Expert Report

Accreditation of programmes delivered by the Hochschule für Musik Karlsruhe

| Level	Programmes
Bachelor	Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie
Master	Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie, Klavierkammermusik, Liedgestaltung, Korrepetition Historische Tasteninstrumente
Bachelor	Operngesang
Master	Operngesang
Bachelor	Musikjournalismus für Rundfunk und Multimedia
Master	Musikjournalismus für Rundfunk und Multimedia
Bachelor	Musikwissenschaft/Musikinformatik (Kombifach)
Master	Musikwissenschaft
Master	Musikinformatik

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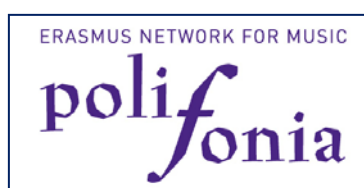
Preface

Following a request from the *Hochschule für Musik Karlsruhe*, the German Accreditation Agency (ZEvA) and the European Association of Conservatories (AEC) agreed to jointly organize an accreditation procedure of programmes offered by the *Hochschule*. The AEC was given the responsibility of organising in accordance with ZEvA the accreditation process, including composing the review team, organising and performing the review visit, writing the experts' report and submitting to ZEvA a final experts' report, incorporating any factual amendments requested by the Hochschule [as laid down in the contract between all parties and the "AEC-ZEvA set of criteria for the accreditation of programmes delivered by the Hochschule für Musik Karlsruhe"].

The present document includes the findings of the expert panel and its recommendations to the ZEvA Accreditation Committee. Sources of information for the observations included in this document are shown in parentheses. The report refers to the German Accreditation Council regulations: *Regeln des Akkreditierungsrates für die Akkreditierung von Studiengängen und für die Systemakkreditierung - Beschluss des Akkreditierungsrates vom 08.12.2009,* which contains criteria for the accreditation of study programmes (*Kriterien für die Akkreditierung von Studiengängen*) in Germany. In addition to the criteria of the German Accreditation Council, the criteria of the AEC Institutional and Programme Review Scheme, as laid down in the AEC Framework Document *Quality Assurance and Accreditation in Higher Music Education: Characteristics, Criteria and Procedures*, were also applied to this procedure, with the aim of providing a further European and subject-specific dimension. The German Accreditation Council criteria and the AEC criteria for programme review in higher music education were compared for this particular procedure and a merged set of criteria was designed, intended specifically for the accreditation of music programmes. This merged set of criteria served as the basis for the accreditation procedure at the *Hochschule für Musik Karlsruhe.*

1. Introduction

1.1 Short presentation of the institution

The history of the Hochschule für Musik Karlsruhe goes back to 1812, when a training institute for wind players was founded with support of the city, followed by the foundation of a "Singanstalt" two years later. From these institutions, a "Musikanstalt" was established in 1837, which developed into the "Großherzoglichen Konservatorium" in 1883, the "Badische Hochschule für Musik" in 1929 and the "Staatliche Hochschule für Musik Karlsruhe" in 1971. Today, the Hochschule is one of 5 Musikhochschulen in Baden-Württemberg with 590 students from 50 countries and 249 teachers. The Hochschule presents more than 350 concerts a year and has a wide range of international contacts.

In addition to instrumental and vocal training courses, the Hochschule includes the Institut für MusikTheater, the Institut für neue Musik and Medien (InMM), the Institut für Musikwissenschaft and Musikinformatik (IMWI) and the unique Institut LernRadio (ILR). Furthermore, training for music teachers in schools, a "Solistenklasse" and pre-college level music education are offered, although these activities were not part of the remit of this accreditation procedure.

The Hochschule is housed in the renaissance castle Schloss Gottesaue and in various other venues throughout the city. An additional building is currently being built immediately next to the Schloss, giving the Hochschule the opportunity to bring all institutes and departments together on one campus with a state-of-the-art multimedia performing arts venue.

1.2 Accreditation procedure

The German accreditation system for higher education comprises a self-evaluation of the programmes put forward for accreditation, followed by an external evaluation by a committee of independent experts. In the case of this particular procedure, both the self-evaluation and the external evaluation were based on the merged set of ZEvA/AEC criteria, as explained in the preface. The completed self-evaluation report was circulated to the experts at the beginning of June; the visit took place on 4-7 July 2010.

Based on the information available in the self-evaluation report and during the visit, this expert report has been produced in consultation with all experts and checked for factual accuracy by the Hochschule. It will serve as the basis for an accreditation decision of the Ständige Akkreditierungskommission (SAK) of ZEvA.

The following nine programmes were put forward for accreditation:
1. Bachelor Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie
2. Master Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie, Klavierkammermusik, Liedgestaltung, Korrepetition Historische Tasteninstrumente
3. Bachelor Operngesang
4. Master Operngesang
5. Bachelor Musikjournalismus für Rundfunk und Multimedia
6. Master Musikjournalismus für Rundfunk und Multimedia
7. Bachelor Musikwissenschaft/Musikinformatik (Kombifach)
8. Master Musikwissenschaft
9. Master Musikinformatik

1.3 Visiting committee

In line with the international nature of the quality assurance activities of the AEC, an international expert committee was assembled jointly by AEC and ZEvA. Its membership was as follows:

- Prof. Dame Janet Ritterman (chair), Vice-President and former Director of the Royal College of Music London; Associate Fellow, Institute of Musical Research, University of London, UK
- Markus Plettendorff, Music Journalist, Radio-/TV-Journalist, Hamburg, Germany
- Dr. P. Lelieveldt, Assistant Professor Music Policy & Music Radio, Utrecht University, The Netherlands
- Rainer Boesch, Composer and former Head of the Music Informatics Department at the Conservatoire de Genève, Switzerland
- Wim Vos, Artistic Coordinator of the Dutch Orchestra and Ensemble Academy and former Director of the Royal Conservatoire in The Hague, The Netherlands
- Luisa Castellani, Professor of Voice at the Conservatorio della Svizzera Italiana in Lugano, Switzerland
- Johannes Johansson, Director of the Royal College of Music in Stockholm, Sweden, and President of the European Association of Conservatoires (AEC)
- Finn Schumacker, Chief Executive of the Odense Symphony Orchestra and former Director of the Royal Academy of Music in Arhus, Denmark
- Pim Boons, Double Bass student at the Fontys Conservatorium in Tilburg, The Netherlands

- ZEvA Representative: Dr. Dagmar Ridder, Referentin im Referat Programmakkreditierung
- Secretary: Martin Prchal, Chief Executive of the European Association of Conservatoires (AEC)

1.4 Self-evaluation report
The Hochschule produced a thorough and well structured self-evaluation report, which provided detailed information about the programmes and general information about the Hochschule. Particularly helpful was the clear structure of the documentation, with clear references in the main self-evaluation document (Band I) to the various appendices (Band II). A future strategy plan for the Hochschule, information about the German higher education system and reports of previous evaluation exercises were also provided. During the on-site visit, material previously only available electronically was also produced for the team in hard copy. In addition, further documentation was provided during the visit at the request of the team and access was given to an on-line database of all documents.

1.5 On-site-visit
The on-site visit started with a briefing session of the expert committee in the evening of Sunday 4 July, followed by visits to the Hochschule on Monday 5 July and Tuesday 6 July, and ended with a debriefing of the expert committee on Wednesday 7 July [programme review visit]. The various sessions comprising the visit can be summarised as follows:

Monday 5 July: meeting with the President of the Hochschulrat and the management team; meeting with programme directors; meeting with academic staff Musikjournalismus, Musikwissenschaft and Musikinformatik; meeting with former students (all programmes); meeting with students Musikjournalismus, Musikwissenschaft and Musikinformatik; visits of classes; review of facilities Musikjournalismus, Musikwissenschaft and Musikinformatik.

Tuesday 6 July: meeting with senior administrative officers; meeting with representatives of the profession (all programmes); meeting with academic staff BA/MA Bachelor Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie, etc and BA/MA Operngesang; review of the facilities; attendance of concert of the Institute of Music Theater.

Wednesday 7 July: meeting with Rektor and Vice-Rektor; meeting with students BA/MA Bachelor Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie, etc and BA/MA Operngesang; final meeting with management team.

The committee felt that the range of individuals with whom it was able to meet, the nature of the discussions and the variety of supplementary material produced in response to requests during the course of the visit enabled it to make a full and well-informed appraisal of the programmes being considered for accreditation and of the infrastructural and other resources of the institution necessary to underpin them.

The committee would like to express its sincere gratitude to the Hochschule for the excellent organisation of the visit and for welcoming the team in such a friendly and hospitable way. Hochschule staff members remained at the disposal of the team during the entire visit and contributed to the establishment of an atmosphere of sincere and fruitful cooperation in which many issues – current situation, problems, strengths and weaknesses - were discussed. It should also be mentioned here that the Hochschule presented many musical contributions throughout the programme of the visit, which enabled the expert committee to gain a clear impression of the artistic results of the various programmes. This gave the visit a musical dimension that was highly appreciated by the committee.

The committee would furthermore like to express its appreciation for the hard work done by the institution in preparation of the visit with the production of its self-evaluation report. This in-depth analysis of the institution helped the committee to obtain a comprehensive overview of the institution and was of great help to the reflections and discussions before, during and after the visit.

PLEASE NOTE: in the following paragraphs, each study programme is described in detail, but as many comments apply to more than one programme, the first programme description contains more information than those of the other programmes. Programmes described in paragraphs 2.2 to 2.9 refer often to the first programme evaluation, pointing out differences and additional information only.

2.1 Bachelor Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie

Bezeichnung des Studiengangs laut PO, bei Kombinationsstudieng. mit Auflistung beteiligter Fächer/Studiengänge)	Bezeichnung Abschluss	Studienbeginn/ Ersteinrichtung	Befristung vorangegangene Akkreditierung	Leistungspunkte	Regelstudienzeit	Art des Lehrangebots (Vollzeit, berufsbegl. Dual)	Jährliche Aufnahmekapazität
Bachelor of Music – Hauptfächer Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie	Bachelor of Music (B.Mus.) - jeweiliges Hauptfach			240	8 Semester	Vollzeit- und Präsenzstudium	147

Short description

The 'Bachelor of Music - Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie' is a four-year full-time programme delivered across eight semesters with a total ECTS credit allocation of 240 credits. The programme aims at offering a basic and broad education to develop a well rounded musical personality and to reach a first professional qualification in music. Central to the programme is the one-to-one teaching in the artistic courses, with additional courses in theory, musicology and pedagogy in the first two years. In the second half of the programme, a choice can be made between an artistic and a pedagogical focus, although a combination is also possible [self-evaluation report, page 31]. Although the programme is offering training in a wide range of musical instruments, as well as in voice, conducting, composition and music theory, the overall structure for the different subjects within the programme is similar and the 'Prüfungs- and Studienordnung' is the same for all subjects [self-evaluation report, page 30]. Differences between individual programmes for different subject can be clearly seen in the curriculum overviews [Band II, A 1: Studienpläne und –verlaufsmodelle Bachelor Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie + Band II, A 2: Prüfungs- and Studienordnung Bachelor Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie]. The programme includes several large compulsory modules that are subdivided into smaller units (Modul Hauptfach, Modul Theorie/Musikwissenschaft, Modul Nebenfach/Ensemble, Modul Pädagogik), a 'Bachelor-Arbeit of 6 ECTS, as well as a range of optional modules.

Analysis according to the criteria

1. Qualifikationsziele des Studiengangskonzeptes (Kriterium 2.1, Drs. AR 93/2009)

   The programme aims (Qualifikationsziele) are well described at the programme level with a differentiation between 'Fachkompetenzen' (such as artistic expression, repertoire knowledge, ensemble skills and public performance, as well as the competences to enter the music profession) and 'Methodenkompetenz' (such as professional integration courses,

as well as engagement in civil society in 'Sozialkompetenz' and self-development in 'Selbstkompetenz') [self-evaluation report, page 32-33]. Accordingly, the programme aims correspond with the degree eventually obtained.

The committee agrees that the content and structure of the programme are relevant for a programme at this level; the possibility to combine the artistic and pedagogical focus is a good example of the practical nature of the programme with a strong relevance for the preparation for the music profession [meeting with representatives from the profession]. Students confirmed that they make use of the possibility to combine both foci in their studies and appreciate the breadth of the programme offer [meeting with students].

The committee would also like to express its appreciation of the excellent artistic quality that was evident from all the musical performances offered during the visit [short student presentations, performance by voice and opera students, chamber orchestra rehearsals and visits to classes] and the classes that were visited, which demonstrated high quality teaching, excellent piano accompaniment, a positive attitude and a strong engagement of the professors with the students and the institution [visit to classes]. These positive aspects were confirmed by representatives from the profession [meeting with representatives from the profession] and alumni [meeting with former students].

The Hochschule also showed itself to be well embedded into the cultural life of the city, which supports the personal development of the students. Students also benefit from the possibilities provided by a wide range of optional modules that are offered throughout their study time, including languages. Another asset for the students in this regard is the wide range of well maintained international contacts of the Hochschule, which open perspectives for the students at both personal and professional levels.

The committee considers this criterion as fulfilled.

2. <u>Konzeptionelle Einordnung des Studiengangs in das Studiensystem</u> (Kriterium 2.2, Drs. AR 93/2009)
The Hochschule has been one of the first Musikhochschulen in Germany to make the change to the new BA/MA system as promoted by the Bologna Declaration process. The institution has approached the BA/MA implementation as an opportunity to create a more flexible programme; furthermore, with the 4+2 structure, students have an extra year of study compared to the previous five-year diploma [meeting management team]. A BA/MA Ausschuss has been established specifically to discuss issues in relation to the BA/MA implementation and to prepare recommendations for decision by the Senate. It includes representatives from various departments, members of the management team, a student representative and an external expert [Protokoll der Sitzung des BA/MA Ausschusses 9 April 2010].

The requirements of the "Qualifikationsrahmen für deutsche Hochschulabschlüsse" are fulfilled. This four-year Bachelor programme, followed by a consecutive two-year Master programme in the same field, leads according to the regulations for artistic programmes to 360 ECTS. The awarded degree "Bachelor of Music" is adequate. The chosen structure applies in Karlsruhe not only to the Bachelor and Master in instruments, singing, composing, conducting and music theory, but also to the opera programmes. The committee is convinced that the programme complies with the requirements in terms of obtaining and deepening adequate knowledge, and the relevant instrumental, systematic and communicative competences. Students that eventually obtain the degree "Bachelor of Music" possess the necessary qualifications to enter the job market.

Acceptance of the BA/MA reforms among the teachers was said to be high [meeting management team], although some concerns were voiced about the risk of a decrease in qual-

ity and the incompatibility of the ECTS system with the artistic nature of music training [meeting with academic staff]. The increased contact between departments as part of the work done in the BA/MA Ausschuss was felt to be positive [meeting with academic staff] . From the perspective of the students, there was support for the BA/MA structure in general and from foreign students in particular, who find their BA/MA qualifications better accepted in their home countries. Some even mentioned the availability of BA/MA qualifications as an additional attraction for the Hochschule in terms of student recruitment [meeting with students]. From the perspective of the music profession, the impact of the new qualifications still needs to be assessed, although those who met the visiting committee appreciated that instrumental/vocal teachers in music schools need a recognized qualification to be able to enter this profession [meeting with representatives from the profession].

The committee would like to commend the Hochschule for its pro-active approach to the BA/MA reforms and its ambition to take a leading role in this respect in Germany. The committee would like to encourage the institution to continue with this approach and to take the next steps in its development. For example, when looking at the individual modules [Modulbeschreibungen Bachelor Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie], the committee observed that the module descriptions could be further developed as a way to provide greater coherence within the programme. The committee also noted the institution's ambition to offer more individual pathways for students [meeting with the management team]. In order to make this possible, well formulated module descriptions are essential and by applying a learning outcomes approach at the level of the modules as well as at the level of the programme, a possible fragmentation of the programme can be avoided. The programme already shows many modules with very low numbers of ECTS points, and although the committee noted the rationale of the institution to have modules of small sizes in order to maintain the focus on the main instrument and have a diverse offer for professional integration, it recommends, instead of suggesting to simply increase the size of the modules, to improve and further focus on a learning outcomes approach in the descriptions of all modules in the next stages of the BA/MA implementation. This should help to provide greater coherence and clarity in the programme design and will ensure that workload is addressed in a coherent way from the perspective of the programme as a whole, instead of from the perspective of individual modules. This applies especially to the modules that are not optional. Such a learning outcomes based approach can also create more connections between theoretical classes and artistic training, which was mentioned as an issue for improvement [meeting with academic staff], as well as support the wish of the management to improve the connections between departments [meeting with management team].

With regard to this issue, it is also recommended that the programme aims are mapped according to the 'Polifonia/Dublin Descriptors' (PDDs) in order to show the compatibility of the programme with overarching European Frameworks. This will also assist the institution with demonstrating that its programmes are compatible with the German national qualifications framework. Examples of how learning outcomes (as well as assessment methods) of individual modules can be mapped against overall programme aims and the PDDs can be found in the AEC handbook for curriculum design and the AEC handbook on assessment.

Furthermore, the committee also observed that in several module descriptions essential information was not included; information on contact time and own study time, as well as the person in charge of the module should also be provided in all module descriptions.

Students obtain in all nine programmes 30 ECTS per semester. The workload is in all programmes 30 hours for one ECTS credit point. Depending on the student's field of specialisation, a 'Bachelorarbeit' is required comprising 6 ECTS. In addition to the already mentioned issue of modules being smaller than 5 ECTS, students in the Bachelor programme obtain between 118 to 165 ECTS in the artistic field for the two artistic main orientations

depending on their specialisation. The artistic instruction is carried out to a large extent at an individual level through one-to-one teaching. The committee finds the length of the modules to be in line with requirements for achieving an adequate level of artistic skills in music at this qualification level.

The recognition of records attained outside Musikhochschulen or conservatories seems to be not regulated.

The study programme offers the possibility to study abroad without necessarily increasing the overall study lenght (more information on student mobility in chapter 11).

According to the fulfilment of legal requirements specific to the Land Baden-Württemberg the HfM Karlsruhe developed a Struktur- und Entwicklungplan. Also, the entrance qualifications of the student for the chosen study programme are tested before admission.

With these comments in relation to the module descriptions and the size of the modules in mind, the committee would like to confirm that the programme is compatible with all relevant regulations at both federal level and at the level of the Land Baden-Württemberg.

The committee considers this criterion as partially fulfilled.

3. Studiengangskonzept (Kriterium 2.3, Drs. AR 93/2009)
   The committee confirms that, as mentioned in 1, the programme contains the appropriate professional and generic aims with professional, methodical and generic competences. In addition, the programme is clearly structured with modules, although the recommendations mentioned in chapter 2 on the further development of the module descriptions must be kept in mind in relation to this criterion as well. In general, the committee finds the organisation of the programme well designed for its implementation.

   One of the strong points of the Hochschule is undoubtedly the many opportunities for students to perform [meeting with students + meeting with former students + publication "Veranstaltungen Sommersemester 2010]. The high quality of the Hochschulorchester was confirmed by external parties [meeting with representatives from the profession]. Another positive issue mentioned was the availability of internships. The Hochschule has a wide regional network of contacts with organizations in the music profession, which provide internships to students, mostly in orchestras and music schools [meeting with students + meeting with representatives from the profession]. This practical character of the programme is seen as an advantage by many [meeting with students + meeting with professors + meeting with representatives from the profession]. Many of these internships are based on the direct (frequently informal) involvement of individual professors [meeting with academic staff].

   The committee would like to commend the institution for its continuous efforts to set up closer links to organizations in the music profession to provide students with internships and professional experiences. Nevertheless, the committee asks the institution to formalise its current arrangements for internships, as many of these seem to function on the basis of informal and personalised contacts. So that the internships are not endangered for future students (e.g. when a particular professor leaves), it is important to set up more formalised arrangements with clear contracts, including measures for an evaluation of these arrangements on a regular basis and a proper description of the internship and its assessment in the 'Prüfungs- und Studienordnung'. This also applies to students studying the pedagogical orientation who must successfully complete two internships ("Hospitationspraktikum" and Unterrichtspraktikum"). Students obtain credit points for the internships, which are described in the module descriptions. Nevertheless, this requirement is not sufficiently described in the 'Prüfungs- und Studienordnung'. It would therefore be advisable to develop

e.g. a 'Praktikumsordnung'.

The immatriculation is regulated by the „Immatrikulationssatzung (revised 22.04.2010)"
[see   http://www.hit-karlsruhe.de/hfm-ka/hfm/03-Studium/pdf/immatrikulation/100422-
immatrikulation.pdf]. In this document admission requirements are laid down, such as rules
for the entrance examination. The committee finds the admission procedure and the num-
ber of admitted students appropriate.

The recognition of studies at other Musikhochschule in and outside Germany is regulated
in the 'Prüfungs- und Studienordnung' [Band II, A 2: Prüfungs- and Studienordnung Bache-
lor Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie] and opportunities for ex-
changes are available through the ERASMUS Programme [self-evaluation report, page
171-172]. Further comments on European cooperation can be found in point 11.

Clear regulations with regards to disabled students seem to be missing (see chapter 6).

Finally, with regard to the organizational structure of the study programme and the existing
decision-making processes for the curriculum, the committee was given several organi-
grams of the institution, showing the various formal bodies that exist. Although it took the
committee some time to understand the roles of the various bodies and how they interre-
late, there was sufficient information available to confirm that the current structure works
well and is adequate to support decision-making processes in relation to the programme,
both in terms of pedagogical and artistic content [appendix B 14 Organigram of manage-
ment staff + appendix B 13 Organigram of education + meeting with senior administrative
officers]. The committee did, however, make some observations about the size of the insti-
tution's administration; more information about this issue can be found in relation to point 6.

The committee considers this criterion as partially fulfilled.

4. <u>Studierbarkeit </u>(Kriterium 2.4, Drs. AR 93/2009)
   Workload of students in the programme is addressed in various ways.

First, there is the selection procedure that admits students selected from a high number of
applicants, ensuring that only those with the appropriate entrance qualifications are admit-
ted to the programme [self-evaluation report, page 40]. The regulations and repertoire re-
quirements for the admission procedure are well described and accessible to students on
the institution website [Appendix C 10 with admission regulations + web page "Anforderun-
gen bei der Aufnahmeprüfung" on institution website]. Students met by the committee con-
firmed they found the admission procedure clear and well-organized, although comments
were made about the institution not being able to always guarantee a place in the class of
the teacher of the student's choice [meeting with students]. This latter point is not unusual
in Musikhochschulen.

Second, the BA/MA Ausschuss monitors workload constantly by addressing the flexibility
of the curriculum and the planning of the examinations [self-evaluation report, page 41]. As
this was the first accreditation procedure of the programme and the BA/MA has only re-
cently been established, it seems that most of the information on workload was based on
the empirical evidence of the professors and the work of the BA/MA Ausschuss [self-
evaluation report, page 50]. No further evidence was provided about the assessment of
workload, making it difficult for the committee to make a clear judgment about this matter. It
should be pointed out that for a re-accreditation the institution will have to provide further
evidence on workload. Concerns were voiced by students met by the committee about a
high workload for those students who decide to combine the artistic and pedagogical foci in
the programme [meeting with students]. Former students had the impression that the work-
load in general in the BA was higher compared to the old diploma system [meeting with

former students]. In addition, the obligatory attendance in some classes creates problems for students in periods during which they are also expected to participate in projects [meeting with students]. Despite these problems, students also voiced their satisfaction about the availability and flexibility of the teachers with regard to issues of planning [meeting with students]. Also, students confirmed that the workload during and because of exams is adequate.

Keeping in mind that perceived student overload is a common problem in higher music education programmes, the committee would like to encourage the institution to continuously monitor workload in the programme by taking care with the planning of projects, modules and examinations, and by inviting regular feedback from students (see also point 8. on the quality management system). This will enable the programme to fine-tune and improve its content and organization. Furthermore, with a learning outcomes based approach to the curriculum design and the module descriptions as suggested in point 2, work load can be addressed in a coherent way from the perspective of the programme as a whole, instead of from the perspective of individual modules. Finally, a continuous monitoring of workload will also provide further evidence on workload for a future re-accreditation.

Third, the students are offered various ways of counselling, ranging from their close contact with their main teachers and the services offered by the StudienServiceBüro, to more formal types of counselling for psychological, legal and pedagogical issues [self-evaluation report, page 41-42 + Semesterhandbuch Wintersemester 2010/2011]. Overall, the students receive much personalized advice from teachers, who can assist students through their network of contacts [meeting with management team + meeting with students]. In the 'Struktur- und Entwicklungsplan 2009-2014', counselling is addressed in detail with plans to introduce mentors, department-specific 'Vertrauensdozenten' and a new component in the programme offering workshops and projects with a focus on entrepreneurship and professional integration issues [appendix B 1 - Struktur- und Entwicklungsplan 2009-2014, page 18 + meeting with management team].

The organisation and number of examinations in the programme seem to be adequate and manageable. Although no complaints were heard from students met by the committee, more attention could be given to the number of examinations at sub-module level. Nevertheless, the committee finds that in the larger modules several examinations cannot be avoided. The repetition of exams in case of prior failure does not lead to an extension of the study length.

The situation of disabled students is addressed in the 'Struktur- und Entwicklungsplan 2009-2014', which includes an policy on equal opportunities [appendix B 1 - Struktur- und Entwicklungsplan 2009-2014, page 24]. Nevertheless, no regulations for additional support or special provisions for disabled students can be found in the 'Prüfungs- und Studienordnung' [appendix A 2 Prüfungs- und Studienordnung Bachelor Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie]. Further comments on this issue can be found in point 5.

The committee considers this criterion as fulfilled.

5. Prüfungen (Kriterium 2.5, Drs. AR 93/2009)
   Regulations for assessment and studies are well described in the 'Prüfungs- und Studienordnung' [appendix A 2 Prüfungs- und Studienordnung Bachelor Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie] and accessible on-line [web page on study programmes on institution website]. The assessment regulations are discussed in the Senate and finally approved by the Rektor [self-evaluation, page 42], as well as checked according to legal requirements [appendix B 7 Rechtsprüfung – Testat]. In final examinations in performance subjects, grades are announced immediately after the examination and students

are given immediate feedback by the examination panel; students are informed in a timely fashion of grades and results in other courses, although delays can happen when students hand in work too late [meeting with senior administrative officers]. Grades are inserted into the "Studentenbuch" (kept by the student) and into the digital administration system of the institution. The Hochschule is currently involved in the development of a new digital administration system specifically for Musikhochschulen [meeting with senior administrative officers].

Despite the fact that in larger modules more that one assessment takes place, the committee finds the assessment regulations and methods appropriate to the programme aims and the various modules. Students met by the committee confirmed that grades and results are clearly and communicated in a timely manner [meeting with students]. Nevertheless, with reference to the recommendation mentioned in point 1., a stronger orientation towards a learning outcomes approach in the curriculum design and the module descriptions will help to ensure that assessment methods are truly competence-based. This leads to the recommendation to strengthen overarching examinations that integrate aspects of all submodules.

Furthermore, when addressing regulations with regards to disabled students ('Nachteilsausweis'), the committee was unable to find any clear regulations in relation to this issue in the 'Prüfungs- und Studienordnung Bachelor Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie' [appendix A 2 Prüfungs- und Studienordnung Bachelor Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie]. Clear regulations on 'Nachteilsausweis' will be required in the 'Prüfungs- und Studienordnung'.

Finally, despite the fact that the recognition of prior learning is mentioned in § 7 of the 'Prüfungs- und Studienordnung', some students met by the committee indicated that they had received little support in relation to the recognition of prior learning, even though most of the issues were resolved in the end [meeting with students]. The committee therefore asks the institution to review its procedures for this issue. The same applies to the recognition of external (e.g. practical) activities that could be relevant to the study programme and for which no provision is made within the current 'Prüfungs- und Studienordnung'. The current regulations refer only to the recognition of prior learning in other Musikhochschulen in- and outside Germany.

The committee considers this criterion as partially fulfilled.

6. Ausstattung (Kriterium 2.6, Drs. AR 93/2009)
   The committee would like to commend the Hochschule for its highly qualified teaching staff [appendix B 13 Biographies of professors + visits to classes], many of whom are internationally renowned artists. The teaching staff was confirmed as one of the main attractions of the Hochschule by the (former) students [meeting with students + meeting with former students]. The committee was also genuinely impressed by the evident high level of engagement of the professors with the institution and the students [meeting with academic staff].

   From the information available, the committee feels that the current teaching staff covers the requirements of the programme aims. Nevertheless, some discussions took place during the visit in relation to the appointment of a second composition professor [meeting with programme leaders + meeting with academic staff + meeting with management team] that could provide the composition programme with closer connections to the programme for 'Musikinformatik' and the need for the appointment of specialized teachers for instrumental teacher training ('Fachmethodik') in the woodwind department [meeting with academic staff]. The institution is increasingly working in a flexible manner with the appointment of new teachers (mainly in relation to 'Lehrbeauftragten') and their contracts, so that the pro-

grammes can respond to new professional requirements [self-evaluation report, page 159 + meeting with management team + appendix B 1 - Struktur- und Entwicklungsplan 2009-2014, page 8]. As several professors whose work is central to the institution are now close to retirement age, the issue of replacements for these professors or the continuation of their roles in the institution in a different form is currently being addressed with great care [meeting with management team], in recognition of students' concerns about the retirement of these professors [meeting with students], as well as taking into consideration plans for the development of the future profile of the institution [appendix B 1 - Struktur- und Entwicklungsplan 2009-2014, page 8].

Comments were noted about the continuing professional development of teaching staff. The institution sees professional development as a natural component of the daily artistic practice of the professors [self-evaluation report, page 158]. Some financial support is provided by the institution through the teaching mobility activities in the ERASMUS programme. The possibility exists for staff to request a research semester for research and/or artistic activities and for teachers who have departmental management responsibilities to request coaching to assist them with these roles [meeting with professors + meeting with senior administrative staff]. Based on these conversations and the information available in the documents, the committee gained the impression that, although there is individual demand, there is no formalised policy for the continuing professional development of teaching staff. Even if the main focus of professional development is on artistic activity, there may be other needs within the teaching faculty. For example, representatives from the profession confirmed the need for constant professional development of instrumental/vocal teachers due to changes in the profession [meeting with representatives from the profession]; the same will then apply to those actually training these teachers. With the plans mentioned in the 'Struktur- und Entwicklungsplan 2009-2014' on the development of new counselling methods, team teaching and research [appendix B 1 - Struktur- und Entwicklungsplan 2009-2014], needs for professional development may arise. Consequently, the committee recommends including in its 'Struktur- und Entwicklungsplan 2009-2014' a specific commitment to establish a policy for the continuing professional development of teaching staff.

The committee regarded the excellent facilities [visit to facilities] and the exciting plans for 'Ein Campus' [appendix B 16 "Ein Campus"] with the building of new facilities directly next to the Schloss as a strong feature of the Hochschule. The committee agrees that this campus, which will provide excellent new state-of-the-art facilities for both teaching and public performances, will improve the quality of the programme as a whole and the attractiveness of the institution as a performance venue, as well as create new synergies between departments, some of which are now located in different locations across the city [meeting with management team + meeting with former students].

Comments by students on the opening hours of the practice facilities can be found in the student questionnaire [appendix B 10 Studierendenbefragung], but the committee concedes that practising facilities are a hot topic in every institution for higher music education. In any case, the development of the new facilities and the introduction of swipe cards to gain access to the existing facilities show that measures are being taken to address these concerns. From a European point of view, the committee finds the practice facilities and their opening hours more than adequate, in particular when taking into account the improvements that will come with the new building.

The institution's library is beautifully maintained and well equipped, but shows a strong emphasis on piano literature and musicology [visit to library]. This is confirmed by the students whom the committee met, who feel that the library collection should be further expanded (with some repertoire and subject areas currently underrepresented), while at the same time appreciating the fact they can make suggestions for new acquisitions [meeting

with students + appendix B 10 Studierendenbefragung]. Comments were also noted about the limited opening hours of the library [appendix B 10 Studierendenbefragung + meeting with senior administrative officers]. In the light of this, the committee noted with some surprise that no reference is being made to library development in the 'Struktur- und Entwicklungsplan 2009-2014' [appendix B 1 - Struktur- und Entwicklungsplan 2009-2014]. Consequently, the committee recommends the institution to review its current library collection and opening hours, and to develop a plan for its further development.

Comments were also noted on the current functioning and size of the institution's administration. The administration is regarded as being very small, with a high work pressure for its postholders. This stems from the belief of the current and previous management teams that resources should be devoted mainly to teaching, with overheads kept as low as possible [meeting with senior administrative officers]. Although the committee appreciates the principle of a lean administration, it also noted comments made by students whom the committee met, who found the opening hours of the administration rather limited, and who felt that there was a need for further development of the institution's administrative processes, which are still strongly paper-based [meeting with students + meeting with senior administrative officers]. While the committee believed that an advanced digitally-based internal network system would be preferable and recognised that a new administrative system is currently under construction [meeting with senior administrative officers], it recognised that the administration will need sufficient resources to introduce and run new systems and may not be able to do so on current staffing levels. Comments were also noted on the need for further personnel support in the international office [meeting with management team + meeting with senior administrative staff]. The committee felt that the Hochschule needs to anticipate that administrative requirements will increase during the years to come, for example in relation to further requirements for internal and external quality assurance processes, as well as to the European-wide trend for institutions to be involved in fundraising. Consequently, the committee recommends to the institution to review its current administration in terms of size, roles and procedures, so that future requirements can be met and planned developments effectively implemented.

The committee considers this criterion as fulfilled.

7. <u>Transparenz und Dokumentation</u> (Kriterium 2.7, Drs. AR 93/2009)
The access and availability of information is well organized through the various media used by the institution. All regulations (admission, immatriculation, examination) and - if applicable - tuition fees are published in their ultimate version on the website [institution website]. For the individual guidance of students, information on contact persons and their availability in the administration, the buildings, technical facilities, AStA and the various study departments is clearly published in the 'Semesterhandbuch' [Semesterhandbuch Wintersemester 2010-2011], as well as on the website [institution website]. The same applies to the relevant information on studies and examinations, which is published in a clear way on the website with clear overviews of study programmes, including course of study, module overviews and module catalogues and examination regulations [institution website]. The institution also uses innovative techniques for the distribution of information and publicity, such as the monthly Video-podcast of the Rektor [homepage website] and an on-line web cam with which the progress of the new building can be followed live [institution website]. Students met by the committee confirm that they know where to find relevant information [meeting with students]. A 'Pressestelle' in the institution keeps track of all articles and publications published about the institution (e.g. concert reviews), and is responsible for the publicity of all concerts and performances taking place [self-evaluation report, page 45]. Furthermore, both students and teachers underline the presence of a good flow of information due to the close contact between individual students and teachers [meeting with students + meeting with professors].

The committee finds the arrangements necessary for the fulfilment of this criterion well developed in the institution.

The committee considers this criterion as fulfilled.

8. <u>Qualitätssicherung und Weiterentwicklung</u> (Kriterium 2.8, Drs. AR 93/2009)
   The institution has taken several measures in the past to address the evaluation of its quality. For example, it has participated with the Musikhochschule Detmold in the project "Pro-MusE" for the external evaluation of Musikhochschulen [appendix B 8 Evaluation 1998], which provided an important rationale for the new building. The institution has also sought external advice through the European 'Polifonia' project site visit on instrumental and vocal teacher training in 2009. Athough this visit was not formally set up as an evaluation visit, this gave additional input for the development of the pedagogical component in the programme [appendix B 16 Evaluation 2009]. Furthermore, there are various institutional committees (Senate, BA/MA-Ausschuss, Hochschulrat, Studienkommission, meetings with AStA), many of which include student representatives, which address issues of quality on a continuing basis [self-evaluation report, page 48-49].

   A new feature in the institution is the use of a student feedback questionnaire [appendix B 10 Studierendenbefragung]. This type of questionnaire was used for the first time in 2009. Despite a low response, this provided the management team with some feedback to which in some cases it was able to respond (e.g. the opening hours of the practice building) [meeting with management team]. Through various media (emails, internal newsletters and video podcasts), the management team aims to strengthen contact between students and the institution's management [meeting with management team]. Students met by the committee confirmed that the communication with the management has recently improved considerably and that the recognition of the AStA has increased [meeting with students]. Nevertheless, many students met by the committee also did not seem to be aware of the existence of the student feedback questionnaire. Students met by the committee also suggested that the evaluation of group lessons should be improved [meeting with students]. The management team acknowledged that the evaluation of the work of individual professors was problematic because of the strong personal contacts between students and professors and students'' reluctance to make comments which could prejudice this relationship [meeting with management team].

   The committee agrees to a certain extent with the opinion voiced by the management team that higher music education institutions have always been strongly concentrated on quality issues through the rigorous entrance and other types of examinations, and through the highly individual character of the training they provide [meeting with management team]. Nevertheless, the committee also feels that systematic feedback received from students and former students can provide an important source for the improvement of the quality of the institution and its programmes. Consequently, the committee recommends to the institution to develop, as part of its 'Struktur- und Entwicklungsplan 2009-2014', a coherent action plan for quality management with both internal and external (e.g. alumni and employers) elements. Alumni in particular can provide the institution with valuable views on the extent to which the programmes are assisting the professional integration of its students. The committee is fully aware that, from a European perspective, the topic of systematic internal quality assurance is fairly new to the higher music education sector and that in particular teacher evaluation is a complicated issue. However, some existing literature (e.g. the AEC Handbook on Internal Quality Assurance in Higher Music Education, which is also available in German) and a few examples of institutions in other countries that have already been dealing with these issues for some time could provide the institution with relevant information. Finally, it is encouraging to note that with the support of the Ministry of Science, Research and Art in Baden-Württemberg and the DAAD the institution is planning to develop an alumni database that will include alumni questionnaires [self-evaluation report, page

50]; and that, to this end, some information on former students has already been collected on an informal basis [appendix B 12 Entwicklungswege von Absolventen].

The committee considers this criterion as fulfilled.

9. <u>Studiengang mit besonderen Profilanspruch</u> (Kriterium 2.9, Drs. AR 93/2009)
Not applicable to this programme.

10. <u>Geschlechtergerechtigkeit und Chancengleichheit</u> (Kriterium 2.10, Drs. AR 93/2009)
The committee finds that the institution addresses the issue of equal opportunities effectively through various actions, such as the appointment of a 'Gleichstellungsbeauftragte' [meeting with senior administrative staff + institution website] and several projects that focus on gender balance [self-evaluation report, page 148]. Statistics are available showing the gender balance in the institution and a detailed 'Gleichstellungsplan' is included as appendix 1 of the 'Struktur- und Entwicklungsplan 2009-2014'. Furthermore, the institution offers students a wide range of scholarships [self-evaluation report, page 149].

The committee considers this criterion as fulfilled.

11. <u>International Perspectives and Public Interaction</u>
There are many ways in which the Hochschule ensure that it maintains a high international profile. Between 30% and 40% of students in the programme come from abroad [appendix B 2 Die Hochschule in Zahlen], with the Hochschule as a whole hosting students from more than 50 countries [self-evaluation report, page 167]. The integration of these international students is supported through German languages course and the participation in musical activities, as well as through a 'buddy-system' in the framework of the 'Profi' programme developed by the DAAD [meeting with programme directors]. The institution also boasts an impressive list of partners in the ERASMUS programme [self-evaluation report, page 172] and other bilateral contacts [self-evaluation report, page 170-171], has been active in various European working groups implemented by the AEC [self-evaluation report, page 167] and has initiated various international projects in Brazil and China [self-evaluation report, page 168-169]. The international profile of the institution was also mentioned as a positive point by the former students whom the committee met [meeting with former students].

The committee commends the Hochschule for its active participation in international initiatives. Nevertheless, it also notes that the number of students participating in ERASMUS is rather low, in particular for outgoing exchanges. Students met by the committee, while confirming that sufficient information on ERASMUS exchanges is available (although this opinion is not totally confirmed by the 2009 student feedback questionnaire [appendix B 10 Studierendenbefragung]), mentioned that many student hesitate to go on exchange as they prefer not to leave their own professor. This begs the question about the extent to which student mobility is actually encouraged by individual professors and departments. If, as was stated, many students stay with the same teacher in the MA after the BA, therefore remaining with the same teacher for a period of six years [meeting with professors + meeting with senior administrative staff], a semester abroad period would only contribute to the artistic, personal and professional development of the students. The committee also noted that the 'Struktur- und Entwicklungsplan 2009-2014' makes no reference to international cooperation.

Consequently, the committee recommends to the institution to develop, as part of its 'Struktur- und Entwicklungsplan 2009-2014', an international strategy that will address not only the situation of the international office (as addressed in point 6.) and the promotion of outgoing student mobility, but also the strategic use of international cooperation. Especially for institutions with highly specialized programmes of high quality such as the Hochschule,

it could be beneficial to explore the possibility of joint European programmes, in which expertise and resources can be combined in a network with similar institutions in other European countries, leading to highly competitive programmes in specialised areas.

With regards to the role of the Hochschule in wider musical and cultural contexts, the Committee can only commend the institution for its constant efforts to play an active role in the city of Karlsruhe and the land of Baden-Württemberg. The committee was impressed by the activities that were presented, such as the "Music to Go – Karslruhe Klingt" project, the demonstration of the pedagogical project "Erlebnis Musik" with local school children, and the impressive list of performances and activities organized by the Hochschule [Veranstaltungen Sommersemester 2010].

Finally, the committee would also like to encourage the Hochschule to continue strengthening its existing ties with organizations in the music profession, which are obviously functioning well [meeting with representatives of the profession]. In doing so, the Hochschule should also consider how to engage with less institutionalized areas of the music profession (therefore not only orchestras and music schools), taking into consideration the fact that many future graduates will have free-lance portfolio careers with many different professional roles. By doing so, the institution will not only be challenged to further develop itself by adding new courses, but also to look at the relevance of what is already in place.

The committee considers this criterion as fulfilled.

2.2 Master Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie, Klavierkammermusik, Liedgestaltung, Korrepetition Historische Tasteninstrumente

Bezeichnung des Studiengangs laut PO, bei Kombinationsstudieng, mit Auflistung beteiligter Fächer/Studiengänge)	Bezeichnung Abschluss	Studienbeginn/ Ersteinrichtung	Befristung vorangegangene Akkreditierung	Leistungspunkte	Regelstudienzeit	Art des Lehrangebots (Vollzeit, berufsbegl. Dual)	Jährliche Aufnahmekapazität	Master	
								K= konsekutiv W= weiterbildend	F= forschungsorientiert A= anwendungsorientiert K= künstlerisch
Master of Music - Hauptfächer Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie, Klavierkammermusik, Liedgestaltung, Korrepetition, Historische Tasteninstrumente	Master of Music (M.Mus.)			120	4 Semester	Vollzeit- und Präsenzstudium	119	K	K

Short description:
The 'Master of Music - Hauptfächer Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie, Klavierkammermusik, Liedgestaltung, Korrepetition, Historische Tasteninstrumente' is a two-year full-time programme delivered across 4 semesters and with a total ECTS credit allocation of 120 credits. The programme aims at offering further development of musical and technical competences and the broadening of repertoire. The central component of the programme consists of one-to-one teaching in the main subject with teachers of international reputation. Students participate in various public performances and master classes, and have the chance to make CD-recordings. In chamber music classes social competences are trained and an additional group of courses intended to support professional integration is part of the programme [self-evaluation report, page 52]. Although the programme offers training in a wide range of musical instruments, as well as in voice, choir and orchestral conducting, composition, music theory, chamber music for piano, 'Liedklasse Gesang', 'Liedklasse Klavier' and 'Korrepetition Historische Tasteninstrumente', the overall structure for the different subjects within the programme is similar and the 'Prüfungs- and Studienordnung' is the same for all subjects [self-evaluation report, page 53 + appendix A 4 Prüfungs- und Studienordnung Master of Music - Hauptfächer Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie, Klavierkammermusik, Liedgestaltung, Korrepetition, Historische Tasteninstrumente]. Differences between individual programmes for different subjects can be clearly seen in the curriculum overviews [Band II, A 3: Studienpläne und –verlaufsmodelle Master of Music - Hauptfächer Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie, Klavierkammermusik, Liedgestaltung, Korrepetition, Historische Tasteninstrumente].

Analysis according to the criteria
1. Qualifikationsziele des Studiengangskonzeptes
   The programme aims ('Qualifikationsziele') are well described at the programme level with

a differentiation between 'Fachkompetenz' (such as artistic expression, repertoire knowledge, ensemble skills and public performance, competences to enter the music profession), 'Sozialkompetenz' (such as social skills in ensembles and engagement in civil society) and self-development in 'Selbstkompetenz' [self-evaluation report, page 53-54].

The committee agrees that the content and structure of the programme are relevant for a programme at this level. The committee would also like to express its appreciation of the excellent artistic quality that was evident from all the musical performances offered during the visit [short student presentations, performance by voice and opera students, chamber orchestra rehearsals and visits to classes], which is confirmed by representatives from the profession [meeting with representatives from the profession] and alumni [meeting with former students].

The committee considers this criterion as fulfilled.

2. <u>Konzeptionelle Einordnung des Studiengangs in das Studiensystem</u>
   Please see comments in point 2 of §2.1 on the implementation of the BA/MA structure, which also apply to this programme, as well as the recommendation to improve the learning outcomes approach in the descriptions of all modules in the next stages of the BA/MA implementation and to map the programme aims according to the 'Polifonia/Dublin Descriptors' (PDDs) to show the compatibility of the programme with overarching European Frameworks. The mapping of the programme aims according to the PDDs is particularly relevant in view of the comments on the role of research in the programme in point 3. below.

   Furthermore, the programme is asked to review the completeness of its module description to ensure that all relevant information (e.g. contact time, own study time, contact person, etc.) are included; current versions of the module descriptions show that some of this information is missing (cf point 2 of §2.1).

   Various observations were made by the committee about the role of research in the MA programme in general and the 'Masterarbeit' in particular. The management team originally envisaged a stronger role for research in both the Bachelor and Master programmes through the 'Bachelorarbeit' and 'Masterarbeit' as an important opportunity provided by the reform for the BA/MA, and especially at the MA level [meeting with management team]. However, the institution was also forced to take into account national developments around this issue. The committee was shown a letter from the German Akkreditierungsrat in reply to the chair of the Rektorenkonferenz, stating that *"Der Akkreditierungsrat ging davon aus, dass die Termini "Abschlussproject" und "schriftliche Dokumentation" den Hochschulen Gestaltungsspielräume eröffnen, indem Form und Umfang flexibel geregelt werden können und z.B Theaterzettel im Bereich der darstellende Kunst oder Konzertprogramme im Bereich der Musik berücksichtigt werden könnten"*. The letter implies that for the written component of a 'Masterarbeit' in music, programme notes could be sufficient [letter Akkreditierungsrat 14 January 2009]. Strangely, the letter does not differentiate between Bachelor and Master levels and leaves room for further interpretation (...*berücksichtigt werden könnten"*). In any case, this letter has been taken as a signal not to develop the research dimension in the MA and the 'Masterarbeit' too strongly for the moment, since students may prefer to study in other institutions where requirements for research work would be less stringent [meeting with management team]. A more flexible approach has therefore been taken, allowing students the opportunity to do research work in the 'Masterarbeit' if they want to (e.g. produce a CD including a CD-booklet), but with a minimum requirement of brief programme notes and a short biography for the final recital as part of the ´Masterarbeit´ [appendix A 4 Anlage 1 zu Prüfungs- und Studienordnung Master of Music - Hauptfächer Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie, Klavierkammermusik, Liedgestaltung, Korrepetition, Historische Tasteninstrumente].

While the committee takes note of these considerations, it is also aware of the institution's ambition to develop a "Doctor of Musical Arts" programme with a clear research component [Struktur- und Entwicklungsplan 2009-2014, page 12]. If the institution is serious about this ambition, it will need to consider how progression could be achieved from a MA with a written component consisting only of brief programme notes to a DMA with a substantial research dimension. Furthermore, students with a MA with such a limited research component may find it difficult to gain access to doctoral programmes in other countries. In view of these considerations, and current European developments in the role of research in higher music education programmes (especially at MA level), the committee strongly recommends the institution to take a position on this issue and to engage in the European discourse on the role of research in higher music education in order to form its opinion. By adopting a clear position on the role of research in the MA, the institution could create a distinctive profile for its MA programme in comparison to the other German Musikhochschulen.

Irrespective of these different interpretations of a 'Masterarbeit', the committee finds the module descriptions for the 'Masterarbeit' rather vague [sub-module descriptions under 'Hauptfach 2'] and the size of the 'Masterarbeit' with only 8 ECTS too small. In addition, it is not helpful that the 'Masterarbeit' with its different components is developed only with contact time [Module descriptions Master of Music - Hauptfächer Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie, Klavierkammermusik, Liedgestaltung, Korrepetition, Historische Tasteninstrumente].

The committee considers this criterion as partially fulfilled.

3. Studiengangskonzept
   Please see comments in point 3 of §2.1 on the organisational structure and the recognition of study abroad periods, which are relevant for this programme as well.

   The committee considers this criterion as fulfilled.

4. Studierbarkeit
   Please see comments in point 4 of §2.1 on workload and student counselling, which are relevant for this programme as well.

   The committee considers this criterion as fulfilled.

5. Prüfungen
   Please see comments and recommendations in point 5 of §2.1 on assessment regulations, 'Nachteilsausgleich' and the recognition of prior learning and external activities, which are relevant for this programme as well.

   The committee considers this criterion as partially fulfilled.

6. Ausstattung
   Please see comments and recommendations in point 6 of §2.1 on teaching staff, the facilities, the continuing professional development of teaching staff, library development and the size of the administration, which are relevant for this programme as well.

   The committee considers this criterion as fulfilled.

7. Transparenz und Dokumentation
   Please see comments in point 7 of §2.1, which are relevant for this programme as well.

The committee considers this criterion as fulfilled.

8. Qualitätssicherung und Weiterentwicklung
Please see comments and recommendations in point 8 of §2.1, which are relevant for this programme as well.

   The committee considers this criterion as fulfilled.

9. Studiengang mit besonderen Profilanspruch
Not applicable to this programme.

10. Geschlechtergerechtigkeit und Chancengleichheit
Please see comments in point 10 of §2.1, which are relevant for this programme as well.

    The committee considers this criterion as fulfilled.

11. International Perspectives and Public Interaction
Please see comments and recommendations in point 11 of §2.1, which are relevant for this programme as well.

    The committee considers this criterion as fulfilled.

2.3   Bachelor Operngesang

Bezeichnung des Studiengangs laut PO, bei Kombinationsstudieng. mit Auflistung beteiligter Fächer/Studiengänge)	Bezeichnung Abschluss	Studienbeginn/ Ersteinrichtung	Befristung vorangegangene Akkreditierung	Leistungspunkte	Regelstudienzeit	Art des Lehrangebots (Vollzeit, berufsbegl. Dual)	Jährliche Aufnahmekapazität
Bachelor of Music – Operngesang	Bachelor of Music (B.Mus.) – Operngesang			240	8 Semester	Vollzeit- und Präsenzstudium	22

Short description:
The 'Bachelor of Music Operngesang' is a four-year full-time programme delivered across eight semesters and with a total ECTS credit allocation of 240 credits. This is a broad study programme which aims to prepare students for the professional demands in the field of musical theatre. The programme is based on three 'pillars': 'Musik', 'Szene' (theatrical skills, movement and speech) and 'Dramaturgie' [self-evaluation report, page 63]. The programme includes four types of compulsory and optional modules: 'Musiktheater' (including voice lessons, ensemble work, performance classes, 'korrepetition' and dramaturgical skills), a module including piano, music theory and musicology, a module including speech lessons, languages and movement classes, and a range of optional modules, such as aesthetics, conducting, pedagogy and contemporary music [Band II, appendix A 5 Studienplan und –verlaufsmodell Bachelor Operngesang]. The programme is complemented by regular master classes with internationally renowned opera singers and workshops on various topics [self-evaluation report, page 68]. Students are also offered regular performance opportunities, ranging from an annual children's opera to fully staged opera productions [self-evaluation report, page 69]. Furthermore, the possibility exists for students to combine this programme with the pedagogical strand of the Bachelor of Music programme for voice, thus providing an additional dimension in terms of preparation for the music profession [meeting with academic staff].

Analysis according to the criteria
1. Qualifikationsziele des Studiengangskonzeptes
    The programme aims (Qualifikationsziele) are well described at the programme level with a differentiation between 'Fachkompetenzen' (such as repertoire knowledge, the ability to independently prepare operatic roles, artistic expression and public performance, as well as the competences to enter the music profession) and 'Methodenkompetenz' (such as professional integration courses, as well as engagement in civil society in 'Sozialkompetenz' and self-development in 'Selbstkompetenz') [self-evaluation report, page 64-65].

    The committee agrees that the content and structure of the programme are relevant for a programme at this level. The committee also welcomes the flexibility with which courses are being offered to students, e.g. by giving access to the pedagogical strand or classes in Lied in the Bachelor of Music for voice [meeting with academic staff], although the issue of workload will need careful consideration. Student and former students met by the committee confirm that the many performance opportunities are among the attractions of the programme, as is its unique position as one of the few opera programme at BA level in Germany [meeting with students + meeting with former students].

    The committee would like to express its appreciation of the excellent artistic quality that

was evident from the musical performances offered during the visit [evening concert with voice and opera students, and visits to voice classes]. The public performance by students of the Institut für Musiktheater presented on the Tuesday evening of the visit, which was well attended by members of the local public, showed the Institut to be an excellent model of constant development and experimentation and of interaction with other (instrumental) departments.

The committee considers this criterion as fulfilled

2. <u>Konzeptionelle Einordnung des Studiengangs in das Studiensystem</u>
   Please see comments in point 2 of §2.1 on the implementation of the BA/MA structure, which also apply to this programme, as well as the recommendation to improve the learning outcomes approach in the descriptions of all modules in the next stages of the BA/MA implementation and to map the programme aims according to the 'Polifonia/Dublin Descriptors' (PDDs) to show the compatibility of the programme with overarching European Frameworks.

   The programme includes a 'Bachelorarbeit' with 6 ECTS.

   The programme is asked to review the completeness of its module description to ensure that all relevant information (e.g. contact time, own study time, contact person, etc.) are included; current versions of the module descriptions show that some of this information is missing.

   The committee considers this criterion as partially fulfilled.

3. <u>Studiengangskonzept</u>
   Please see comments in point 3 of §2.1 on the organisational structure and the recognition of study abroad periods, which also apply to this programme.

   As this BA programme does not seem to provide external internships for students [Band II, A 5: Studienplan und –verlaufsmodell Bachelor Operngesang], the recommendation on the formalisation of internships (point 3 of §2.1) does not apply to this programme, unless students do internships when they combine their studies in this programme with courses within the framework of the pedagogical strand of the BA for voice.

   The committee considers this criterion as fulfilled.

4. <u>Studierbarkeit</u>
   Please see comments in point 4 of §2.1 on workload and student counselling, which are relevant for this programme as well.

   The committee considers this criterion as fulfilled.

5. <u>Prüfungen</u>
   Please see comments and recommendations in point 5 of §2.1 on assessment regulations, 'Nachteilsausgleich' and the recognition of prior learning and external activities, which are relevant for this programme as well.

   The committee considers this criterion as partially fulfilled.

6. <u>Ausstattung</u>
   Please see comments and recommendations in point 6 of §2.1 on teaching staff, the continuing professional development of teaching staff, library development and the size of the administration, which are relevant for this programme as well.

In addition to the comments made in point 6 of §2.1 on facilities, the committee noted that the Institut für Musiktheater has several rooms for rehearsals and movement classes, as well as a small performance hall at its disposal in the 'Marstall' of the Schloss. A significant improvement of the facilities will be seen with the opening of the new building in 2012, which will include a state-of-the-art multimedia venue for opera and orchestra performances, as well as other rooms for rehearsals and opera production needs [self-evaluation report, page 73].

The committee considers this criterion as fulfilled.

7. <u>Transparenz und Dokumentation</u>
   Please see comments in point 7 of §2.1, which are relevant for this programme as well.

The committee considers this criterion as fulfilled.

8. <u>Qualitätssicherung und Weiterentwicklung</u>
   Please see comments and recommendations in point 8 of §2.1, which are relevant for this programme as well.

Because of its size, the Institut für Musiktheater has been able to keep track of its former students: during the past four years, it has been collecting information on the careers of its graduates [self-evaluation report, page 74]. This is a promising beginning, but, with a view to curriculum development, a more systematic use of information gathered from alumni now needs to be developed.

The committee considers this criterion as fulfilled.

9. <u>Studiengang mit besonderen Profilanspruch</u>
   Not applicable to this programme.

10. <u>Geschlechtergerechtigkeit und Chancengleichheit</u>
    Please see comments in point 10 of §2.1, which are relevant for this programme as well.

The committee considers this criterion as fulfilled.

11. <u>International Perspectives and Public Interaction</u>
    Please see comments and recommendations in point 11 of §2.1, which are relevant for this programme as well.

The committee noted the students' appreciation of the efforts made by the institution to assist them with their integration into the profession by inviting agents and representatives of opera companies to attend student performances given in the Institut [meeting with students].

The committee considers this criterion as fulfilled.

2.4   Master Operngesang

Bezeichnung des Studiengangs laut PO, bei Kombinationsstudieng. mit Auflistung beteiligter Fächer/Studiengänge)	Bezeichnung Abschluss	Studienbeginn/ Ersteinrichtung	Befristung vorangegangene Akkreditierung	Leistungspunkte	Regelstudienzeit	Art des Lehrangebots (Vollzeit, berufsbegl. Dual)	Jährliche Aufnahmekapazität	Master	
								K= konsekutiv W= weiterbildend	F= forschungsorientiert A= anwendungsorientiert K= künstlerisch
Master of Music - Operngesang	Master of Music (M.Mus.) - Operngesang			120	4 Semester	Vollzeit- und Präsenzstudium	11	K	K

Short description:
The 'Master of Music – Operngesang' is a two-year full-time programme delivered across four semesters and with a total ECTS credit allocation of 120 credits. The programme aims at deepening the knowledge and skills gained at BA level, and offers students specialising in opera additional courses to develop their artistic capabilities. Students are required to learn at least six operatic roles during the two-year course and are offered various performance opportunities in solo parts in productions organised by the Institut für Musiktheater [self-evaluation report, page 75]. The 'Masterarbeit' at the end of the programme includes both a public performance and a written document on a dramaturgical subject in the field of opera [appendix A 8 Prüfungs- und Studienordnung Master of Music Operngesang].

Analysis according to the criteria
1. Qualifikationsziele des Studiengangskonzeptes
   The programme aims (Qualifikationsziele) are well described at the programme level with a differentiation between 'Fachkompetenz' (such as a well developed voice, knowledge of and the ability to play various operatic roles, artistic expression, strong public performance skills and competences to enter the music profession), 'Sozialkompetenz' (such as the ability to work in a team and engage in civil society) and self-development in 'Selbstkompetenz' [self-evaluation report, page 76-77].

   The committee agrees that the content and structure of the programme are relevant for a programme at this level. The committee would also like to express its appreciation of the excellent artistic quality that was evident from the musical performances offered during the visit [evening concert with voice and opera students, and visits to voice classes]. The public performance by students of the Institut für Musiktheater presented on the Tuesday evening of the visit, which was well attended by members of the local public, showed the Institut to be an excellent model of constant development and experimentation and of interaction with other (instrumental) departments.

   The committee considers this criterion as fulfilled.

2. Konzeptionelle Einordnung des Studiengangs in das Studiensystem
   Please see comments in point 2 of §2.1 on the implementation of the BA/MA structure, which also apply to this programme, as well as the recommendation to use a learning outcomes approach in the descriptions of all modules in the next stages of the BA/MA implementation and to map the programme aims according to the 'Polifonia/Dublin Descriptors'

(PDDs) to show the compatibility of the programme with overarching European Frameworks. The mapping of the programme aims according to the PDDs is particularly relevant in view of the comments on the role of research in the programme in point 3. below.

For the compliance with the different parts of the 'Masterarbeit' 15 ECTS are assigned.

The question of research and the 'Masterarbeit' as addressed in point 2 of §2.2, is covered in this MA programme by clear regulations on the form, content and assessment of the 'Masterarbeit', including requirements for a written component [appendix A 8 Prüfungs- und Studienordnung Master of Music Operngesang, §19 and Anlage 1]. The structure of this 'Masterarbeit', requiring both a public performance and a written document on a dramaturgical subject in the field of opera that must be presented in public, could serve as a model for the 'Masterarbeit' in the 'Master of Music - Hauptfächer Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie, Klavierkammermusik, Liedgestaltung, Korrepetition, Historische Tasteninstrumente'.

The programme is invited to review the completeness of its module description to ensure that all relevant information (e.g. contact time, own study time, contact person, etc.) are included; current versions of the module descriptions show that some of this information is missing.

The committee considers this criterion as partially fulfilled.

3. Studiengangskonzept
Please see comments in point 3 of §2.1 on the organisational structure and the recognition of study abroad periods. As this MA programme does not seem to provide external internships for students [Band II, A 7: Studienplan und –verlaufsmodell Master of Music Operngesang], the recommendation on the formalisation of internships in point 3 of §2.1 does not apply to this programme.

The committee considers this criterion as fulfilled.

4. Studierbarkeit
Please see comments in point 4 of §2.1 on workload and student counselling, which are relevant for this programme as well.

The committee considers this criterion as fulfilled.

5. Prüfungen
Please see comments and recommendations in point 5 of §2.1 on assessment regulations, 'Nachteilsausgleich' and the recognition of prior learning and external activities, which are relevant for this programme as well.

The committee considers this criterion as partially fulfilled.

6. Ausstattung
Please see comments and recommendations in point 6 of §2.1 on teaching staff, the continuing professional development of teaching staff, library development and the size of the administration, as well as the comments on facilities made in point 6 of §2.3, which are relevant for this programme as well.

The committee considers this criterion as fulfilled.

7. Transparenz und Dokumentation
Please see comments in point 7 of §2.1, which are relevant for this programme as well.

The committee considers this criterion as fulfilled.

8. <u>Qualitätssicherung und Weiterentwicklung</u>
    Please see comments and recommendations in point 8 of §2.1, which are relevant for this programme as well.

    Because of its size, the Institut für Musiktheater has been able to keep track of its former students: during the past four years, it has been collecting information on the careers of its graduates [self-evaluation report, page 74]. This is a promising beginning, but, with a view to curriculum development, a more systematic use of information gathered from alumni now needs to be developed.

    The committee considers this criterion as fulfilled.

9. <u>Studiengang mit besonderen Profilanspruch</u>
    Not applicable to this programme.

10. <u>Geschlechtergerechtigkeit und Chancengleichheit</u>
    Please see comments in point 10 of §2.1, which are relevant for this programme as well.

    The committee considers this criterion as fulfilled.

11. <u>International Perspectives and Public Interaction</u>
    Please see comments and recommendations in point 11 of §2.1, which are relevant for this programme as well.

    The committee noted the students' appreciation of the efforts made by the institution to assist them with their integration into the profession by inviting agents and representatives of opera companies to attend student performances given in the Institut [meeting with students].

    The committee considers this criterion as fulfilled.

2.5 Bachelor Musikjournalismus für Rundfunk und Multimedia

Bezeichnung des Studiengangs laut PO, bei Kombinationsstudieng. mit Auflistung beteiligter Fächer/Studiengänge)	Bezeichnung Abschluss	Studienbeginn/ Ersteinrichtung	Befristung vorangegangene Akkreditierung	Leistungspunkte	Regelstudienzeit	Art des Lehrangebots (Vollzeit, berufsbegl. Dual)	Jährliche Aufnahmekapazität
Bachelor of Arts – Musikjournalismus für Rundfunk und Multimedia	Bachelor of Arts (B.A.) - Musikjournalismus für Rundfunk und Multimedia			180	6 Semester	Vollzeit- und Präsenzstudium	7 per semester

Short description:
The Bachelor of Arts 'Musikjournalismus für Rundfunk und Multimedia' is a three-year full-time programme delivered across six semesters with a total ECTS credit allocation of 180 credits. The programme aims at providing basic training for journalistic professions in the media with a strong musical foundation. This is achieved through a combination of education and training in music performance, musicology, and music theory with basic knowledge and skills in media, journalism and media production [self-evaluation report, page 83]. The programme is strongly focused on professional practice: students produce their own radio programmes that are transmitted from the radio studio in the Musikhochschule on a daily basis [self-evaluation report, page 88] and all students are required to do internships in regional and national radio stations [self-evaluation report, page 85]. The programme's content, aims, structure and facilities are unique both in Germany and Europe [self-evaluation report, page 88].

Analysis according to the criteria
1. Qualifikationsziele des Studiengangskonzeptes
   The programme aims (Qualifikationsziele) are well described at the programme level in a set of 'Fachkompetenzen Künstlerisch-mediale Befähigung'. These include the ability to moderate a radio programme, to develop content for news items on radio and internet, to handle equipment, and to analyse and perform musical repertoire. The programme is strongly focused on professional practice through various practical training, internships and projects with local and national radio stations [self-evaluation report, page 84-85]. Engagement in civil society is developed in courses on 'Medienethik' and in research assignments, while self-development is addressed through the highly individual guidance to all students and a wide choice of courses [self-evaluation report, page 85].

   The committee agrees that the content and structure of the programme are relevant for a programme at this level. The committee also appreciates the strong connection of the programme to professional practice and the unique position of the programme. This was confirmed by the representative from the profession, who described the direct contacts between the programme and various local and national radio stations. The programme caters for a clear need, as public radio stations are constantly looking for young programme makers and presenters who can build effective contacts with younger audiences. The internship elements of the programme bring students in contact with potential future employers [meeting with representatives from the profession]. The technical requirements for the profession trained in the programme are based on professional practice and on the actual needs and developments in the profession: for example there has been a shift from a focus

on radio only to a wider focus on radio, television and internet, which will increase the employment opportunities of graduates [meeting with programme directors].

Students met by the committee confirmed the attractiveness of the course because of its unique position as the only course of this kind in Germany at BA level. A similar course at the MA level was said to having been recently set up in Munich but the programme in Karlsruhe is regarded as particularly attractive because of its combination of music and media studies, its position within a Musikhochschule providing a permanent contact with music performers and the highly individualised guidance which students received, compared to university programmes [meeting with students Musikjournalismus and Musikwissenschaft/Musikinformatik]. The rationale for having such a strong musical focus in the programme is welcomed by the committee: it shares the view that an artistic foundation can be invaluable in developing the ability to understand and deal with artists at the same level. Employers will value employees who have artistic skills, even if they do not necessarily have to exercise them [meeting with academic staff Musikjournalismus and Musikwissenschaft/Musikinformatik].

The committee considers this criterion as fulfilled

2. Konzeptionelle Einordnung des Studiengangs in das Studiensystem
   In addition to the comments in point 2 of §2.1 with regards to the BA/MA implementation, the move to BA/MA is also being seen as helpful in this particular programme, giving the programme more flexibility and the possibility to cooperate with other programmes in the Musikhochschule [meeting with programme directors]. Students met by the committee mentioned that they see the possibility of vertical mobility (i.e. the ability to undertake another MA programme after having finished the BA) in the BA/MA helpful, but also expressed some concern about a perceived lack of flexibility in the BA programme [meeting with students Musikjournalismus and Musikwissenschaft/Musikinformatik].

   The committee noted that the module descriptions of this particular programme are well developed. Students met by the committee confirmed they are aware of these module descriptions and find them helpful [meeting with students Musikjournalismus and Musikwissenschaft/Musikinformatik]. Nevertheless, the descriptions often lack information on contact time, which is a requirement. The committee also notes that the number of credits for the Bachelor-thesis is 15 ECTS, which exceeds the maximum number of the ECTS for this particular programme component with 3 ECTS.

The committee considers this criterion as partially fulfilled.

3. Studiengangskonzept
   Please see comments and recommendations in point 3 of §2.1 on the formalisation of internships, the recognition of study abroad periods and the organisational structure.

   In particular, the committee would like to draw the attention to the recommendation on the formalisation of the internships. Students met by the committee confirmed that internships are not always based on formal contracts, but mentioned that the assessment is based on a report [meeting with students Musikjournalismus and Musikwissenschaft/Musikinformatik]. The committee also noted that clear information about the recognition or assessment of these internships could not be found in the 'Prüfungsordnung' [appendix A 10 - Prüfungs- und Studienordnung Bachelor of Arts Musikjournalismus für Rundfunk und Multimedia]. To guarantee the quality of the internships it is not only recommended that these are formalised, but also that it is mentioned in the examination regulation that students should receive credits points for their internships. This includes the development of a module description. A 'Praktikumsordnung' would be advisable.

The committee considers this criterion as partially fulfilled.

4. Studierbarkeit
Please see comments in point 4 of §2.1 on workload and student counselling. The committee noted the admission requirements for this programme, which consist of an audition to assess musical skills, a test in music theory and an interview [meeting with academic staff Musikjouralismus and Musikwissenschaft/Musikinformatik] and are therefore relevant to the programme aims.

The committee considers this criterion as fulfilled

5. Prüfungen
Please see comments and recommendations in point 5 of §2.1 on assessment regulations, 'Nachteilsausgleich' and the recognition of prior learning and external activities, which are relevant for this programme as well.

The committee considers this criterion as partially fulfilled.

6. Ausstattung
Please see comments and recommendations in point 6 of §2.1 on teaching staff, the continuing professional development of teaching staff, library development and the size of the administration, which are relevant for this programme as well.

In addition to the comments made in point 6 of §2.1 on facilities, the committee noted the excellent level of the equipment used in relation to this particular programme. The radio studio itself is based in the Schloss, whereas the teaching facilities, various studios and the administration are housed in a building close to the Schloss [visit to facilities]. With the opening of the new building in 2012, the programme will be provided with excellent new facilities, including a multi-functional performance venue and studios that will be used as production and broadcasting studies for radio, internet radio and Web-TV [appendix B 16 – "Ein Campus" für die Hochschule für Musik Karlsruhe].

The committee considers this criterion as fulfilled.

7. Transparenz und Dokumentation
Please see comments in point 7 of §2.1, which are relevant for this programme as well.

The committee considers this criterion as fulfilled.

8. Qualitätssicherung und Weiterentwicklung
Please see comments and recommendations in point 8 of §2.1, which are relevant for this programme as well. The committee's impression that student feedback is not systemically collected was confirmed by the students met by the committee: while on the one hand an effective example was given of how student feedback had prompted programme leaders to improve issues related to workload of a television course, on the other hand students appeared not to be aware of the existence of the student feedback questionnaire [meeting with students Musikjouralismus and Musikwissenschaft/Musikinformatik].

The committee considers this criterion as fulfilled.

9. Studiengang mit besonderen Profilanspruch
Not applicable to this programme.

10. Geschlechtergerechtigkeit und Chancengleichheit

Please see comments in point 10 of §2.1, which are relevant for this programme as well.

The committee considers this criterion as fulfilled.

11. <u>International Perspectives and Public Interaction</u>
Please see comments and recommendations in point 11 of §2.1, which are relevant for this programme as well.

While the committee recognises that language may create some difficulties in terms of student mobility and appreciates that the curriculum is quite full, it would nevertheless like to recpmmend further development of the international dimension of this particular programme. Students met by the committee indicated that they were unaware of any possibilities for ERASMUS exchanges, [meeting with students Musikjouralismus and Musikwissenschaft/Musikinformatik], despite the fact that contacts with a programme for journalism at the University of Bordeaux exist [self-evaluation report, page 85]. The programme is encouraged to find ways to identify a 'mobility-window' in its curriculum, during which students can undertake an exchange abroad if they wish to do so.

Finally, the committee commends this programme for its excellent links with the professional world and the way it provides the Musikhochschule with an unique opportunity to interact with and play such an active role in cultural life at large.

The committee considers this criterion as fulfilled.

2.6 Master Musikjournalismus für Rundfunk und Multimedia

Bezeichnung des Studiengangs laut PO, bei Kombinationsstudieng. mit Auflistung beteiligter Fächer/Studiengänge)	Bezeichnung Abschluss	Studienbeginn/ Ersteinrichtung	Befristung vorangegangene Akkreditierung	Leistungspunkte	Regelstudienzeit	Art des Lehrangebots (Vollzeit, berufsbegl. Dual)	Jährliche Aufnahmekapazität	Master K= konsekutiv W= weiterbildend	Master F= forschungsorientiert A= anwendungsorientiert K= künstlerisch
Master of Arts – Musikjournalismus für Rundfunk und Multimedia	Master of Arts (M.A.)			120	4 Semester	Vollzeit- und Präsenzstudium	7 per semester	K	K

Short description:

The Master of Arts 'Musikjournalismus für Rundfunk und Multimedia' is a two-year full-time programme delivered across four semesters with a total ECTS credit allocation of 120 credits. The programme offers specialised training in the area of art journalism, in which the focal point lies in media production (radio, internet and television) and in the requirements set by professions for cultural transmission through traditional and new media. Students are trained to enter senior positions in media production, cultural radio and broadcasting and multimedia [self-evaluation report, page 97]. The programme consists of three main modules ('Journalismus', Kultur' and 'Produktion'), as well as a 'Masterarbeit', for which students can choose topics in the areas of 'Kultur im Rundfunk' or 'Trimediale Produktion' [self-evaluation report, page 101].

Analysis according to the criteria

1. Qualifikationsziele des Studiengangskonzeptes

    The programme aims ('Qualifikationsziele') are well described at the programme level in a set of 'Fachkompetenzen Künstlerisch-mediale Befähigung', such as the ability to independently produce and programme radio and television programmes as well as video clips and online productions; to develop, present and moderate content for programmes on radio, television and internet; and to handle professional equipment for radio, television and internet. The programme is strongly focused on professional practice through various practical trainings, internships and projects with local and national radio stations [self-evaluation report, page 98-99]. Engagement in civil society is developed in courses on 'Medienethik' and in research assignments, while self-development is addressed through the highly individual guidance offered to all students and through a wide choice of courses [self-evaluation report, page 100]. The programme builds upon the knowledge and skills gained in the BA programme, but whereas the BA is strongly focused on both music education and media, the MA is more focused on the three media radio, television and internet with a musical basis [meeting with programme directors].

    For further comments, please see text for point 1 in §2.5.

    The committee considers this criterion as fulfilled

2. Konzeptionelle Einordnung des Studiengangs in das Studiensystem

    Please see comments in point 2 of §2.1 on the implementation of the BA/MA structure, which also apply to this programme, as well as the recommendation to use a learning out-

comes approach in the descriptions of all modules in the next stages of the BA/MA implementation and to map the programme aims according to the 'Polifonia/Dublin Descriptors' (PDDs) to show the compatibility of the programme with overarching European Frameworks. The mapping of the programme aims according to the PDDs is particularly relevant in view of the comments on the role of research in the programme in point 3. below.

20 ECTS is assigned to the module 'Masterarbeit'.

With regard to the comments on the module descriptions made in point 2 of §2.1, the committee noted that the module descriptions of this particular programme are less well developed than those for the BA Musikjournalismus. The descriptions often lack information on contact time, own study time and contact person. The programme is asked to review the completeness of its module description to ensure that all relevant information is included. Furthermore, the distinction between competences and contents of a module could be better developed. This should also sharpen the scientific profile of this programme.

The role of research addressed in point 2 of §2.2 is similarly relevant for this particular programme. Despite the fact that the programme seems to be highly successful through its close connection to professional practice, the committee recommends that the institution reconsider the current balance between practical work and time for reflection through research (e.g. through courses in communication sciences, history of journalism, etc), so that the programme is consistent with the MA level and distinguishes itself more clearly from the BA, in particular in its scientific (i.e. academic) dimension. It would be advisable to find more evidence in the MA program of a higher level of independent and critical thinking, and a reflection on creativity in media production (initiating role) and the influence of media in society. This way, an additional role of the programme could be to develop new knowledge and to expand and deepen existing knowledge, especially as it is focusing on such a highly specialised area. This could for example be done through a stronger focus on a scientific dimension of the 'Masterarbeit', which currently has a more practical focus [appendix A 12 - Prüfungsordnung Master of Arts Musikjournalismus für Rundfunk und Multimedia, §19 + Anlage 1]. This point was also raised by the representative from the profession, mentioning that some former students would have liked to see the MA programme offer more in-depth information [meeting with representatives from the profession].

The committee considers this criterion as partially fulfilled.

3. Studiengangskonzept
Please see comments and recommendations in point 3 of §2.1 on the formalisation of the internships, the recognition of study abroad periods and the organisational structure, which are relevant for this programme as well.

The committee considers this criterion as fulfilled.

4. Studierbarkeit
Please see comments in point 4 of §2.1 on workload and student counselling, which are relevant for this programme as well.

The committee considers this criterion as fulfilled.

5. Prüfungen
Please see comments and recommendations in point 5 of §2.1 on assessment regulations, 'Nachteilsausgleich' and the recognition of prior learning and external activities, which are relevant for this programme as well.

The committee considers this criterion as partially fulfilled.

6. Ausstattung
   Please see comments and recommendations in point 6 of §2.1 and §2.5 on teaching staff, the facilities, the continuing professional development of teaching staff, library development and the size of the administration, which are relevant for this programme as well.

   The committee considers this criterion as fulfilled.

7. Transparenz und Dokumentation
   Please see comments in point 7 of §2.1, which are relevant for this programme as well.

   The committee considers this criterion as fulfilled.

8. Qualitätssicherung und Weiterentwicklung
   Please see comments and recommendations in point 8 of §2.1 and §2.5, which are relevant for this programme as well.

   The committee considers this criterion as fulfilled.

9. Studiengang mit besonderen Profilanspruch
   Not applicable to this programme.

10. Geschlechtergerechtigkeit und Chancengleichheit
    Please see comments in point 10 of §2.1, which are relevant for this programme as well.

    The committee considers this criterion as fulfilled.

11. International Perspectives and Public Interaction
    Please see comments and recommendations in point 11 of §2.1 and §2.5, which are relevant for this programme as well.

    The committee considers this criterion as fulfilled.

2.7 Bachelor Musikwissenschaft/Musikinformatik (Kombifach)

Bezeichnung des Studiengangs laut PO, bei Kombinationsstudieng. mit Auflistung beteiligter Fächer/Studiengänge)	Bezeichnung Abschluss	Studienbeginn/ Ersteinrichtung	Befristung vorangegangene Akkreditierung	Leistungspunkte	Regelstudienzeit	Art des Lehrangebots (Vollzeit, berufsbegl. Dual)	Jährliche Aufnahmekapazität
Bachelor of Arts – Musikwissenschaft/Musikinformatik (Kombifach)	Bachelor of Arts (B.A.)			180	6 Semester	Vollzeit- und Präsenzstudium	20-25 per semester

Short description:

The Bachelor of Arts 'Musikwissenschaft/Musikinformatik' is a three-year full-time programme delivered across six semesters with a total ECTS credit allocation of 180 credits. The programme offers a unique combination of traditional musicology with the new discipline Music Informatics, giving students access to certain future-oriented professions in the world of music. An important aspect of the profile of the course is its close connection to music-making at a high level through its position within a Musikhochschule [self-evaluation report, page 109]. The programme consists of eight 'Makromodulen' (Musik Informatics, programming, media, music after 1945, internships, basic musicology, musicological further studies and musical theory), each consisting of 1-3 smaller modules, a 'Bachelorarbeit' and a set of optional courses [appendix A 13 – Modulplan des Studiengangs Bachelor of Arts Musikwissenschaft/Musikinformatik]. Additional optional modules (e.g. Germanistik, European Culture, sociology and pedagogy) are offered by the University of Karlsruhe [appendix C 15 - Kooperationsvertrag zwischen der Universität Karsruhe und der Hochschule für Musik Karlsruhe über die Zusammenarbeit im BA/MA – Studiengang Musikwissenschaft/Musikinformatik].

Analysis according to the criteria

1. Qualifikationsziele des Studiengangskonzeptes

    The programme aims ('Qualifikationsziele') are well described at the programme level in a set of 'Fachkompetenzen' (musicological knowledge and skills, and knowledge and skills in Music Informatics) and 'Beruflichen und Methodenkompetenzen' (courses and workshops with a strong connection to professional practice, internships and excursions) which prepare students for their professional lives. Engagement in civil society is addressed through the discussion in various courses and assignments of societal issues with regard to music and culture. Personal development is addressed through the highly individualised guidance to all students, independent work in the internships and through a wide choice of courses [self-evaluation report, page 110].

    The committee agrees that the content and structure of the programme are relevant for a programme at this level and appreciates the interesting combination of musicology and music informatics. Students met by the committee confirmed the high level of attractiveness of the course because of this unique combination and its position within a Musikhochschule, giving students the possibility to have close connections with music production and performance. This artistic profile, clearly distinguishing the programme from musicology programmes based in universities, was also mentioned by academic staff as a vital aspect of the programme [meeting with academic staff Musikjouralismus and Musikwissenschaft/Musikinformatik + meeting with programme directors]. Further strong points mentioned by students were the individual guidance, especially when compared to univer-

sity courses, and the presence of many guest professors to provide external input [meeting with students Musikjouralismus and Musikwissenschaft/Musikinformatik]. The students also agreed with the opinion voiced by the academic staff that the combination of musicology and music informatics was giving them additional opportunities in the employment market, taking into consideration that employment in traditional musicology is increasingly limited [meeting with academic staff Musikjouralismus and Musikwissenschaft/Musikinformatik].

The committee considers this criterion as fulfilled

2. Konzeptionelle Einordnung des Studiengangs in das Studiensystem
    Please see comments in point 2 of §2.1 and §2.5 on the implementation of the BA/MA structure, which also apply to this programme, as well as the recommendation to use a learning outcomes approach in the descriptions of all modules in the next stages of the BA/MA implementation.

    For this particular programme, the comments in point 2 of §2.5 on well developed module descriptions and on the 'Bachelorarbeit', for which the maximum amount of 12 ECTS is exceeded, are also relevant.

    The committee considers this criterion as partially fulfilled.

3. Studiengangskonzept
    Please see comments in point 3 of §2.1 on the formalisation of the internships, the recognition of study abroad periods and the organisational structure, which are relevant for this programme as well.

    In particular, the committee would like to draw the attention to the recommendation on the formalisation of internships. Students met by the committee confirmed that internships are not always based on formal contracts, but mentioned that the assessment is based on a report [meeting with students Musikjouralismus and Musikwissenschaft/Musikinformatik]. The committee also noted that clear information about the recognition or assessment of these internships could not be found in the 'Prüfungsordnung' [appendix A 14 - Prüfungs- und Studienordnung Bachelor of Arts Musikwissenschaft/Musikinformatik].

    Furthermore, the committee found little evidence of collaborative activities between this programme and other programmes offered by the Musikhochschule; the same applies to the MA Musikwissenschaft and the MA Musikinformatik. Synergies between departments were said to be sporadic due to limited resources and to be limited mainly to the production of recording of music performance students by students in music informatics [meeting with programme directors].

    In particular, synergies between the composition class and this programme, which could be mutually beneficial, seem to be minimal [meeting with programme directors + meeting with students + meeting with academic staff], although composition students met by the committee confirmed that they were aware of the excellent facilities available to the music informatics programme [meeting with students] and their potential relevance to their work. Composition students met by the committee praised the open-minded attitude of the composition programme, the excellent professor and the highly individual guidance, and acknowledged the fact they were not in any way being forced to explore the technological tools offered by the music informatics programme [meeting with students]. Nevertheless, it was unclear to the committee whether composition students were encouraged to explore the expertise available within the music informatics programme: a closer synergy between the programmes could be improved through the appointment of a second composition professor with a stronger profile in working with new technologies [meeting with programme directors + meeting with academic staff]. This appointment has been postponed due to

budgetary pressures [meeting with management team]. A closer synergy between these programmes could work both ways: composition would be able to expand their artistic and professional portfolio by learning to work with new technologies, while the artistic dimension of the music informatics programmes (both BA and MA) could be enhanced. The committee therefore recommends that the institution explores ways in which synergies between the Musikwissenschaft and Musikinformatik and the composition programmes, as well as between the music performance and the composition programmes can be strengthened, and in particular that closer links between the composition class and music informatics courses be established.

The committee considers this criterion as fulfilled.

4. Studierbarkeit
Please see comments in point 4 of §2.1 on workload and student counselling, which are relevant for this programme as well.

The committee considers this criterion as fulfilled.

5. Prüfungen
Please see comments in point 5 of §2.1 on assessment regulations, which are relevant for this programme as well.

However, the issues raised in point 5 in §2.1 on the recognition of prior learning and learning taking place outside the programme, as well as the reference to the 'Nachteilsausgleich', are not relevant in relation to this particular programme, as clear references to both issues are clearly made in the 'Prüfungs- und Studienordnung' [appendix A 14 - Prüfungs- und Studienordnung Bachelor of Arts Musikwissenschaft/Musikinformatik, §4].

The committee also noticed that §4 of the 'Prüfungs- und Studienordnung' [appendix A 14 - Prüfungs- und Studienordnung Bachelor of Arts Musikwissenschaft/Musikinformatik, §4] is in contradiction with criterion 2.2 (Drs. AR 93/2009: "Studiengänge sind so zu gestalten, dass die Zeiträume für Aufenthalte an anderen Hochschulen und in der Praxis ohne Zeitverlust bieten"). The committee asks the programme to review this regulation in its 'Prüfungs- und Studienordnung'.

The committee considers this criterion as partially fulfilled.

6. Ausstattung
Please see comments and recommendations in point 5 of §2.1 and §2.5 on teaching staff, the facilities, the continuing professional development of teaching staff, and the size of the administration, which are relevant for this programme as well.

Students met by the committee reported that they experienced no problems in the availability of material in the Hochschule library and its collections, and confirmed that they were able to make use of various libraries in Karlsruhe [meeting with students Musikjouralismus and Musikwissenschaft/Musikinformatik].

The committee considers this criterion as fulfilled.

7. Transparenz und Dokumentation
Please see comments in point 7 of §2.1, which are relevant for this programme as well.

The committee considers this criterion as fulfilled.

8. Qualitätssicherung und Weiterentwicklung

Please see comments and recommendations in point 8 of §2.1 and §2.5, which are relevant for this programme as well.

Quality management procedures for this programme seem somewhat more developed than for other programmes considered in this review. An anonymous questionnaire is used to collect student feedback for the music informatics courses, the 'Institutsrat' holds hearings on issues of development and improvement at least once a semester, and a student 'Feedback-gruppe' has been installed to collect feedback on curriculum, workload and assessment procedures [self-evaluation report, page 120 + meeting with programme directors]. Student feedback has also led to the programme being made more flexible: for example, for students who are in employment, a part-time variant has been developed, and more flexibility is being given for modules to be completed at different times [meeting with programme directors]. The programme has also started on the development of a database of alumni. This database is designed to collect information about the experiences of alumni who have embarked on professional careers [self-evaluation report, page 120].

The committee considers this criterion as fulfilled.

9. Studiengang mit besonderen Profilanspruch
   Not applicable to this programme.

10. Geschlechtergerechtigkeit und Chancengleichheit
    Please see comments in point 10 of §2.1, which are relevant for this programme as well.

    The committee noted the institution's decision to offer this programme also in part-time mode, thus responding to concerns from students who were experiencing difficulties in combining their studies with employment [meeting with programme directors].

    The committee considers this criterion as fulfilled.

11. International Perspectives and Public Interaction
    Please see comments and recommendations in point 11 of §2.1 and §2.5, which are relevant for this programme as well.

    With regards to public interaction, the programme maintains contacts to various organisations in the music industry, as well as specialised research institutions such as the Fraunhofer-Institut für digitale Medientechnologie in Ilmenau, CITAR and IRCAM. These contacts are often used for the organisation of student internships [self-evaluation report, page 120 + meeting with academic staff Musikjouralismus and Musikwissenschaft/Musikinformatik].

    The committee considers this criterion as fulfilled.

2.8 Master Musikinformatik

Bezeichnung des Studiengangs laut PO, bei Kombinationsstudieng. mit Auflistung beteiligter Fächer/Studiengänge)	Bezeichnung Abschluss	Studienbeginn/ Ersteinrichtung	Befristung vorangegangene Akkreditierung	Leistungspunkte	Regelstudienzeit	Art des Lehrangebots (Vollzeit, berufsbegl. Dual)	Jährliche Aufnahmekapazität	Master K= konsekutiv W= weiterbildend	Master F= forschungsorientiert A= anwendungsorientiert K= künstlerisch
Master of Arts - Musikinformatik	Master of Arts (M.A.)			120	4 Semester	Vollzeit- und Präsenzstudium	12 per semester	K	K

Short description:
The Master of Arts 'Musikinformatik' is a two-year full-time programme delivered across four semesters with a total ECTS credit allocation of 120 credits. The programme's content is closely related to the changes in the field of music since the 1950s in the production and distribution of music through new media, and in particular ICT. The programme offers content and a profile that is strongly focused on this changing reality and is, through its specialised focus and position in a Musikhochschule, unique in Germany. The programme's position in the Musikhochschule and its close connection to the MA 'Musikwissenschaft' offer students a learning environment in which they experience and shape their study content in a musical context [self-evaluation report, page 122]. The programme consists of several obligatory 'Makromodulen' (Makromodul "Musik, Kognition, Kreativität und Künstliche Intelligenz", Makromodul 'Software for Creativity', Makromodul 'Sonic Arts', Makromodul 'Mediation' and a Makromodul for the further development of an individual profile), a Masterkolloquium, several optional modules and a 'Masterarbeit' of 30 ECTS [appendix A 15 – Modulplan des Studiengangs Master Musikinformatik]. Another important component in the programme is the 'Meisterkurs': these are master classes with famous artistic and scientific personalities, taking place regularly (at least once per semester) and integrated in a specific module [self-evaluation report, page 128].

Analysis according to the criteria
1. Qualifikationsziele des Studiengangskonzeptes

The programme aims ('Qualifikationsziele') are described at the programme level in a set of 'Fachliche Kompetenzen'. These include the ability to create, realise, participate in and present contemporary, multimedia artistic products; the knowledge and skills for this 'Fachliche Kompetenz' is covered by the focus on 'Sonic Art'. Another relevant 'Fachliche Kompetenz' aims at the development and realisation of music and multimedia software for creative use. In this context, programming is seen as a creative and artistic 'Kompetenz', which is covered by the focus on 'Software for Creativity' [self-evaluation report, page 123]. Because of this musical basis rather than a purely technological one, the degree of the programme is a Master of Arts instead of a Master of Science [meeting with programme directors]. Furthermore, the development of an individual focus in relation to the Fachliche Kompetenzen' is also being supported, mainly in the area of music, creativity and artificial intelligence and in the area of synergies between musicology and music informatics, often in collaboration with the Fraunhofer-Institut in Ilmenau and the department for cognitive science at the Ludwigs-Universität in Freiburg [self-evaluation report, page 123]. The programme, which is strongly project-based, addresses 'Beruflichen Kompetenzen' by providing the students with a learning environment that supports individual learning and participation in the production and teaching activities [self-evaluation report, page 124]. Engagement in civil society is addressed through the participation of students in the various com-

mittees of the 'Institut für Musikwissenschaft' and its 'Feedback-gruppe' [self-evaluation report, page 124].

The committee agrees that the content and structure of the programme are relevant for a programme at this level.

The committee considers this criterion as fulfilled.

2. <u>Konzeptionelle Einordnung des Studiengangs in das Studiensystem</u>
Please see comments in point 2 of §2.1 and §2.5 on the BA/MA reform and the further development of module descriptions. The committee noted that the module descriptions are considerably less developed than those for the BA programme, thus confirming the need to review these module descriptions to ensure that they contain all relevant information.

The committee agreed that, following explanations by the institution, modules smaller than 5 ECTS should not be artificially increased, as this may damage the overall logical structure of the programme.

The role of research as addressed in point 2 of §2.2 and §2.6 is similarly relevant for this particular programme. Despite the fact that the programme includes a 'Masterarbeit' with a strong scientific basis [appendix A 16 – Studien- und Prüfungsordnung für den Studiengang Master of Arts Musikinformatik, §18], the committee recommends that the institution reconsiders the current balance between practical work and time for reflection through research (and through courses on e.g. art philosophy and cultural politics), so that the programme is more consistent with the MA level and distinguishes itself more from the BA in particular in its scientific dimension. In this way, an additional role of the programme could be the development of new knowledge and the expansion and deepening existing knowledge, especially as it is focusing on such a highly specialised area.

The committee considers this criterion as partially fulfilled.

3. <u>Studiengangskonzept</u>
Please see comments in point 3 of §2.1 on the recognition of study abroad periods and the organisational structure of the institution and the programmes, which are relevant to this programme as well. The committee found no evidence that the programme also includes internships. If internships are part of the programme in individual cases (e.g. as part of the 'Masterarbeit' or in the Makromodul to develop an individual profile), the comments made in point 3 in §2.1 and §2.5 are also relevant for this programme.

The comments made in point 3 of §2.7 on creating closer synergies between the programmes for Musikwissenschaft and Musikinformatik on one hand and the music performance and composition programmes on the other (and in particular in relation to composition) are also relevant for this programme. ore specifically, as the committee finds it regrettable that students do not need to develop compositional skills on a continuous basis, it therefore requires the institution to develop the module description for the Makromodul 'Sonic Arts' in such a way that it has a stronger musical profile.

The committee considers this criterion as partially fulfilled.

4. <u>Studierbarkeit</u>
Please see comments in point 4 of §2.1 on workload and counselling, which are relevant to this programme as well.

The committee considers this criterion as fulfilled.

5. Prüfungen
   Please see comments in point 5 of §2.1 on the availability and accessibility of assessment regulations, which are relevant to this programme as well.

   The issues raised in point 5 of §2.1 on the recognition of prior learning and learning taking place outside the programme, as well as the reference to the 'Nachteilsausgleich', are not relevant in relation to this particular programme, as references to both issues are clearly made in the 'Prüfungs- und Studienordnung' [appendix A 18 – Studien- und Prüfungsordnung für den Studiengang Master of Arts Musikwissenschaft, §4].

   The committee also noticed that §4 of the 'Prüfungs- und Studienordnung' [appendix A 14 - Prüfungs- und Studienordnung Bachelor of Arts Musikwissenschaft/Musikinformatik, §4] is in contradiction with criterion 2.2 (Drs. AR 93/2009: "Studiengänge sind so zu gestalten, dass die Zeiträume für Aufenthalte an anderen Hochschulen und in der Praxis ohne Zeitverlust bieten"). The committee asks the programme to review this regulation in its 'Prüfungs- und Studienordnung'.

   The committee considers this criterion as partially fulfilled.

6. Ausstattung
   Please see comments in point 6 of §2.1 on the continuing professional development of teaching staff and the functioning of the administration, as well as in point 6 of §2.7 on library provision, which are relevant to this programme as well.

   The committee considers this criterion as fulfilled.

7. Transparenz und Dokumentation
   Please see comments in point 7 of §2.1, which are relevant to this programme as well.

   The committee considers this criterion as fulfilled.

8. Qualitätssicherung und Weiterentwicklung
   Please see comments in point 7 of §2.1 on the recommendation to develop a quality management system and of §2.7 on existing practice in the area of quality management in this particular programme.

   The committee considers this criterion as fulfilled.

9. Studiengang mit besonderen Profilanspruch
   Not applicable to this programme.

10. Geschlechtergerechtigkeit und Chancengleichheit
    Please see comments in point 10 of §2.1, which are relevant for this programme as well. The committee noted the decision to offer the programme also in part-time mode, responding to concerns from students having difficulty in their studies with employment [meeting with programme directors].

    The committee considers this criterion as fulfilled.

11. International Perspectives and Public Interaction
    Please see comments and recommendations in point 12 of §2.5 on creating a ´mobility window´ in the programme. This is relevant for this programme in particular, as some modules are longer than one year in length, and this could be a complicating factor for student exchange [appendix A 15 – Modulplan des Studiengangs Master Musikinformatik].

The committee considers this criterion as fulfilled.

2.9 Master Musikwissenschaft

Bezeichnung des Studiengangs laut PO, bei Kombinationsstudieng. mit Auflistung beteiligter Fächer/Studiengänge	Bezeichnung Abschluss	Studienbeginn/ Ersteinrichtung	Befristung vorangegangene Akkreditierung	Leistungspunkte	Regelstudienzeit	Art des Lehrangebots (Vollzeit, berufsbegl. Dual)	Jährliche Aufnahmekapazität	Master	
								K= konsekutiv W= weiterbildend	F = forschungsorientiert A= anwendungsorientiert K= künstlerisch
Master of Arts Musikwissenschaft mit Schwerpunkt „Interpretation und Vermittlung"	Master of Arts (M.A.)			120	4 Semester	Vollzeit- und Präsenzstudium	12 per semester	K	K

Short description:
The Master of Arts 'Musikwissenschaft' is a two-year full-time programme delivered across four semesters with a total ECTS credit allocation of 120 credits. The programme offers a specific profile: it focuses on the interpretation and communication of music, building further on knowledge and skills gained at BA-level. The distinctiveness of the profile of the programme is made possible through its position in a Musikhochschule. In addition, the interaction with the MA programme for 'Musikinformatik' provides students with the possibility of gaining additional knowledge and skills in the field of new technologies. Graduates of the programme are expected to gain access to senior positions in music-related professional areas and in particular in the field of 'Musik Vermittlung' [self-evaluation report, page 131]. The programme is constructed from several obligatory modules, including various 'Praxismodulen' and a range of musicological courses and courses in the field of 'Musikinformatik', a Master Kolloquium, a range of optional modules and the 'Masterarbeit' for 30 ECTS, which includes a substantial piece of written work and requires a public defence [appendix A 18 – Studien- und Prüfungsordnung für den Studiengang Master of Arts Musikwissenschaft]. The position of the programme within the Musikhochschule, the close connections to the MA in 'Musikinformatik', the possibilities offered for participation in collaborative projects with the Hochschule für Gestaltung Karlsruhe and the Karlsruhe Institute of Technology, as well as with various professional organisations working in music, provide students with a learning environment that includes both scientific (academic) research and a close connection to professional practice in the field of music [self-evaluation report, page 133].

Analysis according to the criteria
1. Qualifikationsziele des Studiengangskonzeptes
   The programme aims ('Qualifikationsziele') are described at the programme level in a set of 'Fachliche Kompetenzen', which include the ability to research, develop, give advice on and present musicological themes, and to integrate these into discussions in wider societal contexts [self-evaluation report, page 131-132]. Engagement in civil society is addressed through the participation of students in the various committees of the 'Institut für Musikwissenschaft' and its 'Feedback-gruppe' [self-evaluation report, page 132].

   The committee agrees that the content and structure of the programme are relevant for a programme at this level.

   The committee considers this criterion as fulfilled

2. Konzeptionelle Einordnung des Studiengangs in das Studiensystem
Please see comments in point 2 of §2.1 and §2.5 on the BA/MA reform and the further development of module descriptions, in relation to which the committee noted that the module descriptions are considerably less developed than those for the BA programme, confirming the need to review the module descriptions for completeness in terms of relevant information.

The role of research as addressed in point 2 of §2.2 and §2.6 is similarly relevant for this particular programme. Despite the fact that the programme includes a 'Masterarbeit' with a strong scientific basis [appendix A 18 – Studien- und Prüfungsordnung für den Studiengang Master of Arts Musikwissenschaft, §18], the committee recommends that the institution reconsiders the current balance between practical work and time for reflection through research (and through courses on e.g. art philosophy and cultural politics), so that the programme is more consistent with the MA level distinguishing itself from the BA, in particular through its enhanced scientific dimension. This way, an important role of the programme would be to create new knowledge, and to expand and deepen existing knowledge.

The committee considers this criterion as partially fulfilled.

3. Studiengangskonzept
Please see comments in point 3 of §2.1 on the formalisation of internships, the recognition of study abroad periods and the organisational structure of the institution, which are relevant to this programme as well. In relation to internships are part of the programme, the comments made in point 3 in §2.1 and §2.5 are also relevant for this programme.

The committee considers this criterion as partially fulfilled.

4. Studierbarkeit
Please see comments in point 4 of §2.1 on workload and counselling, which are relevant to this programme as well.

The committee considers this criterion as fulfilled.

5. Prüfungen
Please see comments in point 5 of §2.1 on the availability and accessibility of assessment regulations, which are relevant to this programme as well.

The issues raised in point 5 of §2.1 on the recognition of prior learning and learning taking place outside the programme, as well as the reference to the 'Nachteilsausgleich', are not relevant in relation to this particular programme, as clear references to both issues are clearly made in the 'Prüfungs- und Studienordnung' [appendix A 18 – Studien- und Prüfungsordnung für den Studiengang Master of Arts Musikwissenschaft, §4].

The committee also noticed that §4 of the 'Prüfungs- und Studienordnung' [appendix A 14 - Prüfungs- und Studienordnung Bachelor of Arts Musikwissenschaft/Musikinformatik, §4] is in contradiction with criterion 2.2 (Drs. AR 93/2009: "Studiengänge sind so zu gestalten, dass die Zeiträume für Aufenthalte an anderen Hochschulen und in der Praxis ohne Zeitverlust bieten"). The committee asks the programme to review this regulation in its 'Prüfungs- und Studienordnung'.

The committee considers this criterion as fulfilled.

6. Ausstattung
Please see comments in point 6 of §2.1 on the continuing professional development of

teaching staff and the functioning of the administration, as well as in point 6 of §2.7 on library provision, which are relevant to this programme as well.

The committee considers this criterion as fulfilled.

7. Transparenz und Dokumentation
Please see comments in point 7 of §2.1, which are relevant to this programme as well.

The committee considers this criterion as fulfilled

8. Qualitätssicherung und Weiterentwicklung
Please see comments in point 7 of §2.1 on the recommendation to develop a quality management system and of §2.7 on existing practice in the area of quality management, which are relevant to this programme as well.

The committee considers this criterion as fulfilled.

9. Studiengang mit besonderen Profilanspruch
Not applicable to this programme.

10. Geschlechtergerechtigkeit und Chancengleichheit
Please see comments in point 10 of §2.1, which are relevant for this programme as well.

The committee noted the decision to offer the programme also in part-time mode, responding to concerns from students having difficulty in their studies with employment [meeting with programme directors].

The committee considers this criterion as fulfilled.

11. International Perspectives and Public Interaction
Please see comments and recommendations in point 12 of §2.5 on creating a ´mobility window´ in the programme. This is relevant in relation to this programme in particular, as some modules are longer than one year in length, and this could be a complicating factor for student exchange [appendix A 17 – Studienplan des Studiengangs Master Musikwissenschaft].

The committee considers this criterion as fulfilled.