAMU (SER p. 10). The JAMU Rector then sends an application for accreditation of the finalised version to the National Accreditation Bureau of the Czech Republic (NAB). Based on the assessment of a group of experts, the NAB will grant accreditation. Only once the accreditation is granted can the Faculty announce the admission procedure. Students are involved throughout the process (SER p. 10; Annex A13). Teachers met by the Review Team gave examples of how new specialisations were introduced within the Department of Jazz Performance, one of which was created as a response to needs expressed by alumni. As all programmes must be accredited externally, there is an elaborate process for the approval of new programmes and curricula when there is a need for change. The solution to this is to offer new subjects first as elective modules and then include them in the next accreditation (Meeting with members of the JAMU Academic Senate and the Academic Senate of the Faculty of Music).

The programmes are mainly in alignment with institutional goals. However, one of the goals in the Strategic Plan concerns preparing students for a diverse labour market and portfolio careers: "The objective of JAMU is to train students to be able to seek opportunities in the labour market on various creative positions after graduation and enter into many kinds of employment and copyright relationships as currently enabled and required by the diverse scope of activities in the area of artistic creation" (Annex: 14). Currently, entrepreneurial and self-management skills are not included in the curriculum (Meeting with senior administrative staff), and there is an expressed need to better prepare students for a diverse labour market (Meetings with students, alumni and representatives of the music professional field, members of the JAMU Academic Senate and Academic Senate of the Faculty of Music, and the management of the Faculty of Music). Alumni and representatives of the music professional field met by the Review Team mentioned in particular the need for workshop skills, educational skills, management skills, communication skills and to be better prepared for practical life in general. It was also mentioned that students studying orchestral instruments need an in-depth specialisation in orchestral playing.

All curricula are described in accordance with the rules of the Bologna declaration. A national qualification framework has been prepared for the arts programmes, which complies with the Dublin descriptors. When preparing a more detailed description of the qualifications for all levels of JAMU graduate profiles, the supporting documents of the Polifonia project and the AEC Learning Outcomes 2017 have been used. The description of

qualifications therefore complies with the descriptors that have been defined for the European Education Area (SER p. 10; Annex A16; Demonstration of the web page and IS). Representatives of JAMU's Faculty of Music have participated in different European and national projects concerning qualifications frameworks (SER p. 11). The aims of the study programmes and specialisations are linked with educational objectives (SER p. 11; Demonstration of the web page and IS). This has also helped define the requirements for applicants more clearly. The specifications and characteristics for the graduation performances and the requirements for the State final exams are currently being finalised (SER p. 11; Annex A03).

As a result of the implementation of the principles of the Bologna declaration, the graduate profiles have become more diversified, and the levels of study programmes (bachelor, master and doctorate levels) have been more differentiated in order to comply with EHEA standards (SER p. 11). There is now a clear progression between the levels, with increasing scope for creating an individual profile (SER p. 11). The Faculty of Music has designed a new structure of study programmes with specialisations. This has currently been submitted for accreditation (SER p. 11).

Due to the dependency of the students' talents and learning outcomes relevant for artistic occupations, the study profiles are highly individual (SER p. 11). One example is the Department of Jazz Performance, which offers their students the option to design their projects and choose their mentor, also externally. Students are also given the choice of foreign languages and the option to choose between elective modules (Meeting with teachers/lecturers). However, the curricula that were demonstrated to the Review Team all had a fairly limited amount of credits for electives. A list of electives is published yearly and students can choose electives from any department (Demonstration of web page and IS).

The formats of teaching are clearly described in the JAMU Rules of Study and Examination (SER p. 11; Annex A03). Distance learning is used at a lesser extent compared to other institutions. The majority of teaching takes place as individual contact-based learning with personal consultations or in small groups. Also, group teaching in theoretical subjects has the character of discussions involving a few individuals (SER p. 11). Most working spaces at JAMU, including classrooms and rehearsal rooms, are well equipped with technological devices enabling the use of presentation technology and e-learning as a support to contact-based teaching (SER p. 12; Annex A03; Visit to the buildings). The actual use of digitalisation in learning and teaching, however, varies between teachers (Meeting with teachers/lecturers).

The role of research in the study programmes is linked to their artistic profile, and is particularly prominent in the qualification thesis (SER p. 12). Already embedded in the bachelor level, students prepare a thesis of about 20 pages, often linked to their practical exam (Meeting with members of the JAMU Academic Senate and the Academic Senate of the Faculty of Music). According to the management, theoretical awareness and approach is promoted on all levels, and students are prepared through research seminars (Meeting with the management of the Faculty of Music). According to students met by the Review Team, the preparatory seminar at the bachelor level mainly deals with the formal aspects of writing a thesis. There is a progression in research format and

methodology through the cycles (Meeting with teachers/lecturers). At the doctoral level, there is a connection between artistic activity, its theoretical reflection (artistic research) and exploration of a doctoral topic, which is typically closely linked to the artistic profile of the doctoral student (SER p. 12).

Most of the teachers are artists themselves, and they implement their artistic research into their teaching. Similarly, teachers in theoretical subjects implement their musicological research and results from current research trends into their teaching (SER p. 12). However, it differs between teachers as to what extent research is implemented into their teaching (Meeting with teachers/lecturers). Research plays an important role in the preparation of the syllabi (SER p. 12). According to students met by the Review Team, the concept of “artistic research” is coming into use, and there was a conference at the Faculty of Music recently on artistic research. The collaboration with the Royal Conservatoire of the Hague, a leading institution in this area, is starting to have an impact (Meeting with teachers/lecturers).

The key platform for connecting research and students’ creative activities, besides the qualification thesis is the Student Grant Competition, which is organised annually (SER p. 12; Annex: 4). The grant supports research projects initiated by students on the master and doctoral levels (Meeting with the management of the Faculty of Music).

Flexibility, critical thinking, tolerance of diversity of opinion, and the ability to defend one’s own opinion are fundamental objectives of the educational processes at the Faculty of Music. The curriculums for all study programmes include obligatory seminars where students present both their artistic performances and actively contribute in discussions moderated by a teacher or an advanced student on specific topics. Students learn to analyse a particular work, articulate their observations and opinions, and defend them in an open discussion (SER p. 12; Annex A03). Another arena supporting these objectives is the semester examinations in the major field. Here, students must present and defend their opinions and thereby apply their skills, knowledge, critical thinking and self-reflection. This is also evident in the presentation and assessment of their qualification thesis and graduation performance (SER p. 12), and also in the bachelor, master and doctoral seminars, where students present and discuss their work with a teacher and fellow students. Self-reflection is an obligatory part of the graduation performance, and it is uploaded electronically in the JAMU Information System (SER p. 13).

Students are offered many possibilities for presenting their artistic work for both a professional audience and the general public and thereby receive different types of feedback. There are several concert venues available for students as well as a recording studio. Public presentations are part of the requirements for each semester (SER p. 13).

The Faculty of Music supports students’ independent creative activities inside and outside the institution. Students’ artistic activities outside of the institution are recorded in the RUV database (Meeting with the Dean and Vice-Dean for Study Affairs). Students are allowed to use relevant technologies and instruments, and they also receive support from the Faculty’s scholarship fund to take part in prestigious competitions or courses abroad. Furthermore, the Faculty of Music organises workshops and concerts with visiting teachers (SER p. 13; Annex: 2).

The Faculty of Music aims to offer equal opportunities for all applicants and therefore tries to meet any special needs. Disabled students may therefore apply (SER p. 13).

Due to its small size, the Faculty of Music is not able to provide for a wide range of support services, and relies on inter-university cooperation with the Masaryk University in Brno for services such as health care, catering and sports activities (SER p. 14). Information is given on the web page, although not easily accessible (Demonstration of the web page and IS).

The close contact between students and teachers has many advantages and any problems regarding progression or personal issues can be detected early. The main teacher is often the best advisor in such cases (SER p. 14). Students met by the Review Team confirmed that they turn to their professors for advice, but that they saw a need for a dedicated careers counsellor as well.

The teachers' role as active musicians with good connections in the field is an advantage for the students. On the other hand, such close ties can also cause problems if the relationship between a teacher and student is not constructive. Therefore, the selection process for teachers includes an assessment of previous teaching experience, a test teaching session as well as an assessment of their personal integrity (SER p. 14). Students are offered administrative support at their departments through individual teachers or Heads of Department, as well as at the Faculty level where they can receive support according to their specific needs (SER p. 14).

There is a robust internal procedure in place for the design and approval of new programmes. All programmes have to be accredited by a national body, which slows down the process of development and change. Objectives and intended learning outcomes are clearly described in the curricula, and they are in line with Polifonia Dublin Descriptors, AEC Learning Outcomes and the national qualifications framework. It is recommended to strengthen the focus on entrepreneurship and self-management in the programmes, and also to consider the possibilities for a stronger specialisation in orchestral playing. There is a clear progression between the levels of study.

There is some flexibility in the study programmes, but it is recommended to increase the ECTS credits available for electives to enhance the possibility for creating individual study profiles.

Research is fairly well embedded in syllabi and teaching, but the Review Team has the impression that the concept of artistic research is less articulated and focused than academic research. It is recommended that the Faculty of Music actively uses the opportunity given through the collaboration with the Royal Conservatoire of the Hague to promote a greater understanding and awareness of the role of artistic research in higher music education. The Review Team also gained the impression that the purpose and aims of academic research is less articulated at the lower study levels than the formats of research, and recommends that the "spirit" of academic research is integrated into the curriculum already at the bachelor level.

Opportunities for critical reflection and self-reflection are embedded in the curricula, and students receive support to present their work inside and outside of the institution. Students have access to some support services at the Masaryk University. It is recommended that links to these services become more visible on the new web page. Students receive academic, career and personal guidance informally, but it is recommended that the Faculty also consider providing more formal arrangements for student guidance to ensure that all students have the opportunity to discuss such issues on a regular basis.

The Review Team concludes that the Faculty of Music substantially complies with MusiQuE Standard 2.1.

2.2 International perspectives

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

JAMU has in place a strategy for internationalisation (Annex: 12). The basic idea of the strategy is to increase the opportunities for students and staff to gain international experience through mobility, joint projects, and visiting teachers, as well as opportunities to take part in international competitions, festivals and workshops. Partnerships with foreign institutions are important in this respect (SER p. 14-15). JAMU signed more than one hundred partnership agreements with foreign institutions, opening up opportunities for further cooperation concerning mobility, projects and joint programmes (SER p. 14). 42 of these agreements involve the Faculty of Music (www.jamu.cz), with a focus on neighbouring countries (Meeting with the senior management of the Faculty of Music). The management is looking for new ways of funding internationalisation (Meeting with the senior management of the Faculty of Music).

Each year almost 40 students take part in mobility programmes (Annex: 30). The credits from the foreign institution are accepted, and students met by the Review Team, who had been on exchange programmes, reported that everything about the exchange including acceptance of credits was very clear to them. There is comprehensive information about the Erasmus+ programme on the webpage (www.jamu.cz). The Faculty of Music has its own language department where students are offered language courses; e-learning and textbooks on musical terminology have been published in several languages by staff (Meeting with teachers/lecturers).

There is a need to attract foreign students to JAMU through marketing since there has been a decrease in number of applicants for some instruments recently (Meeting with representatives of JAMU Academic Senate and the Academic Senate of the Faculty of Music). There is no fee for international students who mastered the Czech language, including students from Slovakia, but other foreign students must pay a fee to cover extra costs for teaching in English. Accreditation is in place for study programmes in English (Meeting with the Dean and Vice-Dean for Study Affairs). However, according to Senior administrative staff met by the Review Team, there is a shortage of teachers who will teach in English.

International awareness is not specifically focused in the study programmes, but the departments and individual teachers organise workshops, masterclasses and projects with the participation of foreign teachers and students (SER p. 14). The ambition is to extend the number of subjects with an international profile (SER p. 14; Annex: 2). Students are awarded a Diploma Supplement in English upon graduating.

The school organises a number of events with a large number of international participants. It is a member of several international organisations such as AEC, ELIA, ENCATC, OISTAT and EUTSA, and engages in activities with partner institutions. A bilateral agreement has recently been signed with the Royal Conservatoire of the Hague concerning a joint masters' programme (SER p. 14; Annex: 2).

Incoming students receive support in accommodation and administrative matters. Outgoing students also receive administrative support including communication with the partner school, scholarships and recognition of credits (SER p. 15). Staff on exchange receive funding for travelling and living expenses in addition to administrative support. Intensive courses in foreign languages and e-learning courses are made available to staff by the Faculty of Music and offer an additional level of continuous professional development, which is much appreciated by the teachers (SER p. 15; Meeting with teachers/lecturers).

Also contributing to internationalisation are a number of foreign teachers working at JAMU, although the number is considerably lower than at prestigious European art schools (SER p. 15). There are however, many shorter visits by international teachers through project funding for masterclasses and workshops, ensuring that the requirements for internationalisation are met (SER p. 15; Annex: 2). The number of visiting teachers has quadrupled in the years 2015-2019 to 61 visits last year (Meeting with the management of the Faculty of Music). Teachers met by the Review Team underlined the importance of these visits to gain international impulses. A large number of teachers at the Faculty of Music are active artists with an international career. Some take part in international projects, are jury members at international competitions and members of examination committees at partner schools. Completion of scholarships abroad is one of the requirements of the habilitation proceedings (SER p. 15).

The Faculty of Music has an expressed strategy in place on offering international perspectives and experiences to students, and this strategy appears to be embedded in the institution. The Faculty has signed many partnerships, established a joint programme, and is a member of many international organisations. The Faculty engages in activities with partner institutions and international organisations.

Many teachers and students utilise the mobility programmes, and outgoing students are offered administrative support including communication with partner institutions, recognition of credits and scholarships. They also have the possibility to learn language skills beforehand. Incoming students are offered housing and administrative support. Teachers also have the opportunity to learn language skills and receive administrative support for exchange visits as well as financial support for travelling and living costs. Teachers are encouraged to take part in international events such as festivals and competitions abroad. The large number of international visiting teachers as well as international events in Brno also play an important role in giving students and teachers at the Faculty of Music international impulses.

There is a relatively limited number of international teachers among permanent staff, but visiting teachers give masterclasses, workshops and conduct ensembles. The students will thereby gain important international impulses although international awareness is not specifically focused in the study programmes. Students receive a Diploma Supplement in English to their graduation diploma.

The Review Team concludes that the Faculty of Music fully complies with MusiQuE Standard 2.2.

2.3 Assessment

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

The supervising teacher based on a recommendation from an examination board makes the assessment in a student's profiling subject. The board discusses the performance, recommends a grade on the ECTS scale as well the grounds for its recommendation (SER p. 15).

At the end of their first year of the Bachelor studies, students go through the Dean's examinations. All the students give a presentation for the same examination board, which allows for comparisons across different departments. The Dean is the chair of the board and the Heads of Departments and Vice-Deans are all members. The assessment result is presented by the Dean and is final (SER p. 15-16; Annex A03).

The final state examination also takes place before a board of examiners. It involves a public presentation of an artistic performance during the last academic year of studies within a prescribed deadline. It also involves a defence of the graduation thesis as well as oral examination in key subjects. The defence takes the form of an opposition procedure, where the supervisors of the graduation performance and the qualification thesis take part as well as other opponents among the teachers. The student is provided with the position of the opponent a few days in advance to be able to prepare their defence. If the student does not receive this document in time, the exam is postponed (SER p. 16; Annex A03). Students can apply for a re-examination if they perceive their grading unjustified. The procedures are described in the Rules of Study and Examinations (SER p. 16; Annex A03). Grades are registered in the JAMU information system. Diplomas are provided with Diploma Supplements in English (SER p. 16).

Successful completion of a subject is graded by the A to E scale (100 to 50 points). When requirements are not fulfilled, the student received an F. Frequent examinations in front of a board of several members ensures best possible fairness and consistency in grading. The graduation performances are assessed but not graded. The decision not to grade was made by an internal referendum, but there is still some controversy around this matter (SER p. 16).

The assessment requirements as well as the objectives, learning outcomes and assessment methods are defined in the subject syllabus and in the information system (Demonstration of the web page and IS). It is now possible to monitor how objectives and assessment criteria in each subject comply with requirements for each level of study (SER p. 16). In 2019, it was decided to define the assessment criteria more accurately for the performances for final exams, but also to be aware, at the same time, of the variability and subjectivity associated with assessment of artistic performances (SER p. 16). The Review Team finds that criteria are broadly defined in terms of learning outcomes in the Qualifications Framework for Degree Programmes and their Specialisations (Annex A16), but not specified for each grade level.

The Faculty of Music is currently finishing a project where graduation performance assessment criteria constitute the basis for assessment of quality in educational and creative activities in the study programmes as part of the quality assurance system (SER p. 17; Annex A14).

In most of the major subjects, students are assessed continuously. Due to the relatively small size of the Faculty of Music, teachers are aware of the achievements of their students in interpretation seminars, for instance, and can track their progress. Students met by the Review Team said that the departmental interpretation seminars were important arenas for feedback from both professors and peers. Students are present during the discussions among the examination board at the public part of the defence. This gives them insight into the criteria and the board members' assessment of their strong and weak points (SER p. 17).

The optimal use of the information system is still a challenge, and some of the faculty members are still hesitant to use the possibilities provided by the system such as sharing information about assessment opinions among board members or with individual students (SER p. 17). Assessment feedback is usually conveyed directly from the teacher since JAMU values a personal approach to each student (SER p. 17). Students met by the Review Team underlined that they felt free to contact their professors for feedback and frequently used this possibility.

Students are assessed continuously by their teachers. There are also regular departmental interpretation seminars where students perform or present their work, offering a possibility to receive feedback from several teachers and peers. In addition, students have exams in front of an assessment board, and in the first year the assessment board is cross-departmental. The final state exam also includes a public defence of the graduation thesis and oral exams of key subjects. The assessment methods are relevant in terms of assessing learning outcomes, and the use of examination boards ensures consistency and fairness.

The assessment procedures are thoroughly described in the syllabi and in the Rules of Studies and Examinations, which are easily accessible to students. The assessment criteria are also described in this document, but more in terms of learning outcomes and not as specified criteria for each grade level. The Review Team recommends that the Faculty continues its work on assessment criteria to also include specifications for each grade level.

Students receive feedback continuously during lessons, and also during the interpretation seminars. They attend the discussions of the examination board after the final state exam and thereby receive feedback. After other exams, students can contact their teacher for feedback. The Review Team recommends that the Faculty consider the most effective ways to make this feedback preferably more formalised, outlining both criteria and achievements in writing so that students can assess and track their progression over time more easily.

The Review Team concludes that the Faculty of Music substantially complies with MusiQuE Standard 2.3.

3. Student profiles

3.1 Admission/Entrance qualifications

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

The requirements for admission of applicants, including criteria and admission procedures, are part of the necessary documentation for accreditation of a field of study or study programme (SER p. 17). The application notice is updated each academic year and approved by the Faculty's Academic Senate. It is then published on the JAMU web page four months before the application deadline, including information for foreign applicants (SER. p. 18; Meeting with senior administrative staff). A specific and informative web page has been constructed for applicants: www.jamuj.cz (Demonstration of web page and IS). The requirements for admission vary between the different levels of study and between departments (Meeting with representatives of the JAMU Academic Senate and the Academic Senate of the Faculty of Music). The talents and personal characteristics of an applicant are the fundamental criteria for admission in addition to general knowledge. For master and doctoral levels, the criteria also include previous study results, results at the graduation performance, and the theoretical thesis at the state final examination as well as previous artistic activities and objectives for further studies. For the doctoral level, applicants must also describe a plan for further pedagogical activities and a plan for a research project (SER p. 18). Students met by the Review Team found the admissions criteria clear and knew what to expect. They gave examples of how tests and criteria differ between departments and specialisations in order to be relevant.

The admission tests are thorough and teachers met by the Review Team made it clear that they never admit applicant unless they fulfil the requirements. The Dean's exam after the first year of study is also viewed as a means to verify that the right applicants have been admitted (Meeting with the Dean and Vice-Dean of Study Affairs).

Prospective students are free to consult both faculty management and teachers about the application requirements, the assessment procedures and their preparedness and individual options, and many applicants make extensive use of this possibility (SER p. 17). Prospective applicants can also be present at admission tests to learn more about what is expected (Meeting with senior administrative staff).

Applicants who are unsuccessful receive verbal feedback (Meeting with students). Sometimes, a department will recommend a specific teacher and invite the applicant to re-audition the following year, particularly if they come from an underrepresented instrument or protected characteristic/minority. They may also choose to explain why the student was unsuccessful, but this is on an individual basis (Meeting with students; Meeting with teachers/lecturers).

The admissions criteria are clear and are appropriate for admission of the different types of applicants. There are mechanisms in place to ensure that applicants receive the necessary information and advice. The webpage for applicants is informative and easy to navigate.

The entrance requirements are relevant for ensuring the capabilities of applicants and the application procedures are comprehensive, assessing relevant criteria.

The Review Team concludes that the Faculty of Music fully complies with MusiQuE Standard 3.1.

3.2 Student progression, achievement and employability

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

Students' achievements and progression are monitored continuously from the admission procedure, in the Dean's examinations at the end of the first year, at each semester assessment until the state final examination (SER p. 18). The progress is also assessed when students apply for a masters or doctoral degree, where they present their plans for personal development in the form of a personal creative programme. At the end of each level students present a critical reflection where they demonstrate their ability to think critically, their historical knowledge and current state of their field of study as well as self-reflection on their place in the context (SER p. 18).

A board assesses the exams. The progress is thereby monitored, assessed and compared by all the teachers in a given department at least once a semester. The Dean's examinations, where the Dean, Vice-Deans and Heads of Departments participate, offer an opportunity for benchmarking between the individual years and departments. The assessment criteria and performance level can thus be fine-tuned between the departments (SER p. 18). Statistics presented indicate that very few students fail at the exams (Annex: 22).

The students met by the Review Team report that there is no formal feedback after the exams other than the grade itself, but they can contact their professor to discuss their performance. Students also get the opportunity to discuss their performances with teachers and fellow students at the departmental interpretation seminars. They had no experience of scheduled meetings with their professors or a mentor to discuss achievements or progression (Meeting with students).

Students can apply to the Office for Studies for recognition of previous studies. Recognition is granted if there is a considerable similarity with the corresponding subjects at the Faculty of Music. The recognition process is administered by the Studies administrator from the Rector's office (SER p. 18; Annex 03).

Recognition of parts of studies at other schools as part of the Erasmus+ programme is governed by the rules of the programme (SER p. 19). It is up to the individual department to recognise ECTS from institutions abroad, and the credits are recognised in principal, but sometimes credited as elective subjects (Meeting with the Dean and Vice-Dean for Study Affairs).

The Faculty of Music has no database over its alumni or other formal mechanisms to monitor the employability of its students (Meeting with the Dean and Vice-Dean for Study Affairs). Due to the small number of graduates, each teacher in the major fields of study is able to follow the professional career of his or her former students. The majority of teachers are active practitioners and they therefore meet their former students in professional contexts. The graduates are also in contact with their former teachers to ask for advice. This enables the Faculty to keep track of their former students (SER p. 19; Meeting with JAMU Senior Management; Meeting with teachers/lecturers). In 2018 the Ministry of Education Youth and Sports carried out a survey among university graduates to gain a better understanding of how they managed in the labour market (SER p. 19). The Review Team received a

summary of this study in English. The survey indicates that most of the graduates were able to find jobs and positions, mostly within cultural life or in music education, and that the majority were able to secure positions during their studies (SER p. 19; Annex: 1).

JAMU graduates often work as teachers in music education institutions at all levels. Therefore, the state final examinations also include pedagogy and psychology as compulsory subjects, with music management students being the exception. During their bachelor studies, students can also choose a more specific music teaching profile, ending with a separate state examination in pedagogy, psychology and teaching methodology (SER p. 19; Meeting with the Dean and Vice-Dean for Study Affairs).

Graduates can be found in a wide range of jobs within the arts and in educational institutions, both in regular positions and as freelancers (SER p. 19; Annex: 1). They contribute significantly to the cultural life in Brno since many of them stay or return to the region, and frequently receive municipal culture grants (SER p. 19-20). JAMU graduates can also be seen in visible positions at a national level, and some had noteworthy international success (SER p. 20).

The Review Team found no evidence of formal mechanisms to monitor and review student progression and achievement other than the exams, and students only receive oral feedback besides their grades. There is, however, strong evidence that students are followed up informally by their teachers, and that they have ample opportunities to receive oral feedback. There are mechanisms in place for recognising prior education and studies abroad. The Review Team recommends that more formal systems for monitoring and reviewing progression and achievements are implemented to ensure that all students are followed up systematically over time. The Dean's exam can provide one such opportunity, where students could receive written feedback focussed on specific areas for development. Another possibility could be to assign a personal tutor other than their principal teacher, or recruiting a careers counsellor.

There are no formal systems in place for monitoring professional activities or the employment of graduates, but due to the small number of graduates the institution has a good overview of their careers. The graduate survey indicates that most are successful in securing job opportunities and work in a variety of positions or as freelancers. They are also prepared as music teachers. They contribute to cultural life in the region, but also nationally and in some cases also internationally. The Review Team, however, recommends that more systematic measures be implemented for the monitoring and reviewing of graduate employability and graduates' professional profiles.

The Review Team concludes that the faculty of Music substantially complies with MusiQuE Standard 3.2.

4. Teaching staff

4.1 Staff qualifications and professional activity

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

Teachers at the Faculty of Music go through a selection procedure before recruitment. Positions are announced with specifications of the necessary qualifications, which include artistic practice and previous teaching experience or education (SER p. 20). Applicants go through a selection procedure which includes an artistic performance and teaching session followed by an interview with the selection committee. Here, the candidate's previous artistic professional career and teaching experience is assessed and their plans for pedagogical activities are discussed. The Dean makes the decision based on the results of the selection process (SER p. 20; Annex: 27).

There is sufficient interest in the advertised positions due to the Faculty of Music's prominent position in the country. The Faculty also recruits its best graduates for positions and will probably continue to do so (SER p. 20). Teachers are among the best professionals in the field, and most of them are professionally active and successful. Students expressed great satisfaction with their teachers, and the high pass rate at exams confirm their quality (Meeting with the senior management; Meeting with students; Annex: 23).

The Faculty supports further professional development by motivating their teachers and giving them assistance during habilitation and professor appointment procedures. There is also an internal grant system, and the project support from JAMU Educational and Artistic Activity Development Fund enables lectures and subjects-specific innovation and the preparation of new lecture cycles (SER p. 20). Teachers can attend workshops at the Theatre on Orli Street on the use of technology (Meeting with senior administrative staff).

An important tool for professional development is the Erasmus+ programme, which allows for teacher scholarships and work placements within collaboration and mobility projects (SER p. 20). JAMU offers language courses for its teachers (Meeting with teachers/lecturers). Teachers' outgoing mobility has doubled in the years 2015-19 (Meeting with the management of the Faculty of Music; Annex: 30). The fact that JAMU has a large number of visiting teachers was also mentioned as an important tool for continuing professional development by teachers met by the Review Team. The number of incoming teachers has quadrupled between 2015-19 (Meeting with the management of the Faculty of Music; Annex: 30). In the future, there will be more systematic support of foreign scholarships for teachers in addition to the Erasmus+ programme, in particular in order to establish long-term collaborations with partners such as the Royal Conservatoire of the Hague, or for strengthening partnerships with schools outside the EU (SER p. 21).

Due to its size, the Faculty of Music cannot provide full support for teachers' individual independent creative activities, but the inspirational and slightly competitive atmosphere is beneficial for further development (SER p. 21). Teachers met by the Review Team confirm that the Faculty encourages them to continue their artistic activities and that they are given the possibility to concentrate their teaching to give room for tours, etc. The

teachers can also use the library and propose the purchase of books, periodicals and access to databases (SER p. 20).

Currently there is little state support available for creative activities/artistic research, only for scientific research and innovation. There are therefore very rare and limited possibilities for the employees of the Faculty of Music to apply for state grants or project funding. The Faculty of Music tries to compensate for this by announcing topics and allocate funds within the faculty budget for these types of activities (SER p. 21). The artistic activities are registered in the national RUV database, and scientific activities in the RIV database. Most teachers are active as artists, and there is also a significant output of textbooks in almost all departments, and teachers are assessed on these activities. The JAMU publishing house plays an important role in this area (Meeting with teachers/lecturers; Annexes: 28; 29). The statistics from these databases are used as one of the parameters for the state funding of JAMU (SER p. 26).

There are several tools and possibilities in place for continuing professional development, e.g. foreign languages, sound technology, IT skills, but there is, however, no systematic programme for the development of pedagogical skills or for professional development. This is also acknowledged by the Faculty itself (SER p. 21).

Part of the teachers' contract is to carry out and demonstrate creative activities such as participation in concerts, conferences and festivals. This can also promote professional development and promote habilitation and the appointment of professors. The habilitation and appointment procedures involve an opposition debate after a public lecture, where the ability of critical thinking is assessed in addition to expertly reflecting on one's own artistic production and its context. Previous pedagogical achievements are also assessed in this process (SER p. 21; Annex A08).

The duties of the teachers also include administrative and organisational activities such as organising master classes, workshops, teaching life-long learning courses and assessments (SER p. 21). Some of the administrative duties should preferably be delegated to non-teaching staff, but the number of support staff does not allow for that (SER p. 21; Meeting with teachers/lecturers; Meeting with senior administrative staff). Teachers are also expected to serve on boards and committees at the Faculty of Music and JAMU at large. The Faculty of Music also supports teachers' participation in decision-making bodies of partner institutions such as orchestras and other schools, and also the exchange of experts (SER p. 21).

Teachers take part in public discussions as part of the assessment procedures and it is defined as part of the job profile to be able to take part in such oppositions in their own or at other institutions (SER p. 21).

There are clear and transparent procedures for recruiting teachers, and the Faculty of Music has a competent teaching staff with the necessary qualifications as educators.

The Faculty of Music clearly supports and enhances the teachers' artistic/pedagogical/research activities, but there is no specific strategy for this. There are some opportunities available for continuing professional development, but no explicit policy in this respect.

It is considered as part of the workload of teachers to engage in administrative and organisational duties, and engagement outside of the institution is also encouraged.

It is a feature of the Faculty of Music that assessments include public opposition from the bachelor level onwards. This promotes critical reflection from the teachers' side and also enhances the students' ability to reflect critically on their performances.

The Review Team suggests that the Faculty of Music should consider formulating a more specific and formalised strategy for continuing professional development and the enhancement of the teachers' artistic/research/ and pedagogical activities.

The Review Team concludes that the Faculty of Music substantially complies with MusiQuE Standard 4.1.

4.2 Size and composition of the teaching staff body

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

When recruiting new teachers, criteria such as gender balance, artistic and pedagogical competencies are taken into account. There is a minimum of two expert teachers within each specialisation, and the Dean and Faculty management ensures that support is given to all areas within the study programmes. Emphasis is also placed on the possibility to share competencies across areas (SER p. 22). The number of teachers necessary for delivery of the study programmes as well as their level of competence is defined through the accreditation regulations, and the Faculty of Music meets these requirements (Meeting with the Dean and Vice-Dean for Study Affairs; Annex: 31).

The decisions concerning recruitment of competent staff rests with the Faculty management in light of the relevant plan for the Faculty's further development (SER p.22). The Dean also consults advisory bodies such as the Faculty of Music Artistic Board and the meetings with Heads of Departments (SER p. 22).

JAMU uses the RUV and RIV databases for the purpose of monitoring teachers' performance as artists and/or researchers, and the impact of these activities on their further development. This gives the Faculty management tools to monitor and influence further development through budget allocations (SER p. 22).

The relatively high percentage of external (part-time) teachers allows for certain amount of flexibility, allowing adaptation to new professional requirements and changes to the curriculum (Annex: 31; 13). The Review Team found no evidence in the documentation provided, or during site visit meetings, of a specific recruitment policy to foster new developments. At the same time, it was noted that significant developments do take place, such as the establishment of the Department of Organ and Early Music Performance (Meeting with teachers/lecturers; Visit to the buildings). This indicates a readiness to embrace necessary changes in terms of teacher recruitment and professional development within existing staff.

The Faculty of Music has sound mechanisms in place for recruitment of a sufficient number of teachers with relevant competencies to cover all disciplines in their study programmes. The proportion of external (part-time) teachers allows for flexibility to meet new professional requirements and changes in the curriculum, and there is evidence of a readiness to adapt to new developments in the curriculum also within the permanent staff.

The Review Team concludes that the Faculty of Music fully complies with MusiQuE Standard 4.2.

5. Facilities, resources and support

5.1 Facilities

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

Overall the Faculty of Music has satisfactory facilities to support the existing number of students and programmes. There are a large number of teaching rooms and practice rooms appropriately allocated for each department and specialisation, four concert halls, a fully equipped theatre as well as an experimental theatre studio. The theatre spaces, including rehearsal rooms, are equipped with cutting-edge technologies as well as a costume and props department for stage presentation and post-production. There are two recording studios, also with mobile equipment, rehearsal rooms with pianos, a gym, and rooms for production activities. The facilities are equipped with audio-visual and information technology, enabling students to make high-quality recordings of their performances for use in their professional portfolios (SER p. 23; Visit to the buildings).

In addition to the main building part of the activities take place in the Astorka IVU Center building, which is shared with the Theatre Faculty, and also is used for dormitories for student accommodation. This creates a conflict with the Faculty of Music's need for space for educational purposes (SER p. 23). The Faculty of Music also makes use of other buildings for teaching and performance purposes. A state-of-the-art concert organ is installed in the concert hall of the Brno Philharmonic, and the use of the instrument is regulated by a contract with advantages for both parties. The concert hall of the Brno Philharmonic is also used for orchestral performances and some churches for organ performances (SER p. 23).

The situation of the buildings does not allow for potential further development of educational programmes, increasing the number of administrative staff or larger project activities. Teachers and senior administrative staff met by the Review Team expressed concerns about the lack of space for offices and educational activities. Students met by the Review Team voiced a need for more practice rooms, for a cafeteria, and for a space where students could meet and collaborate, initiate projects and support each other. The management underlined the need to be flexible as to the use of the building facilities and pointed to the possibilities for converting other spaces such as dormitories into rooms for teaching or practice (Meeting with the management of the Faculty of Music). A new development strategy for building facilities is being prepared as part of the Strategic Development Plan 2021-2025 (SER p. 23).

The Faculty of Music has a sufficient number of instruments for individual specialisations, and the quality is adequate for concert activity (Visit to the buildings; Annexes: 11; 26). The maintenance and renewal of instruments is part of the financial planning (SER p. 24).

JAMU is currently implementing a project aimed at improvement of the infrastructure, financed by the European Regional Development Fund. Several older instruments will be replaced, and new historical instruments will also be purchased through the project (SER p. 24).

The renewal and acquisition of new technologies is managed by a university-level system, as part of a long-term strategic plan. The academy is gradually broadening its services, and all buildings are in the process of being covered by a wi-fi signal (SER p. 24). Several computers and communication technologies are acquired to support educational and administrative purposes. All of the teaching rooms are equipped with speakers and a computer to assist teaching. The hardware and software in the teaching rooms is updated every year (SER p. 23; Visit to the buildings). These technologies are indispensable production tools for some fields of study such as composition and multimedia composition. The Theatre on Orli Street is equipped with cutting-edge technologies and contains a professional recording studio, which students can use upon recommendation of a tutor, with highly specialised staff. It has a high spec control room and a large live room able to fit a small orchestra, as well as two additional booths for drum kits (SER p. 24; Visit to the buildings).

Teachers and students make use of the JAMU library, which together with the JAMU Publishing House is part of the IVU Centre, a ten minutes walking distance from the Faculty of Music's main building. The library has a collection of over 100,000 books and specialised periodicals. It also houses a vast collection of sheet music/scores, vinyl records, CDs, and DVDs. The collections correspond to the educational profiles of the faculties and number of students. In addition to its collections, the library subscribes to other information sources such as relevant international databases for students and researchers. There is a computer classroom where students and staff can access electronic information sources. The library has large archives and storage facilities. Students can request items online and they can be delivered from storage within an hour. The library has an exchange programme with national and international libraries to borrow publications, which students and staff can use for free. The library resources are continually updated to meet the needs of the faculties (SER p. 23-25; Visit to the buildings). Access to the library resources is available through the JAMU Information System. This system also provides e-learning tools and a module to discover plagiarism in theses, in addition to tools for administration of students (SER p. 25; Demonstration of web page and IS). A large server enables the establishment of a sound recording database and the JAMU Audio-Visual Library (SER p. 25).

The building facilities are all in all adequate, and in some respects excellent. There is, however a need for more offices, practice rooms and spaces for students to interact and collaborate, but the Review Team does not consider this situation critical for student learning or the delivery of programmes. Any further developments in terms of student numbers or new programmes/specialisations will nevertheless require more building space. The Review Team supports the initiative to include a development strategy for buildings into the new strategic plan.

The number and standard of instruments and technological equipment is adequate to support the delivery of programmes and student learning, offering many possibilities to embrace digitalisation.

The library is well equipped in terms of collections and services to support student learning.

The Review Team concludes that the Faculty of Music fully complies with MusiQuE Standard 5.1.

5.2 Financial resources

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

There is a legal framework for the financial management of all higher education institutions in the Czech Republic. The Ministry of Education, Youth and Sports provides funding to public higher education institutions for accredited study programmes and life-long learning and for related research and development, artistic and other creative activities. The current financial system of art schools in the Czech Republic is a contract-based model which aims to give a three-year financial outlook, allowing for better strategic planning. Funding is based on fixed and performance indicators, where student numbers are the fixed indicator (SER p. 26). The agreed student number for JAMU as a whole is 669 with a 10% deviation in both directions (SER p. 23). The performance indicators are currently 50 % of outcomes registered in the Register of Artistic Results (RUV), 10% of outcomes registered in the Register of Results of Science and Research (RIV), 20% of student mobility, 10% of graduate employability and 10% external income (SR p. 24).

The Ministry of Education, Youth and Sports also provides project funding for infrastructure development based on yearly applications. The Faculty of Music secures additional funding through different agencies and foundations, revenues from concerts, life-long learning courses, and from leasing premises. The majority of the funding, however, comes from the Ministry of Education, Youth and Sports (SER p. 26), and there has been a stable yearly increase of 10% in funding for all universities the last years (Meeting with JAMU Senior management).

Like other Czech art schools, JAMU suffers under the lack of funding of creative artistic activities/artistic research. A joint initiative from all art schools has resulted in the establishment of a new Artistic Activities Fund starting in 2020. The funds will be allocated according to results reported in the RUV database (SER p. 27).

The allocation of funds within JAMU to the Faculties is based on their contribution to the indicators, and the budget is approved by the JAMU Academic Senate and the JAMU Board of Trustees. The budget within the Faculty of Music is first discussed at the Faculty of Music Dean's Advisory Board and then approved by the Faculty of Music Academic Senate (SER p. 27). The Faculty of Music has set aside funding for maintenance and replacement of instruments and technology in its budget (Meeting with senior administrative staff). There is also a budget for students who struggle financially where they can apply for support (Meeting with students).

Each department prepares a 5-year plan for their activities (which is updated annually), and funds are provided on this basis. An annual activity report and an annual financial report are produced and approved by the Faculty of Music Academic Senate (SER p. 27).

JAMU has established an Educational and Artistic Activity Development Fund, consisting of 4% of the budget, where teachers and students can apply for funding on the innovation of study plans and methods, and to support students' creative activities (SER p. 27; Meeting with JAMU Senior management).

The proposed national Artistic Activities Fund will improve the financial situation for the Faculty of Music. Collaboration with the professional and commercial fields is another possible source of income, but so far this area is not utilised (SER p. 28).

An internal audit institute has been set up which has prepared a risk management strategy. The results of the internal audit are assessed each year and an assessment report on the results of financial control is submitted to The Ministry of Education, Youth and Sports (SER p. 28).

The financial resources of the Faculty of Music are mainly dependent on state funding. This funding, although insufficient, seems to be fairly stable and predictable through three-year contracts with the government and a history of strong state support for universities. Additional funding will in the future be available through the newly established national Artistic Activities Fund. The Faculty of Music has been creative and successful in securing alternative funding through European projects and other sources. JAMU funds are allocated to the Faculties in accordance to their contribution to the performance indicators, and the Faculty of Music has over the years been successful in this respect. The financial situation therefore appears to be sustainable. Within the Faculty of Music, the funds are allocated based on 5-year plans submitted by each department, which provide a basis for long-term planning. JAMU has a reserves policy and has established a risk management strategy.

The Review Team concludes that the Faculty of Music fully complies with MusiQuE Standard 5.2.

5.3 Support staff

Standard: the institution has sufficient qualified support staff.

Support staff are generally highly qualified, but the small number of staff members in relation to number of students creates a sense of overload for the administration. The management of the QA system was reported by senior administrative staff as quite demanding, and the implementation of the Information System as very labour intensive, although the system can possibly reduce the workload in the long run (Meeting with senior administrative staff). The support staff expressed their wish to still be able to give individual consultations to students, a service that the students themselves view as useful (Meeting with senior administrative staff; Meeting with students). Students met by the Review Team also voiced the need for other types of support staff such as a career counsellor or a health and wellbeing coordinator. The support staff are reluctant to take on new responsibilities in addition to their existing workload. This limits the number of projects and cooperation activities that can be initiated in the different departments, and it also results in too much administrative work for the teachers (SER p. 28; Meeting with senior administrative staff; Meeting with teachers/lecturers). The senior administrative staff also expressed some frustration about a lack of two-way communication with the Rector's office.

There are 28 non-teaching staff members, 18 of which work as the Faculty's managerial staff covering all areas of the organisational structure such as Concert Support Office, the Studies Administration Office, the International Affairs Office, the Facilities and Operational Management Office, the Project Management Office, the Chamber Opera Studio, the Audio-Visual Studio and the Dean's and departmental secretariats. In addition, the Faculty makes use of university-level support including Financial Department, IT and Information Services Department, Technical Department, Library, JAMU Publishing House, Orli Street Theatre and Astorka dormitory (SER p. 28).

Support staff met by the Review Team expressed a need for more specialisation within the administration in order to perform well. Also, they expressed a need for other types of competences such as a legal adviser, accountant and HR adviser within the Faculty of Music, and not only at JAMU Rector's level.

The professional development of the support staff consists of training several times a year in accordance with valid legislation, labour law amendments and regulations. The professional development takes place at university level and is supervised by JAMU management. The heads of the different offices are methodically guided directly by the Vice-Deans and senior officials. All employees also take part in seminars or training organised by the Ministry of Education, Youth and Sports or other authorities (SER p. 28; Meeting with the Dean and Vice-Dean for Study Affairs).

The Faculty of Music has well-qualified and hard-working support staff which are offered professional development opportunities. However, based on the evidence collected, the Review Team appreciates that the teaching, learning and artistic activities would be better supported by an increased number of administrative

staff. The Review Team recommends that the need for more specialised support staff, and the possibility of providing other types of support services to students, be addressed in the Faculty's new strategic plan.

The Review Team concludes that the Faculty of Music substantially complies with MusiQuE Standard 5.3.

6. Communication, organisation and decision-making

6.1 Internal communication process

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

There are several modes of internal communication in use. All students and staff of the Faculty of Music have an email address. Students met by the Review Team said that communicating via e-mail was not very effective, because many students do not read their school e-mail, and there is also some confusion about using web-mail or the IS mail (Meeting with student representatives in the Student Chambers). The Information System (IS) is also used for internal communication such as minutes of meetings, as well as the web page, and a Facebook profile. Contact details for students and staff can be found on the web page. The web page is currently under revision as to the content and graphic design (SER p. 29).

Several of the groups met by the Review Team underlined that the Faculty of Music is a small school where people predominantly communicate in person. Members of the JAMU Academic Senate and the Academic Senate of the Faculty of Music met by the Review Team emphasised that internal communication is working well and that any problems are articulated horizontally and vertically. The JAMU Senior Management expressed that there is good contact between the Faculties with meetings of the Rector's Advisory Board every two weeks. Teachers and senior administrative staff met by the Review Team were, however, not satisfied with the communication between the Rectorate and the Faculty and wished for closer contact. The students expressed satisfaction with the communication within their own department, but stated that the lack of contact with students in other departments was a problem, especially concerning chamber music and the possibility for composition students to have their works performed. They wished there were more projects across departments, similar to the opera projects, and also a space for students to meet and collaborate. The initiatives by the recently established Student Union to organise events for all students were seen as a positive contribution (Meeting with students; Meeting with representatives in the Chamber of Students).

There is some information on the web page for students who need health support, and about appeals and complaints procedures, but they are not easily accessible (Demonstration of web page and IS). In light of recent events such as the "MeToo"- campaign, the Review Team was particularly interested in how students are informed about procedures concerning harassment and un-ethical behaviour. The Review Team was informed that in case of complaints, harassment, etc., students should approach their Head of Department. Students receive information about this on the Information day and at an obligatory seminar. There is also an Ethical Codex published on the web page and an ethical committee to handle any cases (Members of the JAMU Academic Senate and the Academic Senate of the Faculty of Music; Annex: 5). However, students met by the Review Team seemed unsure about the procedures (Meeting with students). The Review Team found the Ethical Codex to be very general, and not addressing the specific challenges inherent in the one-to-one teaching/learning situation (Annex: 5).

There is a system for communication with external teachers, where the Head of Department is responsible for the communication necessary, but they may delegate the responsibility to a professor/associate professor (SER p. 29).

The support staff of the Faculty of Music and JAMU's Rector's Office have the administrative responsibility for the information and communication technologies (SER p. 29).

The Faculty of Music has a strong culture for informal communication within each department, which seems to work well. There are formal means of internal communication such as e-mail, IS and the web page, but there is no clear information strategy, which was reported to cause some uncertainty. Vital information for students on procedures concerning appeals, harassment and other problems as well as student services should be readily available and visible to students.

The Review Team recommends that the Faculty develop a comprehensive information strategy, where the students' needs for easily accessible and transparent procedures is taken-into-account.

It is also recommended to establish explicit ethical guidelines for the communication between teachers and students. This will support the awareness among teachers and students, and also give the Faculty a formal backing in case there is an incident.

The communication between departments seems to be limited, especially among students. Establishing curricular and extra-curricular activities between departments, as well as creating a space where students can meet and collaborate is recommended to ensure better cross-departmental communication. This, in turn, will benefit the greater achievement of intended students' learning outcomes.

The communication between the two Faculties seems to be limited to the management level. The contact between the Faculty and external teachers and collaborators seems to work well.

The Review Team concludes that the Faculty of Music substantially complies with MusiQuE Standard 6.1.

6.2 Organisational structure and decision-making processes

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

The organisational structure reflects the basic requirements of regulatory and legislative frameworks. It also reflects the size of the organisation with a limited number of staff members, and tries to utilise their time in an efficient manner (SER p. 29; Annexes: 9; A02; 25; 24). The Academic Senate of JAMU is elected by the whole academic community, and the Senate elects the Rector. The key decision-making body within the Faculty of Music is the Academic Senate, where both students and academic staff are represented. The decision-making bodies within the organisation have specific rules of procedure and electoral codes (Annexes: A05; A06; A07; A12). Minutes from the different bodies are published on IS, but the management also sees the need for oral information as not everyone reads the minutes, e-mails etc. (SER p. 29; Meeting with the management of the Faculty of Music).

The academic community in the Czech Republic advocates a strong democratic structure where fundamental decisions go through a multi-level decision process (SER p.29; Meeting with the management of the Faculty of Music). The Dean and his staff participate regularly in meetings of the Academic Senate of the Faculty of Music to gain feedback. Here, representatives of the Students' Chamber also have the opportunity to discuss their needs for improvements concerning their studies and artistic activities (SER p. 29). The Faculties have a strong independence as reported to the Review Team during the meeting with the JAMU Senior management: «It all takes place as a dialogue, not a directive, not to interfere with the autonomy and responsibility of the individual faculty».

Students are involved in important decision making and advisory bodies of JAMU and the Faculty of Music. Student representatives in the JAMU Academic Senate and the Academic Senate of the Faculty of Music met by the Review Team gave examples of how the students' voice is valued. This was confirmed in the meeting with representatives of the JAMU Academic Senate and the Academic Senate of the Faculty of Music, who reported that students were active and came with new ideas. The student representatives found differences between departments as to student engagement, but reported that there was interest for the elections to both Senates with several candidates running for election. The student representatives in the Academic Senate of the Faculty of Music had received some introduction as to their role as student representatives and the working of the Senate, but this was not the case for the JAMU Academic Senate representative. The student representatives saw a need for better links to the newly established Student Union.

The management of the Faculty of Music described the departments as the "building blocks" of the Faculty, where the individual departmental strategies constitute the basis for the strategy of the Faculty of Music. Decision-making was expressed as a gradual bottom-up process. It is based on the daily contact between teachers and students, where issues "are discussed very closely with students on an everyday basis, and then vocalised in meetings of the departments and then meetings with the Heads of the departments" (Meeting with the management of the

Faculty of Music). The departmental interpretation seminars are offered as a platform for students to be part of the decision-making process, although this is not their primary function (Meeting with the management of the Faculty of Music). The students do not routinely take part in formal department meetings and it differs between departments if students are invited or not (Meeting with the management of the Faculty of Music). Students met by the Review Team had different experiences as to how easy it was for their voice to be heard depending on their department.

Similarly, administrative staff members are valuable members of the majority of bodies within the institution (SER p. 29-30). Senior administrative staff met by the Review Team confirmed that they feel involved in decision-making, and they have regular meetings with the management to discuss issues.

The responsibilities and duties of staff members in managerial positions such as Heads of Departments are outlined in specific documents (SER p. 30)

The organisational structure of the Faculty of Music is to a large extent regulated by legislation. The Review Team found no evidence of a specific monitoring of the effectiveness of the organisation. The responsibilities of senior staff are clearly defined.

The Academic Senate makes the key decisions. It has a wide representation in line with other advisory and decision-making bodies, but it is not clear how well the students are formally represented in the decision-making on the departmental level. It is recommended that students get a more formalised role in the decision-making processes within the departments.

The Annual Reports indicate that the Faculty of Music moves steadily towards the objectives set in the strategic documents. This is an indication of an effective organisational structure and decision-making process.

There is a tradition for bottom-up decision-making processes and strong autonomy for the departments. This approach has many advantages in terms of getting everyone involved, but it can also cause some conservatism and lack of coherence. When working on the new Strategic Plan with a ten-year perspective, the Review Team recommends supplementing a thorough bottom-up process with a strong strategic leadership represented by the Academic Senate and the Senior management. This would ensure that more bold, innovative and pervasive initiatives can be decided upon and implemented across the Faculty of Music.

The Review Team concludes that the Faculty of Music substantially complies with MusiQuE Standard 6.2.

7. Internal Quality Culture

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

According to the Czech Republic's Higher Education Institution Act, institutions must have a quality assurance and internal assessment system, and, from 2017 onward, each institution must also produce an internal assessment report (SER p. 30). The quality system and its tools such as the Internal Assessment Board, lists of accreditation standards and regular quality assessments of activities throughout the institution, are required in order to achieve accreditation (SER p. 30). The art schools in the Czech Republic were asked to put forward relevant standards, and will now have to meet these standards (Meeting with the JAMU Senior management). JAMU is in the process of implementing a systematic quality assurance system. The Faculty of Music has so far not been through an external quality assessment process, and one of the goals of the MusiQuE institutional review is to evaluate the JAMU quality assurance system (SER p. 30).

The principles and procedures of quality assurance and assessment at JAMU are determined by the document "System of internal assurance and assessment of the quality of educational, creative and other relevant activities" (Annex A14) and the corresponding rules for the system (Annex: A13). The underlying principle here is that the assessed, publicly presented outcomes of subjects are regarded as indicators of the quality of the preceding educational process, as well as the quality of the creative activity that constitutes the content and objective of the subject (SER p. 30). This system includes documents specifying standards for accreditation of study programmes in the arts (Annex: A15), a qualifications framework for study programmes on all three cycles (Annex A16), a description of expected performance levels and evaluation criteria for the graduation performances (Annex A17), and specified learning outcomes for study programmes and specialisations (Annex A18; SER p. 30-31). The Faculty is currently implementing the quality assurance system, which causes an extra workload for the administration (Meeting with Senior administrative staff).

The Faculty of Music is in the process of moving away from a study structure consisting of study areas, to distinct study programmes with specialisations. The Faculty is also currently preparing accreditation applications for a range of study programmes (SER p. 31). As part of this process the "System for evaluation the quality of educational and creative activities at JAMU" has been created with the corresponding annexes (Annexes A14-18; SER p. 31). As part of the accreditation process, self-assessment reports of the programmes must be prepared, and this work is currently under way (SER p. 31).

Most departments have taken this accreditation process as an opportunity to revise their study programmes and specialisations, and some have prepared new specialisations or programmes such as a Joint Historical Interpretation programme with the Royal Conservatoire of The Hague (SER p. 31, Meeting with teachers/lecturers). The future programme reviews are scheduled to take place once during each accreditation period by a working group appointed by the Dean and approved by the Quality Council. The quality of the programmes is continuously

evaluated by degree programme guarantors and Heads of Department in collaboration with individual teachers (Annex: A14).

The quality assurance and assessment procedures are monitored, controlled and managed by the JAMU Internal Assessment Board, which has 9 members appointed by both faculties. The activity of the Board is governed by rules of procedure (Annex: A12) and the regulation “Rules of the System for the Assurance of the Quality of Educational, Creative and Related Activities and Internal Evaluation of the Quality of Educational, Creative and Related Activities” from 2017 (Annex: A13; SER p. 31). At the Faculty of Music, the Vice-Dean has the responsibility for quality assurance with the support of a quality officer (SER p. 32).

The internal evaluation of the educational and creative activities at the Faculty of Music is carried out through evaluations, analysis and discussions at both Faculty and department level (SER p. 32). The Review Team found no evidence on systematic involvement from external stakeholders or alumni in quality assurance procedures.

Students are involved in the evaluation of the educational activities through a survey. The focus of the survey was altered in 2018 to also encompass the qualification thesis. Due to low response rates in some departments it was decided to carry out the survey in 2019 as well (SER p. 32). The survey is carried out in all subjects every semester. The response rate is 15% on average. There are no specific strategies in place to increase the response rate. The teachers can access the results for their own subject, as well as the Dean and the Vice-Dean for Study Affairs. The Review Team found no evidence on how results from the survey were followed up or communicated to the students (Demonstration of the webpage and IS). In addition to the survey, students met by the Review Team reported that, if they wished to give feedback or had suggestions for changes, they addressed their teachers directly or student representatives in the Academic Senate. Some of the students said that they found the teachers open-minded and willing to change, whereas other students found it difficult to have their voice heard, or said that things took a long time to change. The students also reported that they did not know of any information on the webpage or IS indicating where and how they could address any concerns regarding quality.

Representatives of the JAMU Academic Senate and the Academic Senate of the Faculty of Music met by the Review Team underlined the role they had in promoting the interest of the students and listening to their needs.

Evaluation of the creative/research activities takes place annually at the meetings of the Dean’s Advisory Board and frequently also at meetings between the Faculty management and Heads of Departments. The focus is particularly on statistics drawn from the RUV and RIV databases. Analysis and benchmarking across art institutions in the Czech Republic is submitted to the Ministry. There has been a small decline in the RUV score this year, and as a consequence the Dean is preparing motivational measures to improve the situation (SER p. 32).

The Faculty of Music has undoubtedly worked hard and effectively in creating a quality assurance system, which is communicated within the institution through department meetings and the IS. Many departments have used this opportunity to revise their programme and specialisations, and, in some cases, create new programmes.

Reviews are scheduled to take place once within the accreditation period by a working party appointed by the Dean. The quality assurance and assessment procedures are monitored, controlled and managed by the JAMU Internal Assessment Board on the institutional level. At the Faculty of Music, the Vice-Dean has the responsibility for quality assurance. There are thorough regulations in place.

There are no specific external quality assurance procedures described in the quality assurance system. The Review Team recommends that alumni and external stakeholders are invited in a systematic manner to provide feedback on quality.

Students are invited to give feedback through a survey. There is a need to improve the response rate and also to find alternative ways of securing that students' voices are heard. It is recommended to develop systems for communicating the student feedback back to the students, as well as any plans for changes resulting from their feedback.

Since the system is so new, it is difficult to assess how the quality system is used at an institutional level to implement changes. According to the description of the system, different reports will be generated. It is, however, not clear who has the responsibility for decisions concerning the reports and for the follow up of issues identified. It is recommended that the system be further formalised to include such information, and that a yearly cycle is outlined describing the different steps in the quality assurance processes and procedures, from gathering information/data to decision-making and then communication to staff and students of any changes undertaken.

Management, students and staff at the Faculty of Music are undoubtedly focused on achieving the best possible quality of education for their students. The Review Team had, however, the impression that quality assurance was higher on the agenda than quality enhancement. It is recommended that effective quality enhancement processes and procedure, some of which already are in place, are identified, acknowledged and supported.

The Review Team concludes that the Faculty of Music partially complies with MusiQuE Standard 7.

8. Public interaction

8.1 Cultural, artistic and educational contexts

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

The most important part of the Faculty of Music's engagement with the wider community is through its artistic activity (SER p. 33). The involvement with the cultural and educational activities in the region is based on collaboration with the South Moravian Region, and the city of Brno, but also national bodies such as the Ministry of Culture of the Czech Republic. Representatives from the Faculty of Music are members of the Brno Cultural Parliament and the grant committee for support of live arts (SER p. 32). There are representatives from municipal institutions and regional management officials in JAMU Board of Trustees and the Presidium of the Leoš Janáček International Competition (SER p. 33).

The management of JAMU and the Faculty of Music has initiated several meetings between the Ministry of Education, Youth and Sports, the Ministry of Culture and representatives for elementary and secondary schools with the aim to harmonise the educational system for the lower level schools (SER p. 33). The Faculty of Music has a long-lasting cooperation with conservatoires and elementary art schools about workshops, festivals, and methodology. Some JAMU teachers and students also teach at lower-level arts institutions, and teachers are members of competition juries (SER p. 33; Meeting with alumni and representatives of the professional field).

The Faculty of Music is one of only two institutions in the Czech Republic offering a wide range of music specialisations. Graduates, teachers, and also students are therefore key players in many cultural and artistic events both in the region and at national level, and the Faculty is an important provider of musicians for the local market. There is still a good job market for orchestra musicians compared to other European countries (Annex: 29; Meeting with the Dean and Vice-Dean for Study Affairs; Meeting with alumni and representatives of the professional field; Meeting with teachers/lecturers). It is in line with the mission of the institution that representatives from the Faculty of Music play an active role in public life and the cultural development of society (SER p. 33).

The Leoš Janáček International Competition is one important event organised by the Faculty of Music. It offers a unique experience to the students performing in the competition, and enables other participants world-wide to compare their level of achievement internationally, in the disciplines of the competition. It thus enables participating students to calibrate their performance level to international standards. The International Interpretation Courses, which have been offered over more than 50 years, are important in the context of life-long learning, and they attract around 100 participants each year from around the world (SER p. 33; Meeting with alumni and representatives of the professional field).

The Faculty of Music also contributes to society by spreading knowledge and values to society. Key here is the concept of academic freedom, which underlies all activities at JAMU. This encompasses values such as "institutional autonomy, political independence, freedom of thought, the right to present and defend one's own

opinions, defense of equal opportunities, active participation in self-government and development of democracy” (SER p. 33). In collaboration with partners, the Faculty of Music creates spaces for public discussions on these issues (SER p. 33). Students are prepared to advance mainly through their artistic activities (Meeting with teachers/lecturers).

The Faculty of Music is actively engaged in public discourse on cultural and educational issues through different initiatives and collaborations with authorities, and through representation in various boards and organisations. One of the initiatives concerns pre-college education, an area where the Faculty of Music also serves as a resource through its teachers and students who teach in pre-college institutions locally. Teachers and students play key roles in many cultural projects and events regionally and nationally, and also contribute to internationally renowned events. The Faculty of Music prepares students to advance through their artistic activities.

The Review Team concludes that the Faculty of Music fully complies with MusiQuE Standard 8.1.

8.2 Interaction with the artistic professions

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

The Faculty of Music collaborates with elementary schools of art through its methodological centre. Representatives of the Brno Philharmonic are members of several boards of JAMU and the Faculty of Music. Students at the Faculty of Music are members of academies hosted by prominent orchestras such as Brno Philharmonic, Czech Philharmonic, Prague Symphony Orchestra, Prague Chamber Orchestra and others (SER p. 33). There is also a fruitful collaboration with the Brno National Theatre through the International Festival Janáček Brno and the involvement of relevant departments in the preparation of theatre performances (SER p. 33). Cooperation agreements exist with the Brno Philharmonic and the Brno National Theatre, where students can receive recognition of projects as parts of their studies. Students may also receive recognition for participation in orchestra academies. These links with the profession are seen as important also in the future (Meeting with the Dean and Vice-Dean for Study Affairs).

Members of the artistic professions are involved in teaching, workshops, field trips and other educational activities at the Faculty of Music, and also invited to take part in different boards such as the state final examinations (SER p. 34; Meeting with alumni and representatives of the music professional field).

An internal student competition is regularly arranged for scholarships to support high quality extra-curricular art projects. Technical and administrative support is also offered to students participating in international competition, extracurricular projects at professional partner institutions, and applying for grants (SER p. 34).

There is no formalised follow-up of alumni, but teachers follow their students' careers, many of whom are employed in artistic positions at prestigious institutions. The contact is facilitated by the fact that most teachers at the Faculty of Music are active artists themselves and meet their former students in the professional, artistic and educational fields. This long-term contact with alumni gives valuable information about trends in the profession as well as feedback as to how well the students are prepared (SER p. 34; Meeting with JAMU Senior Management).

Teachers of the Faculty of Music are also involved in the University of the Third Age (U3V) programme, which follows the principles and various forms of lifelong learning. As such, the faculty organises paid courses and preparatory courses for talent examinations, but also offers many free-of-charge consultations to members of the profession. (SER p. 34).

The Faculty of Music has extensive, long-term and robust collaborations with relevant sectors of music and other professions. Students have the possibility to take part in professional activities as part of their studies, and professional artists contribute regularly to the study programmes. There are no formalised mechanisms to assess and monitor the needs of the profession. However, the close links with alumni on a personal basis, as well as the well-established links with the profession nevertheless provide the Faculty of Music with relevant

feedback on the needs of the profession. The institution is also providing life-long learning opportunities to the profession.

The Review Team concludes that the Faculty of Music fully complies with MusiQuE Standard 8.2.

8.3 Information provided to the public

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

Information to the public is provided through many different channels and formats such as the main web page and the web page aimed at prospective students, JAMU publications and periodicals, archives of final theses', press releases, programme notes etc. (SER p. 34). The web page www.jamu.cz, which is an important mode of communication with the public, is currently in the process of being updated and reorganised. The information provided in English is currently very limited. The development of a web page which is specifically targeting applicants (www.jamu.cz) is an important and effective initiative (Demonstration of the web page and IS). Teachers met by the Review Team underlined the importance of increasing the visibility of the Faculty of Music, especially through the web page in order to communicate its qualities.

Information to be published must first be approved by the Faculty of Music management, and authorised access to content administration is limited. The senior administrative staff met by the Review Team expressed a need for more specialisation within the administration in order to assure the quality of their services also in this respect.

The final theses' must be approved by supervisor, and external examiners before they are available in the archives. Information spread by students as printed material or Facebook posts is only reviewed in retrospect (SER p. 34).

A variety of relevant resources and systems are employed to convey information to the public. The web page will play an increasingly important role, and the work to create a better web page, with more information accessible to the non-Czech public, is strongly supported by the Review Team. There are mechanisms in place to ensure that the information given is consistent, reviewed and accurate.

The Review Team concludes that the Faculty of Music fully complies with MusiQuE Standard 8.3.

Summary of the compliance with the standards

1. Institutional mission, vision and context	
Standard 1. The institutional mission and vision are clearly stated.	Fully compliant
2. Educational processes	
Standard 2.1. The goals of the institution are achieved through the content and structure of the study programmes and their methods of delivery	Substantially compliant
<p>Recommendations</p> <p>In order to achieve full compliance, the Review Team recommends the following:</p> <p>(I) to strengthen entrepreneurial and self-management aspects of the curriculum in direct contact with the creative industries and actual professional needs, and also to consider an orchestra specialisation,</p> <p>(II) to give students more opportunities to create an individual profile through electives,</p> <p>(III) to create a greater awareness of the concept and role of artistic research,</p> <p>(IV) to emphasise the purpose and aims of academic research at the lower levels of study, and</p> <p>(V) to strengthen and formalise student support services.</p>	
Standard 2.2. The institution offers a range of opportunities for students to gain an international perspective.	Fully compliant
Standard 2.3. The assessment methods are clearly defined and demonstrate achievement of learning outcomes.	
<p>Recommendations</p> <p>In order to achieve full compliance, the Review Team recommends the following:</p> <p>(I) to develop clear assessment criteria for each grade level which are made available to students.</p> <p>(II) to consider ways of formalising feedback to students after exams.</p>	
3. Student profiles	
Standard 3.1. Clear admission criteria exist, which establish artistic/academic suitability of students.	Fully compliant
Standard 3.2. The institution has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.	
<p>Recommendations</p> <p>In order to achieve full compliance, the Review Team recommends the following:</p>	

- (I) to establish formal mechanisms to monitor and review student progression and achievement, and
 (II) to implement more systematic measures for monitoring and reviewing graduate employability.

4. Teaching staff

Standard 4.1. Members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers. **Substantially compliant**

Recommendations

In order to achieve full compliance, the Review Team recommends the following:
 (I) to develop and implement a strategy for professional development and teachers' artistic/research/ and pedagogical activities.

Standard 4.2. There are sufficient qualified teaching staff to effectively deliver the programmes. **Fully compliant**

5. Facilities, resources and support

Standard 5.1. The institution has appropriate resources to support student learning and delivery of the programmes. **Fully compliant**

Standard 5.2. The institution's financial resources enable successful delivery of the study programmes. **Fully compliant**

Standard 5.3. The institution has sufficient qualified support staff. **Substantially compliant**

Recommendations

In order to achieve full compliance, the Review Team recommends the following:
 (I) to increase the number of support staff and allow for specialisation of functions within the administration.

6. Communication, organisation and decision-making

Standard 6.1. Effective mechanisms are in place for internal communication within the institution. **Substantially compliant**

Recommendations

In order to achieve full compliance, the Review Team recommends the following:
 (I) to develop a comprehensive information strategy,
 (II) to develop ethical guidelines for communication between teachers and students, and implementing adequate protocols for reacting when a complaint has been detected, and
 (III) to establish activities across departments and a space where students can meet and collaborate.

Standard 6.2. The institution has an appropriate organisational structure and clear decision-making processes. **Substantially compliant**

Recommendations

In order to achieve full compliance, the Review Team recommends the following:
 (I) to give students a more formalised role in the decision-making process within the departments, and
 (II) supplement bottom-up processes and strong departmental autonomy with a strategic, over-arching leadership at the Faculty level.

7. Internal quality culture

Standard 7.1. The institution has a strong internal quality culture, supported by clear and effective quality assurance and enhancement procedures.

Partially compliant**Recommendations**

In order to achieve full compliance, the Review Team recommends the following:
 (I) to more formally involve alumni and external stakeholders in QA processes,
 (II) strengthen the students' voice and involvement in the QA processes by, for instance, clearly communicating how their feedback leads to change,
 (III) further develop the QA system to include a description of the complete "QA loop" with milestones throughout the year, and
 (IV) identify, acknowledge and support quality enhancement processes to promote a quality culture.

8. Public interaction

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

Fully compliant

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

Fully compliant

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

Fully compliant

Conclusion

In the process of reviewing the Music and Theatre faculties in parallel, both the MusiQuE and EQ-Arts review teams noted a number of common issues emanating from institutional policies or practices, which had a significant impact on operations at the faculty level. The review teams have therefore jointly compiled a set of overarching recommendations for consideration by JAMU's senior management:

- In order to fully realise its mission and vision, as well as its own strategic objectives, it is recommended that JAMU develops an effective methodology for tracking all of its graduates;
- In reflecting on the outcomes of its current Long-term Plan and the formulation of a new Plan, JAMU should articulate its key strategic objectives in ways that enable it to accurately measure its progress against their achievement as the Plan matures;
- In order to support the faculties to improve the accessibility of their provision for students with physical disabilities, it is recommended that reasonable adjustments to JAMU's older buildings are incorporated into the institution's estates strategy for implementation in the medium to long term;
- JAMU is commended for its work, in collaboration with other arts institutions, to secure sufficient public funding for the delivery of its high quality study programmes. However, the institution relies heavily on project funding to maintain the quality of its provision and it is recommended that the senior management continues its efforts to support the faculties by working with the Ministry of Education to equalize the value placed on arts and science education and research in the Czech Republic;
- JAMU should ensure that the IT system supporting Faculty administration meets the needs of support staff. It is further recommended that the website is updated regularly to include content generated by both faculties, in order to ensure that information provided to the public about the institution is clear, consistent and accurate.

The Review Team also wishes to share the following conclusions concerning the Faculty of Music specifically:

The Faculty of Music has contributed to Czech cultural life for many years and still plays an important role in several ways. The graduates occupy prominent positions in music life and contribute to the music education of the next generation. The research and artistic activities of the Faculty also contribute to society, with a very active cultural presence in Brno and the region, and the Faculty is actively engaged in its "third role" for the benefit of society at large. The Faculty is well connected to the context it operates in, and enjoys respect for the quality of its teachers and students.

The facilities on offer for both staff and students are exceptional, in particular the Theatre on Orli Street, further enhancing the students' experience studying at JAMU, and for the staff who work here.

The Faculty is actively promoting internationalisation and is successful in many areas, developing services and courses in English, increasing student and teacher mobility, and being active and visible in international organisations. The support students and teachers receive for developing language skills is a strong asset.

The focus on critical reflection and self-reflection as part of both the learning process and the assessment is highly commendable. In light of the existing and future labour market, there is a need for students to develop entrepreneurial and self-management skills, and also to strengthen students' preparations for possible work in orchestras.

There are robust and thorough procedures in place for admissions, assessment, curriculum design, the hiring and promotion of teaching staff, and decision-making processes. The Faculty is now in the process of implementing a QA system. Further development should ensure that the system encompasses a comprehensive "loop" in a yearly cycle. A strong focus on quality assurance must, however, not replace the continuous efforts with regards to quality enhancement.

The relatively small size of the institution in addition to the predominant one-to-one teaching has allowed for informal ways of monitoring and assessing student progression and achievement, and also graduate employability. This seems to work well, but it is nevertheless recommended to implement more formal systems to ensure consistency and transparency. Due to the closeness of the relationship between teacher and student, there is also a need for more specific ethical guidelines and support services offering a more neutral perspective.

The Faculty of Music is currently preparing a new strategic plan. The Review Team hopes that its observations and recommendations from an outsider's perspective can be useful in this important process.

Annex 1. Site-visit Schedule

Day 0 – (01/03/2020 Arrival Day)			
Time	Meeting (working session)	Participants to the meeting	Location
16:00-19:00		Preparatory meeting of the Review Team	Hotel Slavia
19:00 – 20:00		Joint meeting of the MusiQuE and EQ-Arts Review Teams	Hotel Slavia
Day 1 – (02/03/2020)			
Time	Meeting (working session)	Names and functions of participants from the visited institution	Location
9:00-10:00	Meeting 1.1 <i>Meeting with the management of JAMU</i>	prof. Mgr. Petr Oslzlý – rector JAMU, prof. PhDr. Silva Macková – vice-rector for study and quality assurance and evaluation, prof. Ing. MgA. Ivo Medek, Ph.D. – vice-rector for strategy and development, doc. MgA. Marek Hlavica, Ph.D. – vice-rector for creative activities, doc. MgA. Vít Spilka – vice-rector for external relations, JUDr. Lenka Valová – bursar, doc. Mgr. Petr Francán – dean of Theatre Faculty, prof. MgA. Jindřich Petráš – dean of Faculty of Music	Theatre on Orlí Street DnO, - Rehearsal room
10:15-11:15	Meeting 1.2 <i>Meeting with the management of Faculty of Music</i>	prof. MgA. Jindřich Petráš – dean of Faculty of Music, doc. MgA. Jana Goliášová – vice-dean for study affairs and education information, PhDr. Petr Lyko, Ph.D. et Ph.D. – vice-dean for science, research and dislocation, doc. Jurij Likin – vice-dean for foreign affairs, Mgr. Jan Přibíl – vice-dean for quality assurance, Ing. Jana Vondráčková – bursar of HF JAMU	Faculty of Music - dean's office
11:15-11:30	Review Team meeting: Review Team members share conclusions with Secretary (debriefing)		
11:30-12:45	Meeting 2 <i>Meeting with senior administrative staff</i>	MgA. Petra Koňárková – responsible for international affairs office and Ph.D. administration, Jana Jarošová – resp. for study administration office, MgA. Kateřina Polášková – head of project management office of Faculty of Music, MgA. Radka Nesvadbová – resp. for concert support office, Ing. Zdena Vlachovská – manager of Chamber opera and faculty projects in Orlí Street Theatre, Hana Špičáková – resp. for facilities management, BcA. Jiří Pejcha – technical support	Faculty of Music - room n. 012
12:45-13:00	Review Team meeting: Review Team members share conclusions with Secretary		
13:00-14:00	<i>Lunch</i>	Review Team alone	Faculty of Music (catering)
14:00-15:30	Meeting 3 <i>Meeting with teachers/lecturers</i>	prof. MgA. Martin Opršál – head of Department of Percussion Instruments KBN, doc. MgA. Zdeněk Šmukař – head of Department of Voice KZP, prof. Barbara Maria Willi, Ph.D. – Head of Department of Organ and Early Music Performance KVHI, doc. MgA. Vilém Spilka – head of Jazz Department KJI, doc. PhDr. Květoslava Horáčková, Ph.D. – head of Department of Foreign Languages KCJ, RnDr. Matúš Jakabčič – teacher (part-time) KJI, Mgr.art. Pavel Bureš – teacher KDN, MgA. Michal Indrák, Ph.D. – teacher (part-time) KKDOR, MgA. Marek Švestka, Ph.D. – teacher KSN	Faculty of Music - room n. 012

15:30-15:45	Review Team meeting: Review Team members share conclusions with Secretary (debriefing)		room n. 012
15:45-16:00	<i>Break</i>		
16:00-17:15	Guided tour - Review of the facilities/ Demonstration of web and IS - rehearsal of opera "Le Nozze di Figaro" (Figarova svatba), W.A.Mozart, prem. 21.3.2020 – Theatre on Orli Street Demonstration of web and IS Doc. Mgr. Richard Fajnor – liaison person, Dep. of Composition, Conducting and Opera Directing KKDOR		
17:15-18:45	Review Team meeting: Reflection on the first day and preparations for day 2		room n. 012
19:00-	<i>Dinner as proposed by the institution</i>		Restaurant Jacoby
Day 2 – (03/03/2020)			
Time	Meeting (working session)	Names and functions of participants from the visited institution	Location
9:00-10:30	Meeting 4 <i>Meeting with students</i>	Jan Nepodal – BcA stud. of Department of Percussion Instruments KBN , MgA. Anežka Šejnohová – BcA stud. of Department of Organ and Early Music Performance KVHI , Veronika Zaplatilová – BcA stud. of Department of Voice KZP , Dominik Sedľa – BcA st. of Department of String Instruments KSN , Jana Przywarowa – BcA stud. Of Department of String Instruments KSN , HF Students union BcA. Natálie Gregorová – MgA stud. of Dep. of Composition, Conducting and Opera Direct. KKDOR , BcA. Vojtěch Drnek – MgA stud. of Jazz Department KJI , BcA. Vojtěch Pospíšil – MgA stud. of Department of Music Production KHP , BcA. Kristína Kubová – MgA stud. of Department of Voice KZP , MgA. Ing. Radim Hanousek – PhD stud. of Jazz Department KJI , MgA. Barbora Micolášiková – PhD stud. of Department of Music Production KHP	Faculty of Music - room n. 012
10:30-10:45	Review Team meeting: Review Team members share conclusions with Secretary (debriefing)		
10:45-11:00	<i>Break</i>		
11:00-12:30	Observation of student performances during class and / or exams - all concert halls of faculty (grand Concert Hall – Aula, Chamber Music Hall, "Vault Hall" and Organ Hall), experimental studio 9, recording studio, a.s.o.		
12:30-12:45	Review Team meeting: Review Team members share conclusions with Secretary		room n. 012
12:45-13:45	<i>Lunch</i>	Review Team alone	Faculty of Music (catering)
13:45-15:15	Meeting 5 <i>Example: Meeting with members of the relevant board/academic council</i>	Academic senate of JAMU and Academic senate of Faculty of Music: doc. Mgr. Roman Novozámský – head of Department of Wind Instruments KDN , prof. MgA. Miloslav Jelínek – head of Department of String Instruments KSN , Mgr. MgA. Ivana Mikesková, Ph.D. – Department of Voice KZP , doc. Ing. MgA. Lucie Pešl Šilerová, Ph.D. – head of Department of Music Production KHP members of PhD study boards (subject area boards) OR HF : prof. Ing. MgA. Ivo Medek, Ph.D. – emeritus rector, vice-rector, member of OR HF , prof. PhDr. Jindřiška Bártová – Department of Music and Human Science KHHV , member of OR , doc. Mgr. MgA. Monika Holá, Ph.D. – head of Department of Music and Human Science KHHV	Faculty of Music - room n. 012

15:15-15:30	Review Team meeting: Review Team members share conclusions with Secretary (debriefing)		
15:30-15:45	<i>Break</i>		
15:45-17:00	Meeting 6 <i>Meeting with alumni and representatives from the music profession</i>	PhDr. Marie Kučerová – head of Brno Philharmonics MgA. Jiří Heřman – artistic director of opera dep. National Theatre Brno Mgr. art et MgA. Jonáš Harman – head of Moravian Philharmonic Olomouc MgA. Pavel Maňásek – head of Brno Conservatory Petr Karas – head of Basic School of Arts and Culture , Smetanova st. Brno Alumni: MgA. Pavel Šnajdr, Ph.D. – conductor of National Theatre Brno MgA. BcA. et BcA. Martin Hroch, Ph.D. – high school teacher and harpsichord player MgA. Roman Hoza – opera singer MgA. Martin Novák, Ph.D – horn player	Faculty of Music - room n. 012
17:00-18:30	Review Team meeting <i>Reflection on the first day and preparations for day 3</i>		
19:00-	<i>Dinner</i>	Review Team alone	Restaurant La Bouchée
Day 3 – (04/03/2020 Departure Day)			
Time	Meeting (working session)	Names and functions of participants from the visited institution	Location
9:00–9:45	Meeting 7.1** <i>Meeting with students of the Student Chamber</i>	Student members of AS as notified by the Review Team: MgA. Dominik Gál, DiS. – PhD stud. of Department of Piano Performance KKI , Katarína Kandriková – BcA. stud. of Department of Music Production KHP , Martin Nosek – BcA. stud. of Department of Piano Performance KKI ,	Faculty of Music - room n. 012
10:00-10:30	Meeting 7.2 <i>Meeting with the Dean and Vice-dean for Study Affairs</i>	prof. MgA. Jindřich Petráš – dean of Faculty of Music, doc. MgA. Jana Goliášová – vice-dean for study affairs and education information,	Faculty of Music - room n. 012
10:30-13:00	Review Team meeting – Preparation for the feedback meeting		Faculty of Music - room n. 012
13:00-14:00	<i>Lunch</i>	<i>Review Team alone</i>	Faculty of Music (catering)
14:00-15:00	Meeting 8 Feedback to the institution	Leadership of the institution - Advisory Dean's Board	Faculty of Music - dean's office
END OF THE SITE-VISIT			
15:30	Departure of the Review Team members / Free time		

Annex 2. List of documents provided to the review team

Internal Regulations of JAMU and Higher Education Act

No.	Title
A01	Organizational Chart of JAMU
A02	Statutes of JAMU
A03	Rules for Studies and Examinations
A04	Disciplinary Code of JAMU for Students
A05	Electoral Code of the Academic Senate of JAMU
A06	Rules of Procedure of the Academic Senate of JAMU
A07	Rules of Procedure of the Artistic Board (Arts Council) of JAMU
A08	Rules of Habilitation Proceedings and Proceedings to Appoint Professors
A09	Recruitment and Selection Code of Practice
A10	Rules of Scholarship
A11	The Higher Education Act
A12	Rules of Procedure of the Internal Evaluation Board
A13	Rules of the System for the Assurance of the Quality of Educational, Creative and Related Activities and Internal Evaluation of the Quality of Educational, Creative and Related Activities
A14	System for Evaluating Quality of Educational and Creative Activities of JAMU
A15	Standards for Accreditation of Degree Programmes in the Education Area of Arts, Thematic Area Music Art (Annex to System for Evaluating Quality of Educational and Creative Activities of JAMU)
A16	Framework of Qualifications of University Art Education in Thematic Area Music Art (Annex to System for Evaluating Quality of Educational and Creative Activities of JAMU)
A17	Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Graduation Performances at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno (Annex to System for Evaluating Quality of Educational and Creative Activities of JAMU)
A18	Evaluation of the Quality of Education and Creative Activities of Study Programmes and their Specializations on the Basis of Evaluating the Outputs from Study Subjects at the Faculty of Music of Janáček Academy of Music and Performing Arts in Brno (Annex to System for Evaluating Quality of Educational and Creative Activities of JAMU)

Other Annexes:

1. Absolvent 2018 JAMU
2. Annual report JAMU 2018
3. Budget development 2014-2019
4. Directive on Specific Higher Education Research
5. Ethical codex
6. External teachers HF JAMU 2014-2019
7. HF bill of quantity of space
8. HF JAMU statute
9. Higher Education Act
10. Institutional plan JAMU 2019-2020
11. Instrument stock HF
12. JAMU Internationalisation Strategy
13. List of external teachers HF JAMU by department

14. Long-term plan of educational and creative activities of Janáček Academy of Music and Performing Arts 2016-2020
15. Minutes Artistic Board JAMU 01.12. 2017
16. Minutes Dean's Advisory Board 17.02.2020
17. Minutes Rector's Advisory Board 10.02.2020
18. Minutes Artistic Board HF 21.04.2017
19. Minutes Artistic Board HF 22.03.2019
20. Minutes Academic Senate HF 27.03.2019
21. Number of students 2014-2018
22. Number of students failure in programme Musical Arts 2018
23. Number of students in study programmes of Faculty of Music, JAMU 2018
24. Organisation Chart, Faculty of Music
25. Organisation chart of JAMU
26. Pianos, organs, cembalos
27. Regulations on selection procedures for filling academic positions
28. RIV 2015-19 HF JAMU
29. RUV statistics 2014-18 HF JAMU
30. Statistics 2015-2019 Ingoing and outgoing students and teachers
31. Teachers current HF JAMU
32. The Czech National Higher Education System

Annex 3. Definition 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.)*

