Quality Enhancement Review Report

Programme review

BA Music, BA Music and Movement,

MA in Performance, MA in Pedagogy, MA in Specialised Music Performance, MA

in Composition

Conservatorio della Svizzera Italiana

conservatorio
scuola universitaria di musica **SUPSI**

23-25 October 2018

Contents

Introduction

The Conservatorio della Svizzera italiana (CSI) is a private foundation with public mandate and public support, that manages three operationally autonomous departments: the *Scuola universitaria di musica/* University of Music (SUM), affiliated with the *Scuola universitaria professionale della Svizzera italiana* (SUPSI); the *Pre-Professionale/*Pre-College (PRE), for high school students; and the *Scuola di musica/* Music School (SMUS), non-professional section. The three departments have financial autonomy, operate separately as regards contracts, accountability, and public support (SER, p. 9). The SUM is mainly financed by cantonal and federal contributions, through the intermediation of the SUPSI; the PRE is partly financed by cantonal subsidies, and responds to the Cantonal Division for professional education (*Divisione della formazione professionale DFP*); and the SMUS is partly financed by cantonal and municipal subsidies, and responds to the Cantonal Division for Culture and Academic studies (*Divisione per la cultura e gli studi universitari DCSU*).

The governance of CSI is further referenced in the Self Evaluation Report (SER, p. 9) and outlined in the following documents: the Charter of the Foundation (*Statuti della Fondazione*), the "constitution" of the Foundation, which determines its Mission; the Organisation regulations (*Regolamento d'organizzazione -RO*), which discipline the bodies, their function, rights and duties; the Internal control system (*Sistema di controllo interno SCI*), accompanied by regular risk analysis, which establishes the principal processes and the control mechanisms.

The principal bodies of the Foundation are outlined in the self-evaluation document (SER, p. 10), along with an Executive Summary (SER, p. 14), a history of the institution and of the programmes (SER pp. 15-16) and a context for the national music education system (SER, p. 16). The SUM became affiliated to the *Scuola Universitaria Professionale della Svizzera Italiana* (SUPSI) by an accord of March 2006. Its relationship with the SUPSI is based on the maintenance of the dual status of a school of the *Fondazione CSI* and an affiliated department of the SUPSI. The SUPSI will be undergoing through the process for institutional accreditation in the near future. As part of this process, a number of key procedures are being implemented across all schools, including affiliated ones such as SUM (SER, p.16 and meeting with management).

Since 2008, additional federal contributions allowed CSI to develop much needed internal services, to raise the number of students and courses, and to work on the consolidation of the system and the improvement of quality. The opening of the new LAC cultural centre in Lugano in 2015 has offered new perspectives for CSI productions, and has worked as a real catalyst in CSI's performance development and regional awareness. Orchestral performances have now finally found an adequate and a wonderful acoustic context and a large and representative public. (SER p.16)

Specific data on the institution is provided as part of the self-evaluation report (SER pp.14-15). It appears that the institution is able to exercise a reasonable amount of flexibility with respect to students with artistic potential in regard to both admission and completion requirements. Examples include offering access to the PRE programme for students who do not yet meet the language or theoretical requirements and/or extending

the study period if a student is not deemed ready to undertake a final examination (meetings with management, meeting with heads of studies).

Context of the review

The Conservatorio della Svizzera Italiana in Lugano commissioned MusiQuE to organise a programme quality enhancement review of six programmes (two Bachelor programmes, four Master programmes). Following an intense period of reorganization, the rationale for commissioning MusiQuE for the review was summed up by the institution as follows:

"*In a period of an intense transformation, a period which has not finished yet the institution believes that an external review, made by people who know the business, will be an important milestone in the development of CSI, beyond the precious expertise the Advisory Board already gives. Also, as the SUPSI – to which the CSI-SUM is affiliated – is going to face the mandatory institutional accreditation, a procedure that will necessarily include CSI-SUM, a separate and anticipated programme review for the musical sector could reduce the risk of being judged within a system which is not particularly adapted to music standards.*" (SER, pp. 13-14)

The MusiQuE Review Team was asked to assess the compliance of the BA and MA programmes with the MusiQuE Standards for Programme Review and to present their objective findings, as well as their recommendations in a quality enhancement report.

Procedure

The procedure leading up to the writing of this report was the following:

- CSI prepared a Self-evaluation Report (*SER*) based on the *MusiQuE Standards for Programme Review*, and supported by many other documents, which were made available in hard copy and online to the review team.
- An international review team convened by MusiQuE studied the *SER* and conducted a site-visit at CSI during 23-25 October 2018. The site-visit comprised of meetings with representatives of the CSI management, including the Director and senior administrative officers, as well as with the President of the CSI Foundation, member of the Advisory Board, teaching and administrative staff, students, alumni, employers and external stakeholders. The review team was provided with samples of students' work and members of the review team visited classes, rehearsals and lectures.
- The review team produced the following review report, which is structured according to the Standards mentioned above.

The MusiQuE Review Team consisted of the following peers:

- Janet Ritterman (Chair) - Chancellor, Middlesex University; Vice-President, Royal College of Music, London
- Helena Maffli (Review team member) - Former President of the European Music School Union (EMU)

- Michael Uhde (Review team member) - - Former Vice-rector of the Hochschule für Musik Karlsruhe, Germany
- Federico Forla (Student) - Student at the Royal Conservatoire The Hague, The Netherlands
- Gabriela Mayer (Secretary) - Head of Department of Keyboard Studies (and Erasmus Coordinator), CIT Cork School of Music, Cork Institute of Technology, Ireland

Review Team Comment

The review team was impressed with the professional approach and the total commitment of the CSI and the various groups that were present at the meetings during the site visit. They sensed a great sense of common purpose and a willingness to work together that is admirable. The review team greatly appreciated the contributions to the process made by the Director, management and senior administrative officers, the President of the Foundation, the member of the Advisory Board, teachers and students, support staff, stakeholders, alumni and external partners of the Conservatorio della Svizzera Italiana. The review team also wished to pay tribute to the work of the QM Delegate, who was entrusted with a key role in respect of documentation and procedures for the quality enhancement review and the site visit, as well as being the liaison with MusiQuE. As a result, the members of the review team felt that they could gather a rich and clear picture of the programmes offered by CSI and the many layers of connections in which they operate. While the staff of the institution consider the school relatively young and small, they also feel that this allows them to adapt quickly and pride themselves on the informal, close-knit atmosphere of the school. Furthermore, the general course offer and the structure of the programmes allow for a great mix of students across the six programmes.

Key data on the CSI

Key data	
Name of the institution	Conservatorio della Svizzera Italiana, University of Music
Legal status	Private Foundation with public mandate
Founded	Founded in 1985
Website	http://www.conservatorio.ch
Number of students	Numbers for academic year 2017-2018: (Source: *SER,* p.14*)* · Total number of places: 200 Full-time equivalent · Total number of students for 2017-18: 247

	· Number of students enrolled in the Bachelor programmes: 35
	· Number of students enrolled in the Master of Arts in Music Pedagogy 78
	· Number of students enrolled in the Master in Performance programmes: 129
	· Number of students enrolled in the Master of Arts in Music Composition and Theory 5

Programmes reviewed (Source: *SER,* p.14*)*

Programme	Number of students
Bachelor of Arts in Music	34
Bachelor of Arts in Music and Movement	1
Master of Arts in Music Pedagogy	78
Master of Arts in Music Performance	120
Master of Arts in Specialized Music Performance	9
Master of Arts in Music Composition and Theory	5

Overview of meetings

Site-visit meetings held with the CSI Team	Site visit meeting number
Meeting with Management	Meeting 1
Meeting with Senior Administrative Officers	Meeting 2
Meeting with students and representatives from the Student Association	Meeting 3
Meeting with the teachers	Meeting 4
Meeting with the Meeting with Heads of studies and areas	Meeting 5
Meeting with alumni and representatives from the music profession	Meeting 6
Visiting classes and visiting the rehearsal session of 900presente	Meeting 7
Meeting with Advisory Board member	Meeting 8

1. Programmes' goals and context

Standard: the programme goals are clearly stated and reflect the institutional mission

The institutional mission is clearly stated as established in Article 3 of the Foundation Charter:

The Foundation's mission is to promote, in the Italian speaking part of Switzerland, the diffusion of musical culture, through basic and professional education, as well as the promotion and the accompaniment of artistic activities.

The professional education, whose quality will be of international relevance, in accordance with the Law on USI and SUPSI from October 3rd 1995, is accompanied by

a) the offer of activities in Continuing education and Advanced studies;

b) activities in research and development;

c) services;

d) the cooperation with other national or foreign educational institutes;

e) the cooperation with other artistic institutions.

The Foundation pursues targets of public interest, without exception, avoiding any profit-making or personal interests.

According to the SER, the Foundation's, as well as the departments' activities, fit perfectly within the Foundation's mission (SER, p. 10). The Board of the Foundation has recently developed a new strategy for the Foundation, which is in course of implementation in the separate departments. A significant restructuring started in 2017, partly as a result of significant personnel changes, and partly as a strategic rethinking of quality enhancement with new roles and responsibilities being defined for a number of people (meetings with management, heads of study areas, and meeting with a member of the Advisory Board). The strategy document itself contains a summary of the mission, vision and governance of the CSI, as well as values, objectives for individual departments, a list of challenges, and a commitment to research and provision of continuous professional development according to the needs of the market. (see *Strategia della Fondazione Conservatorio della Svizzera Italiana*)

The Review Team felt that the mission and vision of the CSI were clearly stated, derived from the mission of the Foundation, and was also linked to the mission and values of SUPSI (SER 10 and meetings with management from CSI and SUPSI, and President of the Foundation).

The rationale for the programmes and its unique features are aligned with, and based in particular on regional and local needs, as well as those relating to provision for Swiss and international students. The BA and MA programmes offered by SUM are the only programmes in Switzerland offered in the Italian language. In addition, another unique feature of the programme delivery is that of a bridge function, which is manifested in the multilingual dimension. While the students are expected to learn Italian so that they can fully participate in the study programmes, they are permitted to submit written work in any one of four languages: Italian, French,

German and English. The guest lectures and masterclasses are also conducted in one of these four languages (SER, p. 91, meetings with teachers and students).

The SUM currently holds 200 places (in full time equivalency - FTE) in the Bachelor and Master programs, which translates in effect to 230-240 persons. The numbers below reflect the enrolled student headcount as of 15 October 2017 (SER, p.14). 43% of the students are female, 57% male, while 15% of the students are Swiss and 85% are foreigners. The percentage of drop-out students was given as 17%, including students who withdrew after having a successful job interview. 64 students are enrolled in an advanced studies programme. The other departments of the CSI have 55 PRE and ca. 1200 SMUS students (SER, pp. 14-15).

The Swiss funding situation, including federal and cantonal policies, offers incentives for university level programmes where Swiss students are enrolled. Strategically, the management of CSI and SUPSI are in agreement in respect of increasing the proportion of Swiss students and indicated a realistic target of 25-30% in the future (meeting with the management, including the CSI Director and General President of SUPSI). The activities of the PRE department, in particular, are worth mentioning in this context.

The SUM is a member of the Konferenz Musikhochschulen Schweiz (KMHS) and its Vice Director was Chair of the KMHS Working Group, which, in 2005, produced guidelines for the development of study programmes in music, including general competence profiles or learning outcomes. The Bachelor and Masters programmes being reviewed conform to the patterns agreed by the KMHS which, in its Masterkonzept Bologna (2005), defined the four main programme types – Music Pedagogy, Music Performance, Composition & Music Theory and Specialized Music Performance – along with the specialisms within these to be offered by each Musikhochschule within Switzerland. The two Bachelor and four Masters programmes under consideration share a common pattern operating across the whole of Swiss higher music education, with the exception of the Hochschule Luzern - Musik. The programmes are also explicitly coordinated with more general guidelines for European music higher education produced by the AEC. This was already confirmed by the joint accreditation report of the Organ für Akkreditierung und Qualitätssicherung der Schweizerischen Hochschulen (OAQ) and the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) from 2010, which was specifically focused on the four Masters programmes (OAQ and AEC report, p. 3).

Some significant factors, which are involved in determining admission capacity and profile, are the current space capacity and the range of programmes the CSI is entitled to offer under Swiss law and the national Konferenz agreement. Employment opportunities have been enhanced as a result of the recognition that the MA in Pedagogy Programme, in particular, has received in Switzerland. Recruitment of a larger number of Swiss students to a Bachelor programme in Switzerland is recognised as a priority (SER, p. 18, p. 22 and meetings with management).

The goals of the educational programme have been published in the extensive Student's guide (*Guida dello studente*). They were identified and formulated in accordance with Dublin descriptors and learning outcomes are identified for each Programme. This guide offers a detailed presentation for each programme, according

to the KMHS model (SER, p. 20). In each case, the goals of the individual programme and its description are clearly stated. For example, the BA programme is described as 'a general musical education without professional qualification'. The MA in Pedagogy programme offers full-time studies with two majors: instrumental/vocal pedagogy and elementary music education (offered within a Double degree with SUPSI-DFA); 120 credits ECTS, an autonomous programme in coordination with the KMHS model (SER, p. 65). In addition, the Student's guide includes extensive information for each programme in respect of the profile of the programme (content and structure), the learning outcomes (with specific lists of competences), the conditions for admission (formal aspects and required competences for entry), the language needs, study and examination regulations, the study plans and the description of the individual modules. The Bachelor profile is conceived and structured also for students who might choose less traditional career fields such as music criticism, or scientific/technical studies linked to music (*Guida dello studente*, p.22.)

The programmes are compliant with Swiss federal and cantonal legislation, and have been formally approved and legally recognised. Examples of statistical information provided were admission, completion and dropout information, which are used to improve retention. Given the relatively small numbers involved in each programme, the non-completion percentage of 17% may initially appear high but needs to be seen in the context of actual student numbers, as it translates into relatively few students. Some of the reasons for students dropping out are outside of the control of the institution: some examples quoted were the high cost of living in Lugano and the reality of being offered employment (SUM student statistical data 2015-2018, CSI, Lugano, 7.9.2018, SER p. 33, and meeting with management and QM delegate). As a result, the institution does not feel this to be a concern (SER, p.33).

In respect of equal opportunities, there is formal integration of a policy within the SUPSI documents, and programmes are compliant with SUPSI regulations. Non-discrimination, in general, is a fundamental principle for a school with an international outlook. The SUM is a member of the gender commission of the SUPSI and participates in the commission's work. Students are informed about the existence of the office and invited to contact it in the case of need. The office also provides contacts to specialized staff outside CSI. A formal cooperation with the SUPSI's office has been agreed and will be implemented (SER, p. 20). The gender and diversity officer attended meetings with the review team. Procedures of admission and assessment take account of equal opportunity legislation and good practice (meetings with management and senior administrative staff.)

The review team felt that the mission and vision of the institution are linked with a very strong sense of identity, clear goals and plans for the future, all of which provide a rich context for the programmes. The programmes' goals are integrated with the needs of the sector in the geographical and national areas. Furthermore, there is a clear sense of progression pathways from BA to MA programmes within the Swiss pattern of 3+2+2 years of subsidized university level education. As the only music education programmes in the Italian language in Switzerland, these programmes occupy a unique space, which also functions as a bridge to other countries, particularly Italy. Beyond this, there is a broad international atmosphere here, arising from the milieu of staff, students and cultural partners of the CSI.

The affiliation with SUPSI is very positive and mutually beneficial, and realistic targets for increasing numbers of Swiss students have been agreed for the future. The institution could consider possibilities to create links with other Pre-College programmes in order to improve the number of Swiss students in the Bachelor degrees. The wording of the mission of the Foundation could be further defined in order to better communicate the value system of CSI, to reflect its distinctive features and its educational/artistic objectives in relation to students.

The SUM programmes have discipline specific aims and competencies, all of which align with the Swiss model of music education provision and cater for the national requirements. The performance programmes benefit from an international outlook, both in terms of access to international teachers and visiting artists, and from an environment where four languages are constantly spoken, and therefore offer valuable experience for students seeking employment in a national and an international market.

The institution is firmly rooted in the region, with a vision that integrates the provision of education and cultural activities across the entire continuum of music education.   The personalized approach experienced by students is complemented by a strong institutional involvement in national and international frameworks (KMHS, VMS, AEC).

The review team recommends that the value system of the CSI could be better communicated in terms of details about its distinctive features and educational/artistic objectives in relation to students. To this end, the wording of the foundation mission statement could be considered.

The similarity of construction between the MA in Performance and MA in Specialised Performance programmes had already been flagged as a subject needing some reflection on the part of the institution by the earlier accreditation peer review. The review team understood that this was because of the derivation from the older model of the Soloist exam, and recommends that the two programmes be differentiated further. The MA in Composition has the potential to establish a distinctive position within Europe because of its location, and this could be explored further.

The review team concludes that the programmes are fully compliant with Standard 1.

Compliance with Standard 1

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

Programme	Compliance level
Bachelor of Arts in Music	Fully compliant
Bachelor of Arts in Music and Movement	Fully compliant
Master of Arts in Music Pedagogy	Fully compliant
Master of Arts in Music Performance	Fully compliant
Master of Arts in Specialized Music Performance	Fully compliant
Master of Arts in Music Composition and Theory	Fully compliant

2. Educational processes

2.1 The curriculum and its methods of delivery

Standard: the goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery

The programme curricula reflect the institutional mission in that they focus on specialist musical education and the education and training of musicians to contribute to wider society. These were developed according to the Swiss legal requirements within the framework of the KMHS, which is characterised by 'common principles, but individual application'. The CSI describes their approach as 'a model of growing specialisation and individualisation.'(SER, p. 21) As an example for Bachelor's programmes, the first year focuses on overview studies and lectures, with increasing specialisation in year two through the addition of seminars and workshops and/or other practical activities. The third year contains a major individual project, which can take the form of a performance, written thesis/oral presentation. (SER, p.21) This last BA year prepares students to a Masters programme. Under Swiss law, music students can access two consecutive Masters degrees, leading to a total of seven years of education (meetings with management, SER p. 17).

Each of the programmes offers the opportunity for students to develop specific areas of expertise, leading to different careers. The individualised study plans offer a wide choice of combinations to the students. The content of a course is organised according to the typology of studies, in other words, practical studies (instrumental/vocal, chamber music, orchestra), theoretical studies and academic or 'transfer' studies. (SER, p.21, *Guida dello studente*). The Learning Outcomes are based on the 'Polifonia Dublin Descriptors' (PDDs) and the AEC learning outcomes and competencies. The current learning outcomes are published in the *Guida dello Studente*, however, there is a planned overall review of individual learning outcomes (meeting with heads of studies, meeting with management).

The programmes enable students to develop individual study profiles through the combination of main subject studies with the electives, called *seminari*. The programmes use theoretical, practical, individual one-to-one instruction; chamber music, seminari (electives), masterclasses and project work in orchestral studies, contemporary music, baroque music and collaboration with professional groups.

Rather than a common study plan, students follow a model for their individual area, for example, instrumental or composition (SER, p. 23). The programmes are based on individualised study plans for each student, which are overseen and approved annually by the Head of Studies in the various areas. The *seminari* cover a wide range of topics, which are designed to offer informative options to students and are inspired by innovation, developments in the labour market, and extra-musical aspects (SER p. 23). All seminars, activities and projects are free of charge to the students. The topics are arranged by area range from orchestral projects, to improvisation, performance practice, musicians' health, practice and performance seminars,

community music, modern and contemporary music, research and pedagogical thematic events (publication *Seminari, attività ed eventi 2018-19,* pp. 4-7).

Standard modules, also known as *materia*, are individually listed in the Student's guide, and students can also propose individual projects, which can benefit from the support of the Research division (SER, p. 23). Thus, students are offered opportunities to present their creative, musical and artistic work through frequent and regular opportunities to actively participate in a variety of creative and artistic events.

There is an expected progression between the Bachelor and Masters levels and over 70-80% of students continue on to the MA level. Students have the opportunity to complete a second MA cycle in a further specialism, which is compliant with Swiss law and funded accordingly (SER, p. 17 and meetings with the management and senior administrative officers).

The programmes encourage students to reflect critically through the importance it attaches to regular feed back sessions, identification of individual study plans, consultation with heads of study over choices of electives and preparation of BA and MA projects and final performances (meetings with teachers and heads of studies).

Research is playing an increasingly important role in all programmes. There is scope for further development in this direction, particularly to benefit the various constituencies of the institution. The research department is a great opportunity for SUM, but needs to be developed further (meeting with heads of studies). There is evidence of current efforts to improve the students' awareness of possible ways to engage in research (meeting with senior administrative officers and meeting with heads of studies and areas). A new area of collaboration and research potential between composition and technology started in the academic year 2018/19. Students interested in electronic composition and utilising technology in the creative arts can benefit from the collaboration with the Faculty of Informatics of the Università della Svizzera Italiana (USI). For example, one Informatics student is working in CSI for a semester as part of a project, which provides him with 30% employment. The two institutions are now collaborating in the area of software development, with MA students from the SUM being actively involved (SER, p. 89).

Some examples of the way research is now informing curriculum development and teaching are *seminari -* courses held by PhD students, and the establishment of research modules (5 credits) that students can follow in case they are interested in research (meeting with senior administrative officers, *Seminari, attività ed eventi 2018-2019*, p. 117). The institution is aiming to improve the reflection of research on the didactic aspects of the curriculum (meeting with heads of studies, [Report from the Research division in relation to standard 2.1](#)). There is generally an attitude of keeping an open mind in looking for new ways to develop and deliver pedagogy in SUM, and research is considered highly relevant in this process (meeting with heads of studies and areas). A new interdisciplinary programme, Master of Arts in Artistic Research is now offered within SUPSI in collaboration with the Dimitri Academy of Physical Theatre (m.2, Guida dello Studente p. 297, *"La formazione nell'ambito della ricerca artistica"*).

Within the SUM programmes, the selection of topics for research ranges from student wellbeing to community music and contextual understanding of repertoire and performance practice. The emphasis is that of transmitting research methods and creating a 'ramp' for developing self-critical skills (meeting with senior administrative officers). The involvement of research-active staff also contributes to the teaching and learning in the programmes, and students can benefit from this expertise in their individual projects, as well as supervision of specific research assignments (meeting with heads of studies and areas, meeting with students).

In respect of guidance for students, there are formal and informal arrangements for personal guidance on academic and career matters. There may be scope to further develop this to include less traditional employment opportunities, drawing also on the experience of alumni (meetings with students, alumni and representatives from the music profession).

The review team felt that several strengths existed in the design of the programmes, which operate in a highly individualized learning environment. Some of these include the amount of one-to-one tuition for main practical study, small groups for individual tutoring, choice and variety of electives, individualized study plans. Synergies exist between programmes and study areas, for example between composition and performance, pedagogy and education and research departments in CSI and SUPSI. An exciting new development is that of the collaboration between composition and technology, with the Faculty of Informatics of USI.

The review team felt that the curricula of the programmes are very closely integrated, with commonality of thematic and discipline areas and electives that are available across all programmes. Students have the opportunity to specialize and build individual study plans under the supervision of experts in their area. The programmes are characterized by flexibility in many areas – for example, choice of electives, languages in which to present written submissions, and possibilities to extend the study period. A great strengths of the Pedagogy double degree is that of giving a formal professional qualification for all Swiss cantons.

The review team recommends that a clearer sense of distinctiveness of each programme be developed, with updated descriptions of each unit offered. To this end, a review of learning outcomes should ensure that they correspond to the common competencies of each class group. The future of the Bachelor of Arts in Music and Movement as a separate programme is unclear, given its current low numbers, and the possibility of accessing relevant modules within the main Bachelor of Arts in Music programme. Defining the development potential of this programme for its viability in the future would be recommended. The programme workload for the professionally qualifying programmes may need revision. The new KMHS-agreed competence profile will need to be implemented. The goals and context of the Master of Arts in Music and Pedagogy double degree could be more clearly stated. The alignment between composition and the strategic conception of SUM (emphasis on contemporary music) is a strong point in the Master in Theory and Composition. The review team recommends that this emphasis on contemporary music could also be reflected more in the performance programme choices of students in the Master in Specialised Music Performance, and that more synergies could be developed between the Performance, Pedagogy and Composition aspects on the three Masters Courses.

The review team recommends that the link between the programmes and relevant research activity could be strengthened through the inclusion of DRD members in some meetings of the Riunione Formazione and Riunione Capigruppo. Formal arrangements for students to receive career and personal guidance would be beneficial for their long-term success after graduation. Involving students in the organization of projects, giving them tasks and responsibilities that go beyond the artistic/performance activities normally offered, could also be a way to prepare them for practical career aspects.

The review team concludes that the programmes are fully compliant with Standard 2.1.

Compliance with Standard 2.1

The review team concludes that the CSI programmes comply with Standard 2.1 as follows:

Programme	Compliance level
Bachelor of Arts in Music	Fully compliant
Bachelor of Arts in Music and Movement	Fully compliant
Master of Arts in Music Pedagogy	Fully compliant
Master of Arts in Music Performance	Fully compliant
Master of Arts in Specialized Music Performance	Fully compliant
Master of Arts in Music Composition and Theory	Fully compliant

2.2 International perspectives

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

The programmes are aligned with the international strategy of the institution through the recruitment of international staff and students, availability of delivery and submission of courses and assignments in multiple languages, and engagement in masterclasses and projects delivered by international guests. The international strategy was implemented over 30 years ago with the aim of catering for an international student body. The collaborations with the professional music organisations in Lugano, as well as the large-scale project based collaborations, offer many opportunities for the students to engage with international visiting artists. The *Seminari* offer a substantial variety of topics and guest lecturers (SER, p. 28, meetings with students, alumni, and stakeholders). A particular challenge for the institution is the increasing bureaucracy for students and teachers (SER, p.28). Erasmus participation is limited due to the Swiss context, but teachers are involved in exchanges and external examination at other institutions and very aware of overall standards in their respective areas (meetings with teachers). International students form the majority of enrolments and are supported through the provision of language courses, scholarships, and availability of four languages for submitting written material. As mentioned before, they may be offered a pre-college year or an extension of the normal study period to cover transition or completion issues (SER p.28). There are many international teachers delivering parts of the curriculum and many teachers on the programme have international experience and continue to travel and participate in international activities (meetings with management and teachers).

The review team felt that the international perspectives and opportunities for students enrolled in the SUM programmes are exceptional. In addition to the multi-lingual context due to geographical and national contexts, the institution actively seeks to attract as many international links as possible through its cultural partners, guest artists, projects, short courses and collaborations. It was evident from the interactions with students and teachers, as well as with alumni, that this ethos resulted in great satisfaction, both in terms of professional development and personal growth. Much of this activity is due to the passion and dedication of the teachers and management staff at the institution, and it has also resulted in a growing reputation for the institution as a vibrant place to study. The scholarship system is also available to international students, who also benefit from language and theoretical subjects support, in the event that this is needed.

The review team concludes that the programmes are fully compliant with Standard 2.2.

Compliance with Standard 2.2

The review team concludes that the CSI programmes comply with Standard 2.2 as follows:

Programme	Compliance level
Bachelor of Arts in Music	Fully compliant
Bachelor of Arts in Music and Movement	Fully compliant
Master of Arts in Music Pedagogy	Fully compliant
Master of Arts in Music Performance	Fully compliant
Master of Arts in Specialized Music Performance	Fully compliant
Master of Arts in Music Composition and Theory	Fully compliant

2.3 Assessment

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

While the assessment methods are clearly described in the documentation, learning outcomes are not linked to assessment criteria in specific modules. Instead, the competences expected at the exit stage of each programme are generally assessed in the final exams. A general description of the study regulations, including exams and the grading system, is available in the Student's Guide (*Regolamento degli studi*, Guida dello studente, pp.13-15). The examination regulations – *regolamento degli esami* – of individual study programmes, or major within a study program, are approved by the Board of the Foundation (SER, p. 29).

The different types of exams are listed and described in the study regulations. Formal assessments in the major subjects occur at different points: the end of every year - '*esami di passaggio*' (progression), mid-year ('*preliminare*') and final exams ('*finali*'). Only the final exams are graded, the other assessments use a pass/fail system. In the case of failure, '*recupero*' (repeat) exams must be completed. In exceptional circumstances, the SUM may ask for a special extra exam where a student may not be ready for the final exam and has to obtain the permission to continue his/her studies (SER p. 29, Examinations Regulations, art. 31). In all cases, feedback is considered a vital part of the assessment and gives a chance for the commission to encourage the student and to point out aspects that need improvement. Recognition of the value of feedback as a primary quality enhancement mechanism is shared among the students, teachers, heads of studies and management. This is also seen as a primary tool of assessment. The SER refers to it as a 'feedback culture.' The central position feedback occupies in the SUM was confirmed by the meetings with the various constituencies during the site visit (SER, p. 30, meetings with teachers, students, and head of studies and areas).

Students are assessed for practical work, written assignments, public performances, oral examinations, supervised teaching practice – these elements support the programme learning outcomes. One area that came up repeatedly in discussions with students and teachers was the reorganization of the chamber music provision as well as the methods of assessment/examination. This is also given as an example of reform in the assessment procedure, with the stated goal of increasing the importance given to this element of the programmes (SER p. 30). The difficulties that are arising concern a collective grade being given to a group where the players may not be of similar standard (meeting with students). The review team recommends that the grading principles for chamber music be reconsidered. In general, there was a consensus that the feedback given is both timely and constructive (meetings with students, meetings with teachers and heads of studies and areas.)

Teachers' feedback is tailored to each student for the various elements and it includes 'check point' moments where the student can be guided to address any deficient areas ahead of final examinations. Two grading systems are being used in examinations and assessments: pass/fail and numeric grade 1 to 6 – where 4 is barely sufficient and 6 is the highest mark (meeting with senior administrative officers).

In general, the review team felt that there was an implied culture of caring for each individual student, which is monitored through frequent feedback, individual study plans and advice from specific teachers for each discipline. The nature of the feedback, linked to the pass/fail assessment grading, tends to be informal and focused on informing students on aspects that need improvement.

Assessment methods are not always clearly defined in all areas, and links to learning outcomes not demonstrated. Suggestions for improvements include developing correlations between the assessments in relation to learning outcomes during the programmes (*Competenze specifiche*). The assessment criteria for individual modules in different years need to be directly related to programme learning outcomes. The review team recommends that the links between goals for the individual programmes (*Competenze specialistiche)* and the design of the assessments across each programme should be reviewed and made more explicit. Specific unit or module descriptions should be developed with individual learning outcomes and showing clear progression at each stage of a programme (year 1,2 and/or 3 of a particular programme). The review team suggests that the consistency of assessment approaches and comparability of demands in the programmes could benefit from further consideration. The roles of mentors and didactic teachers in assessment procedures need to be clearly defined. A common feedback policy for students in theoretical subjects needs to be developed.

Chamber music was a subject that attracted much discussion, some of which centred on the assessment of groups rather than individuals within the group. The policy was recently changed and the rationale for this decision outlined by the management. However, this issue may require further thought to arrive at an equitable outcome for all students. A clear reference framework for the repertoire covered and the mechanism for the constitution of ensembles could be developed, with particular visibility for contemporary works, which would align with the emphasis of the programmes in Performance and Composition. The orchestral projects tend to be ambitious and innovative, and students get a chance to work with excellent conductors. One student survey provided by the institution highlighted the logistical and organizational difficulties associated with running rehearsals and concerts in varied outdoor and indoor venues. Smaller scale projects and chamber music could also address the access and involvement of all students in rewarding ensemble activities.

The review team concludes that the programmes are substantially compliant with Standard 2.3.

Compliance with Standard 2.3

The review team concludes that the CSI programmes substantially comply with Standard 2.3 as follows:

Programme	Compliance level
Bachelor of Arts in Music	Substantially compliant
Bachelor of Arts in Music and Movement	Substantially compliant

Master of Arts in Music Pedagogy	Substantially compliant
Master of Arts in Music Performance	Substantially compliant
Master of Arts in Specialized Music Performance	Substantially compliant
Master of Arts in Music Composition and Theory	Substantially compliant

3. Student profiles

3.1 Admission/Entrance qualifications

Standard: there are clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme

The programmes have clear and appropriate criteria for admissions, which are published in Italian and English on the website and in the Student Guide. This refers to both formal condition as to pre-requisite studies such as Baccalaureate or equivalent qualifications, entrance and required competencies for entering a programme. Equivalencies from different countries are carefully weighed. Following analysis of the dossiers, the panels proceed with the audition process, according to vacant places (meeting with senior administrative officers). The admission procedures assess the abilities of the applicants with a focus on their potential to engage and succeed in the programme. An overall assessment of practical skills (for all programmes), theoretical as well as language skills (BA programmes) is followed by a panel deliberation on the potential of candidates. Attitude and enthusiasm for pedagogy are evaluated (MA in pedagogy), and the mechanism for compensating for a lack in a particular area through the offer of a pre-college year is a very useful tool for BA candidates (meeting with senior administrative officers, meeting with teachers).

Proficiency in the instrument is a central requirement in admissions for all programmes. This means that students can equally access the BA in Music or the BA in Music and Movement at the undergraduate level, and that, given the current pedagogical labour market climate, more students opt to follow the BA in Music followed by the MA in Pedagogy in order to obtain a professional qualification, or "the same and additional competencies with formalised labour market access. The BA in Music is considered to offer "the same and additional competencies with formalized labour market access" (SER, p.59). The consequence is that the interest in the BA in Music and Movement is vanishing. The admission to MA in Pedagogy also implies performance abilities and graduating BA students who used to first follow an MA in Performance are increasingly opting for the MA in Pedagogy as they can access both instrumental tuition and performing opportunities alongside the pedagogical training (meetings with students and teachers).

The review team felt that admission procedures were clearly documented. There is a clear focus on the recognition of potential of candidates and on the adoption of specific mechanisms for 'closing the gap' for promising students (for example when theoretical or language issues emerge). The new admissions panel composition, involving all teachers in the discipline, was positively received by teachers and students. Monitoring of Individual students' progress and feedback mechanisms, including intermediary 'check points', is successful in avoiding situations where the students might otherwise attempt final exams without being fully prepared.

The review team noted that there was a great level of satisfaction in respect of the high priority given to students' performance level in the Pedagogy programme. This is an incentive for more students to choose the Pedagogy programmes, as they continue to have access to excellent teaching and performance opportunities. This has had the consequence that students opt to do the MA in Pedagogy programme sooner, while teachers still feel that the correct sequence is to do the MA in Music Performance first, as a natural progression from the BA in Music.

In respect of the Bachelor of Arts in Music programme, the review team felt that the option to extend the study with the addition of a pre-college or foundation year is a worthwhile solution, which could be further formalized and made known to potential students. This would help alleviate the current admission ratio (high number of applications, low percentage of admission). This is already taking place for students with artistic potential that are not up to standards in languages/theoretical matters. The relatively small student numbers offer both benefits and disadvantages. Despite this, the panel gained the impression that in some areas, the institution would welcome a larger number of well-qualified applicants, in order to be able to exercise greater selectivity in recruitment.

The review team concludes that the programmes are fully compliant with standard 3.1.

Compliance with Standard 3.1

The review team concludes that the CSI programmes comply with Standard 3.1 as follows:

Programme	Compliance level
Bachelor of Arts in Music	Fully compliant
Bachelor of Arts in Music and Movement	Fully compliant
Master of Arts in Music Pedagogy	Fully compliant
Master of Arts in Music Performance	Fully compliant
Master of Arts in Specialized Music Performance	Fully compliant

Master of Arts in Music Composition and Theory	Fully compliant

3.2 Student progression, achievement and employability

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

Student progression and achievement are monitored within the programme through mid-year and end of year performances, one-to-one lessons in the individual instrument area, classes, rehearsals, practical workshops and other tests. Students' progress in theoretical courses is checked via weekly homework and active participation during the group classes. Due to the size and culture of the school, close personal contact between teachers and students exists. Teachers know every single student by name and are able to give frequent and informal feedback (meeting with teachers).

Heads of Studies monitor the students' attendance at courses and meet to discuss individual students' progress. They can then decide to add exceptional exams in case of students not being ready. This was described as a 'no surprises approach' (meetings with heads of studies and areas). The policy of introducing additional 'extraordinary' exams was introduced 2-3 years ago in order to prevent difficult situations for students who are in danger of non-completion (SER, p. 32). In addition, each student has contact with multiple advisors: their teachers, the relevant heads of studies and the Head of Academic Services.

Mechanisms for recognition of prior learning, study abroad and participation in external activities are clearly described, and both students and teachers were familiar with the procedures (SER, p. 33 and meetings with students and teachers). Information on the graduates of the programmes in respect of their professional activities and employment is gathered informally through teachers and former students, but plans are being made to develop a proper feedback mechanism from alumni. Graduates are successful in finding work and building a career in a variety of employment areas. Graduates are extensively involved in teaching in the region and the number of music schools has grown dramatically in the last 20 years. Graduates are also employed in regional orchestras (SER, p. 34, and meeting with the alumni and representatives from the music profession).

The Federal Office of Statistics gathers data which refers to bachelor students and measures employability after the completion of the Bachelor degree. In the case of music, the only professional qualification at Bachelor level is for the BA in Music and Movement, in the other areas only at Master level. Data is gathered centrally for all Swiss universities of Music and no specific data on the CSI is available. However, raw data shows very positive results for the music sector at Masters level (SER, p. 33). There was agreement that the federal form was not particularly suitable for the field of music (meeting with senior administrative staff).

One promising area of development already flagged by the institution is that of developing minor study areas in the MA in Performance, for example, in orchestral studies and chamber music. The minor in orchestral studies will be introduced in 2019. This will allow for a concentration of study and correlated credit recognition,

as well as linking the process of gathering professional expertise to future employment opportunities (SER, p. 50 and meetings with heads of studies and areas.)

The monitoring of individual students' progress is achieved through collective involvement of teachers, heads of studies and areas and management, with particular emphasis on informal feedback and 'check points' designed to help the students prepare for the final stage in each programme.

The review team recommends that the programmes formalize and document arrangements for feedback as part of Quality Assurance processes. The institution could explore potential for formalizing career guidance for students, although current mechanisms of obtaining individual career advice from teachers, heads of study and management are also effective. Developing an alumni association and collecting data about graduates' employment will also enhance the visibility of the success of the programmes, as well as offering the potential to use information to inform further curriculum development. Ties between the current student body, the students association and the alumni group could also have a positive impact on future employability of graduates.

The programmes do not yet have independent formal mechanisms to monitor the subsequent employment of their students. Although a Swiss framework for gathering this information exists, the institution believes it does not comfortably fit the profile of music graduates, making data gathering difficult. The procedures for recognizing prior learning could be more comprehensive.

The review team concludes that the programmes are substantially compliant with standard 3.2.

Compliance with Standard 3.2

The review team concludes that the CSI programmes substantially comply with Standard 3.2 as follows:

Programme	Compliance level
Bachelor of Arts in Music	Substantially compliant
Bachelor of Arts in Music and Movement	Substantially compliant
Master of Arts in Music Pedagogy	Substantially compliant
Master of Arts in Music Performance	Substantially compliant
Master of Arts in Specialized Music Performance	Substantially compliant
Master of Arts in Music Composition and Theory	Substantially compliant

4. Teaching staff

4.1 Staff qualifications and professional activity

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

The institution has rigorous selection procedures ensuring that all members of the programmes' teaching staff have appropriate qualifications as educators (SER, pp. 35-37). Pedagogical competencies are fundamental to the process, and taken into account. Students are a formal part of the selection process, which is open to the public, with the exception of the interview element (SER, p.35 and meetings with senior administrative officers).

Teachers are enabled to continue their professional and artistic activities, and they are aware that the institution supports these activities. They are able to reschedule teaching and to travel and accept professional engagements. Teachers are also able to invite guest artists to give masterclasses. The constant presence of external guests is another way of providing a wide range of up-to-date expertise (SER, pp.93-94). In general, the institutional attitude towards teachers was found to be supportive (meeting with teachers).

In addition, there is a policy document being developed in respect of continuing professional development of teaching staff to document existing practice (SER, p. 36). Teachers are engaged in a variety of activities relating to the programmes, from regular teaching to specific projects and courses (*Seminari, attivita ed eventi* 2018-19 publication and meetings with teachers). Following the recent restructuring, more committees are being established. Some examples include various groups that meet to discuss discipline-specific issues, programme or examinations matters, and admission/progression (*Lista commissioni*, meetings with management, meetings with teachers). The commitment of teaching staff to regular feedback sessions and individual monitoring of students is also seen to support the development of critical reflection in their students (meeting with heads of studies and areas).

The review team felt that the programmes benefit from a large and highly qualified teaching staff, who interact in an atmosphere of collegiality. They are viewed as a major asset within the institution, both in terms of the excellence of teaching and the international expertise they offer to students. The recruitment process takes into account both the didactic competences of the candidates, as well as their activity in the professional world. As a result, the profile of the teachers is both varied in provenance, and has a broad spectrum of expertise. The recruitment process is transparent and includes active involvement of students. Of particular note is the role of the expert Capigruppo, who champion their respective areas and are involved in external activities, allowing them to benchmark their students' standard at national and international levels. The involvement of visiting experts and guest artists further enhances the delivery of the individual units in the programmes.

The review team recommends that a formal policy for continuing professional development for teachers and researchers be developed, and plans for this already exist. Another area of exploration is finding ways to engage individual teachers in the decision-making processes, and in the development of the institution as a whole. For example, the diverse expertise of different teachers can inform matters related to new professional requirements and changes to the curriculum.

The review team concludes that the programmes are fully compliant with standard 4.1.

Compliance with Standard 4.1

The review team concludes that the CSI programmes comply with Standard 4.1 as follows:

Programme	Compliance level
Bachelor of Arts in Music	Fully compliant
Bachelor of Arts in Music and Movement	Fully compliant
Master of Arts in Music Pedagogy	Fully compliant
Master of Arts in Music Performance	Fully compliant
Master of Arts in Specialized Music Performance	Fully compliant
Master of Arts in Music Composition and Theory	Fully compliant

4.2 Size and composition of the teaching staff body

Standard: there is sufficient qualified teaching staff to effectively deliver the programme

The programmes and student numbers have been set as part of the national educational policy (see also discussion in Standard 1). This ensures a stability of provision and also means that the number and experience of teaching staff are adequately planned to cover the volume and range of disciplines. The admissions take into account vacant places, and new teachers are recruited and match the needs and profile of projected student numbers. Some flexibility is built into the programmes (SER, p. 38 and meetings with management and senior administrative officers). The challenges that the institution faces relate mainly to the small number of administrative staff and to the participation of highly qualified teachers who may not be living locally in non-teaching activities (SER, p. 38).

Flexible employment contracts allow for changes in student numbers in individual areas, and hourly paid teachers are providing a substantial proportion of teaching. For certain specialist instruments, it is difficult to find qualified teachers, particularly in the pedagogy area. However, the institution seeks to make more attractive offers by offering joint contracts with the SMUS in order to attract qualified teachers to the city. Furthermore, the recruitment takes into account secondary specialist areas and new developments (for example, the position of Violin teacher with Baroque knowledge, and two Flute appointments – for solo, contemporary, baroque and orchestral repertoire (SER, p. 38). The details of the teaching staff numbers are available in the document link (SER, p. 39 and meeting with management).

The review team understands that the programmes operate within a controlled national context, which generally provides stability. The instrumental and related pedagogical subjects may however vary from year to year, depending on the profile and choices of individual students. The institution is aware of this dynamic, and is actively focusing on making sure that there are sufficient qualified staff delivering the programmes. The review team felt that the attention given to the diversification of the competences and profiles among the teaching staff is a good strategy and that the policy of recruiting new teachers with extended subject expertise is reasonable. The ability to make use of flexible contracts should be balanced with attracting teachers who can become fully invested in the long-term development of the school and activities other than teaching. Ownership of quality enhancement elements in tandem with delivery of programme elements can be developed as part of the teaching culture.

The review team recommends that more formal structures could be developed in order to involve teachers in decision making, and generally in non-teaching activities.

The review team concludes that the programmes are fully compliant with standard 4.2.

Compliance with Standard 4.2

The review team concludes that the CSI programmes comply with Standard 4.2 as follows:

Programme	Compliance level
Bachelor of Arts in Music	Fully compliant
Bachelor of Arts in Music and Movement	Fully compliant
Master of Arts in Music Pedagogy	Fully compliant
Master of Arts in Music Performance	Fully compliant
Master of Arts in Specialized Music Performance	Fully compliant
Master of Arts in Music Composition and Theory	Fully compliant

5. Facilities, resources and support

5.1 Facilities

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

While the institution considers that SUM's physical infrastructure is sufficient for the moment in terms of catering for existing needs, they have also outlined concrete plans for expansion. The institution is currently in discussions and hoping to reach an agreement to take over the entire building, with the possibility to build additional rooms, install acoustic treatment for existing rooms, and add an orchestra practice hall and a concert hall, complementary to the LAC (SER, pp. 39-40, and meeting with management). The pressures on physical space are due to factors such as the increase in the number of students, a higher proportion of whom are now living in Lugano, and the fact that SUM shares the space with the other two CSI departments, the PRE and the SMUS. The institution prides itself on the efficient use of space, which is achieved through a flexible management of rooms via an online system across all three departments. The facilities are open at 7 am until midnight, including holidays and summer vacations, and students can reserve rooms online, through their personal accounts. Additional space has been secured in the same building, in the section occupied by the *Scuola infermieristica*, in a nearby building that belongs to the Swiss Radio, and in the old administration building in Breganzona, a 15' walk from the main building (SER, p. 39 and meeting with senior administrators, tour of the facilities).

Drawbacks to the current situation in terms of facilities are that many activities are located outside the main building. In terms of rehearsal and performing spaces, the Aula Magna is considered ideal for recitals and chamber music, but there is a lack of a dedicated space for orchestra rehearsals. The collaboration with LAC is beneficial, but the institution needs its own spaces for large ensembles and performances (SER, p. 40, and meeting with management). Another area that needs addressing is a recording studio space, which could be permanently equipped for recordings and/or the diffusion of electro-acoustic music. An improvised multichannel diffusion space is equipped, as best as possible, in the DR building (at the Radio). This makes the practice and production of electro-acoustic music difficult, with many logistical, technical and personnel issues needing resolution on each occasion (SER, p. 40).

In general, the number of keyboard instruments and the current available space match. There is a specific annual budgetary allowance for instrument renewal, and pianos are tuned regularly. The situation is described in the SER as 'quite good' (SER, p. 41). The maintenance of brass and wind instruments was specified as a concern, but overall there was satisfaction with the instrument provision. The percussion section, in particular, is very well supplied with instruments, in line with the contemporary emphasis of the programmes (meeting with students).

The IT provision and other technological facilities are appropriate to the general needs of the staff and students, with provision made for access, connection and printing needs. While the CSI has expressed a

philosophy of moving towards higher usage of electronic platforms, it is bound by the copyright law in respect of printed material. For acoustic and performing aspects, streaming, and videos on the CSI's website, the CSI and the KMHS have found an agreement with the Swiss copyright society SUISA (SER, p. 41, and meeting with senior administrative officers).

In terms of teaching and learning, and use of eLearning platform, the BA students use specific software for individual ear training developed by SPAZIO21 in collaboration with the SUM teacher in this area. The use of the eLearning platform icorsi.ch (Moodle) by teachers and students has increased since 2017, particularly in the theoretical subjects. The use of this learning tool has now been incorporated in some seminars and introductory topics where the proportion of materials is as much as 60% e-learning and 40% Contact (SER, p.41).

The Llibrary and Media Centre, situated on the 3rd floor has significantly increased its collection and the number of users over the last few years. Purchase of new books, scores and CDs are mainly requested by and assigned financially to specific programmes, and not the library itself. The service could be improved by a more central position and more space, but the available space is well utilized. Staff and students expressed general satisfaction with the service (SER, p. 41, visit to the library, meetings with students and teachers).

The review team admired the pragmatic approach to the total use of available CSI spaces, and the ways in which the institution maximizes access to practice spaces for students in the SUM programmes. In addition to the online booking tool developed, the cooperation with the nursing school and the other departments in CSI, as well as the long opening hours, are commendable. The review team supports the institutional plans to secure the entire building in which it is currently housed and concentrate activities in one place. Plans to expand via a new building with dedicated rehearsal and performing space for large ensembles and a new electro-acoustic recording studio in particular are ambitious and justified. In the short term, plans for improvement of existing spaces should be prioritized, in particular sound proofing of practice and rehearsal spaces. Acoustic panels and risers, particularly for use in orchestral rehearsals in order to protect the health of all players, should also be prioritized.

A dedicated space where teachers can prepare their classes and providing additional support with respect to set-up needs would be highly recommended. In addition, professional event management in terms of logistical support for concerts outside CSI could be very beneficial in dealing with potential problems when organizing large orchestral events.

The review team concludes that the programmes are substantially compliant with Standard 5.1.

Compliance with Standard 5.1

The review team concludes that the CSI programmes substantially comply with Standard 5.1 as follows:

Programme	Compliance level

Bachelor of Arts in Music	Substantially compliant
Bachelor of Arts in Music and Movement	Substantially compliant
Master of Arts in Music Pedagogy	Substantially compliant
Master of Arts in Music Performance	Substantially compliant
Master of Arts in Specialized Music Performance	Substantially compliant
Master of Arts in Music Composition and Theory	Substantially compliant

5.2 Financial resources

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

The Advisory Board confirmed that the financial management of the programmes is very effective, but it would be good to aim for an additional 'comfort- zone' in the long term financial planning. The Director confirmed in the meetings that the long-term financial plan is taking into account sustainability and potential growth of the programmes (meeting with Advisory Board member, meeting with management). The main challenge is due to some unpredictability in the political situation and its effects on funding, which are outside the control of the institution. For example, federal contributions were expected to decrease by 30% in 2017, but instead went up by 30%, at least for the CSI's SUM. The main challenge for the Education division is due to fluctuations in students' interest for individual programmes and/or instrumental classes. This has a direct impact on costs and incoming funds. The principal challenge for the Research division remains the obtaining of competitive third party funding, and the Advanced Studies have to assert themselves in a difficult market and keep the balance between costs and incoming funds (SER, p. 42 and meeting with management).

The self-evaluation report gives a comprehensive picture of the financial resources. The main source of funding is from public contributions, from the Confederation through SUPSI, from the canton, and from school fees. Global costs of 9 million are directed towards personnel costs (7 million), material costs (1,6 million) and infrastructure (0,4 million). Research costs are less than 0,5, Advanced studies 0,4 and Services <0,2 million. Costs per student are 34'000 a year, the lowest cost in Switzerland. This difference is explained primarily by low administration and overhead costs: by far the lowest in Switzerland (SER, p. 42). There was general agreement that resources were intensely focused on the delivery of programmes, and that the support administrative structure could benefit from additional resources (meetings with management, and senior administrative officers).

The review team felt that there was strong evidence of effective financial management, with clear plans for the expansion of facilities. There are budgets allocated for instrument maintenance and renewal, and for improvement of existing facilities. There was an acknowledgement that a large proportion of the overall budget was dedicated to teaching and related student costs, and that the senior administration and general support services were managed on a very tight budget, which could benefit from an increase.

The review team recommends that the institution consider ways in which to widen the financial 'comfort zone' for the programmes, so that contingency plans can be put in place for unexpected events, and to further support the delivery of the courses.

The review team concludes that the programmes are fully compliant with Standard 5.2.

Compliance with Standard 5.2

The review team concludes that the CSI programmes comply with Standard 5.2 as follows:

Programme	Compliance level
Bachelor of Arts in Music	Fully compliant
Bachelor of Arts in Music and Movement	Fully compliant
Master of Arts in Music Pedagogy	Fully compliant
Master of Arts in Music Performance	Fully compliant
Master of Arts in Specialized Music Performance	Fully compliant
Master of Arts in Music Composition and Theory	Fully compliant

5.3 Support staff

Standard: the programme has sufficient qualified support staff

The number of qualified support staff has increased in recent years, to the benefit of the programmes. The majority of support staff members have a musical background, and many are former students of the CSI. This is seen to contribute to overall efficiency, as administrative processes are understood as a support for music and music education. The institution describes the support staff as 'sufficient in quantity, excellent in quality' (SER, p.43). Both time and funding are made available for support staff members to undertake staff development. For this, support staff receive 50 % funding for courses they elect to do (meeting with senior administrative officers).

As described under 5.2 above, the funding has always been prioritized for the delivery of courses. The effect of this ethos on the support staff as a collective is that a great deal of responsibility is concentrated on relatively few people. Other issues are the lack of a back-up system, and the need to develop more formal divisions of workload and areas of responsibility. The Foundation Board has already discussed these issues in 2017, as a result of a report completed by the President of the Advisory Board. The current restructuring efforts will reduce risks and diversify roles and responsibilities, but need more time and more financial support to be fully developed. The plan is to formalize and document procedures and processes and to diversify roles and responsibilities, as well as defining back-up systems.

> The review team felt that the atmosphere of dedication and understanding that support staff offer to the students enrolled in the programmes is a very positive factor. This arises from a combination of their own music background, as they are in fact graduates of the school, and their personal commitment to the institution and its ethos. The creation of formal policies for continuing professional development of support staff would be of benefit to the institution. Notwithstanding this, members of support staff were aware that they could be facilitated to attend courses of their own choosing and receive partial financial support to cover fees.
>
> The review team supports the plans of the institution to formalize and document procedures and processes and to diversify roles and responsibilities, as well as formally defining back-up systems. The recommendation is to also clearly outline the decision-making authority attached to individual roles and responsibilities. A streamlining of committees and an outline of a 'work-flow' between the support staff and the various discipline groupings would also be beneficial. A chart or diagram, rather than a list, is needed to show the reporting links between committees, and the membership should be identified by role, rather than using mostly individual names.

The review team concludes that the programmes are fully compliant with Standard 5.3.

Compliance with Standard 5.3

The review team concludes that the CSI programmes comply with Standard 5.3 as follows:

Programme	Compliance level
Bachelor of Arts in Music	Fully compliant
Bachelor of Arts in Music and Movement	Fully compliant
Master of Arts in Music Pedagogy	Fully compliant
Master of Arts in Music Performance	Fully compliant
Master of Arts in Specialized Music Performance	Fully compliant

Master of Arts in Music Composition and Theory	Fully compliant

6. Communication, organisation and decision-making

6.1 Internal communication process

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

In general, the communication culture is informed by the fact that the institution is a close-knit community, where everyone knows everyone. For this reason, the main type of communication has always tended to be informal, where staff and students have easy access to the Director, senior administrative officers, Heads of Studies and Areas and teachers. The main communication channels with students are via the Academic Services (for example, for the organization of studies, formal communication, students' permits, health insurance), via *Manifestazioni* (for ensemble and orchestra productions) and via the Heads of Studies/Areas (SER, p.44). Dissemination of information is done also by email and via school publications, including *Guida dello studente*, Events guide and a monthly newsletter, as well as via the newer school website, where general information about studies, services, and regulations is available (meetings with Senior Administrative officers, teachers, Heads of Studies and Areas and students). The Student Association has also become more active, both as a representative student body and as a participant in various committees. Student representatives feel they can bring common issues to the Director and senior officers and that the response is both quick and effective (meeting with students). Students also communicate informally through a Facebook page. Support staff members review institutional information before they are issued. Plans are in train to develop more formal channels of communication. The Director is a central link for teachers and external collaborators (SER, p.44).

The review team felt that a communication culture that was generally felt to be effective exists. A dedicated team, approachable management and academic leaders, and an adaptable ethos lead to a climate where problems are solved quickly. Given the small size of the institution and the ability to react quickly in terms of implementing changes, there was consensus that contacting a few key people with decision-making authority was likely to yield the best results. Internal communication within the programmes often relies on informal means of dissemination, which on some occasions may benefit from more formal approaches. While the documentation for the programmes and their requirements is published, both in printed form and on the new, updated website, students often expect to be informed directly or claim not to know where to find the information they seek. One example was information about scholarship deadlines and criteria.

The review team concludes that the programmes are substantially compliant with Standard 6.1.

Compliance with Standard 6.1

The review team concludes that the CSI programmes substantially comply with Standard 6.1 as follows:

Programme	Compliance level

Bachelor of Arts in Music	Substantially compliant
Bachelor of Arts in Music and Movement	Substantially compliant
Master of Arts in Music Pedagogy	Substantially compliant
Master of Arts in Music Performance	Substantially compliant
Master of Arts in Specialized Music Performance	Substantially compliant
Master of Arts in Music Composition and Theory	Substantially compliant

6.2 Organisational structure and decision-making processes

Standard: the programme is supported by an appropriate organisational structure and decision-making processes

The organisational structure is based on areas rather than programmes, with Heads of Studies and Areas providing expertise and individual advice for students in their discipline and having responsibility for their study plans within the programmes (SER, p.45 and meetings with management, and Heads of Studies and Areas). Following a recent reorganisation and constitution of several new committees, the sequence of processes and decision-making is still in flux. For example, programme changes are formally proposed by the *Commissione Formazione* and agreed with the *Riunione Cappogruppi*. Groups of teachers organised by discipline under each area would ideally meet more often. In general, there was positive feedback from the teachers following the reorganisation, and it was felt that the new share and division of responsibilities give a feeling of more stability and reduced risks (meetings with teachers and Heads of Studies and Areas). The CSI Director and his team also felt that the reorganisation helps provide a clear and fair division of workload and responsibilities (meeting with management). The bodies responsible for decision-making in the programmes are currently being reworked. This could be a good opportunity to involve a stronger formalised participation of the Capigruppo and the students in these bodies, and a wider and more formalised participation of the Gender and Diversity officer could also be considered. This was acknowledged as being work in progress, with an intended move towards increased delegation and authority (meeting with a member of the Advisory Board, meeting with management). Students are involved according to Swiss law, through a representative but without voting rights (meeting with students). The general consensus from meetings is that the system is working, information is shared, and any issues that arise are quickly dealt with (meetings with students, teachers and heads of studies and areas).

The review team felt that there was a general positive response from various groups about the recent restructuring of roles and responsibilities. The review team recommends that the delegation of authority be continued and expanded, so that participative decision-making can happen consistently. The new roles should be defined in terms of authority as well as specific responsibilities, and also have a clear line of communication and input. In respect of the newly formed committees, the review team recommends that these be streamlined and defined further. The interactions and decision-making processes between the committees and the key roles in the programmes and study areas should be detailed in a diagram with access points for the use of staff and students. The Student Association, which has become active again recently, can be a key player in these efforts, particularly in developing a two-way conversation with the student body. In addition, formal feedback from staff and alumni could be sought, and this information could inform future developments in the programmes.

The review team concludes that the programmes are substantially compliant with Standard 6.2.

Compliance with Standard 6.2

The review team concludes that the CSI programmes substantially comply with Standard 6.2 as follows:

Programme	Compliance level
Bachelor of Arts in Music	Substantially compliant
Bachelor of Arts in Music and Movement	Substantially compliant
Master of Arts in Music Pedagogy	Substantially compliant
Master of Arts in Music Performance	Substantially compliant
Master of Arts in Specialized Music Performance	Substantially compliant
Master of Arts in Music Composition and Theory	Substantially compliant

7. Internal Quality Culture

Standard: the programme has in place effective quality assurance and enhancement procedures

The formal quality assurance and enhancement procedures identified by the institution as currently in place within SUM appear to rely more on the contribution of groups and individuals external to the institution than on internal formal procedures (SER, p. 46). During the visit, it was clear that, in addition to these, SUM also engages in various activities (for example, feedback from staff, students, external stakeholders; analyses of statistical data), which would generally be regarded as key elements within an institution's standard quality assurance and enhancement arrangements. However, these activities tended not to be referred to as part of the institution's quality assurance mechanisms (meetings with teachers, heads of studies and areas and senior administrative officers). The peer-review visit itself was construed as a help to enhance awareness and good practice in terms of quality enhancement, as well as to prepare for the SUPSI institutional review, which will encompass SUM's programmes and procedures. The relationship with SUPSI and the requirement to adopt arrangements that reflect SUPSI's approach to quality assurance are likely to assist SUM in developing ways of engaging in quality assurance and enhancement on a more overtly systematic basis. It will, however, be important to ensure that the strong aspects of SUM's current approach, which is attentive to student outcomes, are not overtaken by an emphasis on procedural issues. The CSI is already aware of this delicate balance as it proceeds towards formalizing quality assurance procedures (SER, p. 48 and meeting with management).

At present, SUM's approach to quality assurance and enhancement does not appear to be monitored or reviewed in any formalised way or on a regular basis, although there was evidence that in response to informal feedback from students, staff and external partners, changes have been implemented spontaneously in order to enhance the quality of provision (meetings with students, teachers and alumni).

The review team felt that, although decisions may well be taken in the light of insights gleaned, the information from sources such as these is not regularly drawn together in a formal way and used as part of an annual cycle of documented internal quality assurance activities. SUM has a strong internal quality culture but the procedures and processes used to review, monitor and enhance the quality of provision need to be more clearly documented and systematically applied. Currently, SUM has a quality culture which strongly reflects its values - responsive, alert to the needs of students and keen to support them on an individual basis where appropriate, strong in its sense of collective engagement and collaborative effort, and committed to making improvements that will enhance the quality of the students' experience and the outcomes of their studies. It will be important to maintain a balance between retaining the strong student focus and implementing more formal quality assurance processes.

The review team concludes that the programmes are substantially compliant with Standard 7.

Compliance with Standard 7

The review team concludes that the CSI programmes substantially comply with Standard 7 as follows:

Programme	Compliance level
Bachelor of Arts in Music	Substantially compliant
Bachelor of Arts in Music and Movement	Substantially compliant
Master of Arts in Music Pedagogy	Substantially compliant
Master of Arts in Music Performance	Substantially compliant
Master of Arts in Specialized Music Performance	Substantially compliant
Master of Arts in Music Composition and Theory	Substantially compliant

8. Public interaction

8.1 Cultural, artistic and educational contexts

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

Through the sustained efforts of the institution's leaders and teachers, the programmes offered within SUM engage in cultural and educational policy development at both cantonal and federal level (SER, pp. 16, 88, 89). Students are encouraged to advance society through using their knowledge and skills. This is prioritised not only in the mission statement of the Foundation, which refers to "the diffusion of musical culture, through basic and professional education, as well as the promotion and the accompaniment of artistic activities," but is also evident in the strong involvement of students in musical activities in the area. This was also apparent from discussions with stakeholders, who outlined engagement in teaching, performing, broadcasting and composition activities by current and former students and staff of the CSI (meeting with alumni and representatives from the music profession).

The SUM programmes also benefit from engagement with many layers that create a very attractive wider picture in terms of cultural, artistic and educational contexts. The larger CSI institutional context and interaction with the other CSI departments – PRE and SMUS - is a prime example of this, as is the affiliation to SUPSI, a close collaboration with local media, such as the Corriere del Ticino Group, the main newspaper and private TVstation in Ticino, and the RSI, the national TV and Radio station (SER, p. 49). Musical events are reckoned in hundreds, and range from large scale performances in the LAC in Lugano, which attract public audiences and support from both local and international sponsors, to 900presente concerts at the RadioHall, ensemble concerts in smaller cities such as Arogno, services for public administration, USI, SUPSI and for private clientele (SER, p.49).

The opinion of alumni and the representatives from the cultural organisations in Lugano is that SUM offers the possibility to receive a high professional music education locally in Ticino, and as a consequence also has a significant impact on the cultural scene and the wider community (meeting with alumni and representatives from the profession). The SUM is a crucial musical player in the artistic environment of Ticino and Switzerland, with very high standards and specialisation in contemporary music (SER p. 74, and meeting with representatives from the profession). There are cycles of chamber music concerts with teachers from SUM and soloists from OSI organised by *Lugano Musica* festival, attesting to the successful collaboration and cultural influence in the region. Finally, there are also opportunities for students to present their work in public concerts held in venues in the city (SER, p. 96).

The SUM also involves students in discussions about culture and its relation with society. Through its programmes, SUM is able to open students' minds, and not only offer a musical education (meeting with alumni and representatives from the profession).

> The review team felt that the programmes had visible engagement in the society through collaborations with venues around the city, the pedagogy placement as well as big orchestral projects, chamber music concerts and contemporary music events. The provision of podcast and live streaming is growing and there are a number of projects with social impact, for example the 'tragedies' and 'Art for ages'.
>
> There is strength gained from the coexistence of the three CSI departments, with the SUM programmes benefitting from this context. The excellent reputation of the institution is also in part due to the rich involvement of the teachers and students in the cultural life of the region and beyond. There is strong participation and influence in both cultural and educational networks at local, regional, and national levels. Furthermore, formal and informal collaboration with local and regional education institutions provide a wide network for the programmes' graduates.
>
> The review team recommends that the promotion of student concerts could be increased, particularly for the events taking place in other venues. A clear policy of collaboration with external partners could be developed, including formal links with alumni.

The review team concludes that the programmes are fully compliant with Standard 8.1.

Compliance with Standard 8.1

The review team concludes that the CSI programmes comply with Standard 8.1 as follows:

Programme	Compliance level
Bachelor of Arts in Music	Fully compliant
Bachelor of Arts in Music and Movement	Fully compliant
Master of Arts in Music Pedagogy	Fully compliant
Master of Arts in Music Performance	Fully compliant
Master of Arts in Specialized Music Performance	Fully compliant
Master of Arts in Music Composition and Theory	Fully compliant

8.2 Interaction with the artistic professions

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

Students on all programmes reviewed engage with relevant professional sectors, through the relationships that have been established and developed with the regional orchestra (Orchestra della Svizzera Italiana), with the LuganoMusica Foundation, with SwissRadio (RSI) and with other media, as well as with public schools and other bodies. Through the closeness of many of these contacts, the programmes are aware of and responsive to the ongoing needs of the profession. The programmes offered under the umbrella of Master of Advanced Studies (not part of this review) help in promoting lifelong learning opportunities (meeting with students, meeting with alumni and representatives from the profession.)

One of the main conduits for keeping in touch with the labour market are the SUM teachers, many of whom are involved in musical life as soloists, chamber musicians, musicians in orchestras, in specialised ensembles, in music schools (teachers for instrumental/vocal didactics) as well as external examiners and adjudicators in other institutions (SER, p. 51, and meetings with teachers). As teaching in schools supported by public funding is a very important career path for many graduates, the association of SUM and SMUS is highly significant. For example, the professional practice inside the music school is formalized within an internal memorandum (SER, p.51). Cooperation with the Public school sector has also increased significantly since the introduction of the new Double degree in association with the DFA. The former University of Teacher Education is integrated into the SUPSI as *Dipartimento Formazione ed Apprendimento* DFA (SER, p. 66).

The cooperation with the Orchestra della Svizzera Italiana (OSI) is to be extended through a more formal mentoring programme to begin in 2019, as a planned minor with the Master of Music Performance, which will focus on professional orchestral training and auditions in cooperation with professional orchestras such as the OSI. Special workshops given by OSI musicians have already assisted students in preparing for orchestral auditions and for work as orchestral substitutes (SER, p. 51 and meetings with alumni and representatives from the profession.)

The institute is also actively involved with the AEC and other international platforms such as EAS where further opportunities exist in terms of connecting to international education networks and the labour market. At the Swiss level, the cooperation within the KMHS operates at a cross-institutional level, with the Association of Swiss music schools (VMS) being identified as an 'anchor' partner in the discussions about the implementation of the constitutional article voted on in 2012 and in the Federal Experts group (SER, p. 50).

The representatives of music professions confirmed that orchestras in Switzerland know the high level of students graduating in Lugano, especially in relation to contemporary music. The long standing collaboration between SUM and OSI is operating in a variety of practical ways, from including the SUM's Orchestra in the OSI calendar in the LAC Concert Hall, to featuring a student soloist from the MA in Specialised Music Performance in a concert with OSI, and to offering opportunities for 'stagers', SUM students or graduates who receive paid work under short-term formal contracts with OSI (SER p. 82, and meeting with alumni and representatives from the profession). Other examples include the cooperation between the CSI Choir with local professional music organisations, masterclasses with international performers where SUM students are invited to perform organised by the Lugano Musica festival as well as guest conductors or soloist hosted by OSI who also participate in chamber music events (meeting with alumni and representatives from the profession).

The programmes have extensive contact and connections with music schools, public schools, professional orchestras, and national and international organizations. Within the CSI, the SUM Programmes have links with the Continuing education and Services provision divisions, as well as with the SMUS and the PRE departments. The SUPSI affiliation means that the research area in particular has a wider remit and there is an increased opportunity to collaborate with the theatre school.

There is regular collaboration with local and regional professional and media partners, such as OSI, Lugano-Musica Festival, and the Radio RSI. This leads to a positive overall visibility for the programmes and the institution as a whole. A high number of public performances are offered in a variety of venues, translating into great opportunities for the students to develop and perform. The review team suggested that in the Composition area, specific targets could be defined to aim and recreate the possible experiences that a composer could face in professional life. The double degree with the pedagogical emphasis and its professional benefits could benefit from comprehensive promotion and an increase in visibility. The plan to introduce minors in the performance area in collaboration with the OSI is an excellent initiative, and both the orchestral and the chamber aspects should be fully developed in this context.

The review team concludes that the programmes are fully compliant with Standard 8.2.

Compliance with Standard 8.2

The review team concludes that the CSI programmes comply with Standard 8.2 as follows:

Programme	Compliance level
Bachelor of Arts in Music	Fully compliant
Bachelor of Arts in Music and Movement	Fully compliant
Master of Arts in Music Pedagogy	Fully compliant

Master of Arts in Music Performance	Fully compliant
Master of Arts in Specialized Music Performance	Fully compliant
Master of Arts in Music Composition and Theory	Fully compliant

8.3 Information provided to the public

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

The programmes use a variety of delivery systems to ensure that information about student activities and developments within the CSI are conveyed to the public, both in the immediate area and further afield. Internal control systems are in place to ensure that the information that is provided is clear, accurate and issued in a timely manner. The Communication office coordinates the outgoing information, while the *Manifestazioni* office issues information about concerts and other events. The academic services and Heads of studies are also involved in checking that communication is accurate. Some information is provided in more than one language, and plans are in train to ensure that the regulations, currently only in Italian, are also made available in English. The Institute issues a monthly newsletter, which also reaches a list of external subscribers, including a group of supporters called '*Amici del Consevatorio'*. Participation in external activities is also noteworthy, for example in platforms such as *Espoprofessioni* (organised by the DECS) and the Next Step (organised by the Principality of Liechtenstein). Contacts with media are regular and manifold, and range from advertising musical events, to interviews with conductors, soloists and teachers (SER, p. 52 and meetings with management and senior administration officers.) An excellent example of collaboration with local media can be found in the activities of the Radio della Svizzera Italiana, which broadcasts recordings of all concerts from the series 900presente as well as concerts of the CSI Orchestra, as well as interviews with students and other musicians (meeting with alumni and representatives from the profession).

> The new website is an effective channel of communication with current and prospective students, collaborators, and the general public. In addition, the monthly newsletter, which is available to the public via voluntary subscription and free of charge, reaches a large constituency of potential concert goers, as well as the staff and students enrolled in the programmes. Prospective students can access information about admission procedure and requirements on the website, which is available in English as well as Italian. The association with the RSI radio station is an excellent portal for the dissemination of musical events from the institution and its collaborating partners.

The review team concludes that the programmes are fully compliant with Standard 8.3.

Compliance with Standard 8.3

The review team concludes that the CSI programmes comply with Standard 8.3 as follows:

Programme	Compliance level
Bachelor of Arts in Music	Fully compliant
Bachelor of Arts in Music and Movement	Fully compliant
Master of Arts in Music Pedagogy	Fully compliant
Master of Arts in Music Performance	Fully compliant
Master of Arts in Specialized Music Performance	Fully compliant
Master of Arts in Music Composition and Theory	Fully compliant

9. Summary of the programmes' compliance with MusiQuE Standards

MusiQuE Standards	Compliance	Remarks
Standard 1 The programme goals are clearly stated and reflect the institutional mission.	Fully compliant	
Standard 2.1 The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.	Fully compliant	
Standard 2.2 The programme offers a range of opportunities for students to gain an international perspective.	Fully compliant	
Standard 2.3 Assessment methods are clearly defined and demonstrate achievement of learning outcomes	Substantially compliant	Assessment methods are not always clearly defined in all areas, and links to learning outcomes not demonstrated.
Standard 3.1 There are clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme.	Fully compliant	
Standard 3.2 The programme has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.	Substantially compliant	The programmes do not yet have formal mechanisms to monitor the subsequent employment of their students.
Standard 4.1 Members of the teaching staff are qualified for their role and are active as artists/pedagogues/researchers.	Fully compliant	
Standard 4.2 There are sufficient qualified teaching staff to effectively deliver the programmes.	Fully compliant	
Standard 5.1 The institution has appropriate resources to support student learning and	Substantially compliant	Rehearsal spaces and additional

delivery of the programme.		improvements needed.
Standard 5.2 The institution's financial resources enable successful delivery of the study programmes.	Fully compliant	
Standard 5.3 The programme has sufficient qualified support staff.	Fully compliant	
Standard 6.1 Effective mechanisms are in place for internal communication within the programme.	Substantially compliant	Internal communication within the programmes often relies on informal means of dissemination, which on some occasions may benefit from more formal approaches.
Standard 6.2 The programme is supported by an appropriate organisational structure and clear decision-making processes.	Substantially compliant	The organisational structures do not consistently facilitate participative decision-making.
Standard 7 The programme has in place effective quality assurance and enhancement procedures.	Substantially compliant	SUM has a strong internal quality culture but the procedures and processes used to review, monitor and enhance the quality of provision needs to be more clearly documented and systematically applied.

Standard 8.1 The programme engages within wider cultural, artistic and educational contexts.	Fully compliant	
Standard 8.2 The programme actively promotes links with various sectors of the music and other artistic professions.	Fully compliant	
Standard 8.3 Information provided to the public about the programme is clear, consistent and accurate.	Fully compliant	

10. Summary of strong points and recommendations

The programmes have benefitted from the shared culture of effectiveness born from the positive features of being relatively small and young: the consensus is that the institution has managed to remain adaptable and responsive, and the atmosphere within the institution is strongly collaborative (between members of staff, between students, and between students and staff). This culture also translates in a clear benefit to students, who received highly individualized attention and advice, and are treated as partners in their learning.

The international dimension of the institution is reflected in their unique cultural and geographical position, but also in the many layered activities that reach beyond the region, from collaborations with other Swiss partners in the educational, cultural and professional bodies, to the expertise, activities and networks of the CSI teachers.

The institution benefits from having a highly dedicated leadership team, from the director and senior management members, to the President and members of the Foundation. They are helped by a small but highly committed group of support staff. The programmes have a clear progression and the teaching offered is of high quality.

The institution has developed strong local and regional partners, who contribute significantly to the range of opportunities available to students during their studies and after graduation.

The recommendations for further development center on formalizing and documenting processes and procedures, and many of these have already been flagged by the institution itself as part of the self-evaluation report and in discussions during the site visit.

The institution has set in train a major restructuring exercise, in conjunction with a new strategy document. Furthermore, the prospect of an institutional review flowing out of the affiliation of SUM to SUPSI has increased the focus on formalizing a number of key aspects. One of the main recommendations of the review team is that consultative and decision-making boards and committees are defined further, and their terms of reference are made clear.

The specific relationship with SUPSI merits further consideration in terms of quality assurance and quality enhancement, and finding further local and discipline specific examples of how the SUM can address the key processes in the upcoming institutional review. The organizational chart provided a clear picture of the SUPSI-SUM interaction at management and administrative levels. The review team felt that there were many existing examples of good practice in the institution and the programmes reviewed that are already happening and that could receive wider recognition as elements of CSI's quality enhancement processes.

Another area of recommendations revolves around the profiles and descriptions of the programmes themselves. In general, the distinctive features and outcomes of each programme need to be supported by clear unit descriptions. Specific assessment requirements need to be linked to specific learning outcomes. To this end, the review team also recommends that the total number of programme learning outcomes be reviewed and perhaps reduced.

Finally, the mechanisms for formal collection and analysis of data could be enhanced. The student

association, which became active again recently, is yielding some energetic student representatives who could be further involved in feedback and consultation processes. Opportunities for mentoring and employability prospects for graduates of the programmes could be further supported by the creation of an alumni association.

The planned addition of minor study areas within the MA programmes that the institution will be rolling out in the near future will be a welcome addition to the current provision. A revision of chamber music area was also discussed with the review team during the site visit and would be welcomed by teachers and students. Finally, the current links between research and relevant areas in each programme could be further developed and the opportunities to develop new collaborations within the SUPSI could be enhanced.

Overall, the picture presented by the institution is a vibrant one, where challenges and opportunities are carefully considered and balanced by practical plans for future development. Dynamic interaction, adaptability and growth are fundamental values, which are expressed constantly at many levels. The programmes have regional, national and international relevance and are mindful of career development and employability for their graduates.

The review team wishes to commend the institution as a whole for its enthusiasm and dedication to music education and to the wellbeing of all students.

List of strong points

- *Clear sense of identity, distinctive profile, commitment to the whole music education cycle*
- *International dimension*
- *Balance between a strong vision and a pragmatic approach*
- *Affiliation to SUPSI, maintaining strong collaborations with SMUS and PRE*
- *Shared culture of effectiveness and flexibility*
- *Excellent quality of teaching*
- *Individual attention to students*
- *Highly dedicated leadership and support staff*
- *Strong local and regional partnerships*
- *Involvement in shaping policy and practice at national level*
- *Recognition and respect at national and international levels*

Recommendations for further development

- *Further definition of roles, decision-making authority and clear delegation of responsibility, following the recent restructuring process*
- *Development of terms of reference and diagram of interaction between boards and committees*
- *Implementation of quality assurance key processes in relation to SUPSI can be aided by designation of existing good practice in CSI*
- *Develement of clear unit descriptions to support distinctive learning outcomes for each programme*
- *Linking of specific assessments to learning outcomes at each stage of a programme*
- *Review of the number of learning outcomes*
- *Enhancement of the collection and analysis of data from the programmes and definition of its uses*
- *Development of an Alumni Association*
- *Introduction of the planned minors within the MA in performance*
- *Further development of the connections between the existing programmes, research and SUPSI*

11. Conclusion

The CSI has a clear sense of identity and has made successful efforts to develop a distinctive profile through its programmes, quality of staff and students and active involvement in the cultural life of the region. The institution is committed to delivering music education that includes two other departments, SMUS and PRE, with respective clear mandates, as well as continuing education provision. Its affiliation to SUPSI anchors the SUM department into the university sector, with significant mutual benefits, including new avenues of professional recognition for particular programmes and development of further research areas in the future. Within the institution there is a strong and shared vision of its role, responsibilities and priorities. A healthy and ambitious drive to improve is balanced by a realistic sense of what can be achieved. Clear targets as well as flexibility of approach are commendable. The leadership of the institution has ensured that CSI has been active in helping to shape policy and practice at the national level, and, as a result, the institution is highly respected by colleagues in other institutions.

The geographical location, the function of this institution as a cultural bridge and its many layered international activities as well as the excellent quality of teaching and individual care given to students have ensured that a unique, vibrant conservatoire exists here and that it has established itself as a highly attractive place to study.

In conclusion, the review team wishes to acknowledge the unquestionable value of the ethos of quick, direct responsiveness and flexibility prized by management, teachers and students in CSI. The review team is confident that CSI can implement some changes without losing this quintessential quality.

Overall, the picture presented by the institution is a vibrant one, where challenges and opportunities are carefully considered and balanced by practical plans for future development. Dynamic interaction, adaptability and growth are fundamental values, which are expressed constantly at many levels. The programmes have regional, national and international relevance and are mindful of career development and employability for their graduates.

The review team wishes to commend the institution as a whole for its enthusiasm and dedication to music education and to the wellbeing of all students.

Supporting materials/ documents were provided by the institution before and during the review. The supporting documents can be accessed at the following address, on a page which was made accessible to the peer-reviewers. A few specific links to some key documents are provided below, along with the final site visit schedule.

http://cdn.conservatorio.ch/peerreview2018/
Annex 1. *Site visit schedule*

Website of the institution

http://www.conservatorio.ch/it

Self Evaluation Report BA and MA programmes

http://cdn.conservatorio.ch/peerreview2018/SUM/CSI%20Ba%20and%20Ma%20programmes%20SER.pdf

Guida dello Studente 2018-19

http://cdn.conservatorio.ch/peerreview2018/SUM/Standard%201/Guida%20dello%20studente%202018-2019.pdf

Seminari, Attivita ed Eventi 2019-19

http://cdn.conservatorio.ch/peerreview2018/SUM/Standard%202.1/SUM%20seminari%20attivit%C3%A0%20ed %20eventi%202018-19.pdf

Informazioni Utili SUM
http://cdn.conservatorio.ch/peerreview2018/SUM/Standard%202.2/Informazioni%20utili%20SUM.pdf

Organisation chart CSI-SUM

http://cdn.conservatorio.ch/peerreview2018/SUM/Standard%202.2/Informazioni%20utili%20SUM.pdf

Final site visit schedule PDF

Annex 1

Day 1 – 23/10/2018			
Time	**Meeting (working session)**	**Participants of the meeting (names and positions of the participants from the visited institution)**	**Location**
	Arrival of Review Team members		
15:00-17:00	**Preparatory meeting of the Review Team**	Review Team alone	Main building, room 405
17:00-18:30	**Meeting 1** Welcome and meeting with the management of the institution	▪ Ina Piattini Pelloni, President of the CSI Foundation Board ▪ Luca Medici, CSI Foundation Direction member, Director of the School of Music, Deputy Head of Pre-College ▪ Franco Gervasoni, SUPSI General Director ▪ Wilma Minoggio, SUPSI Delegate for Education ▪ Christoph Brenner, CSI Foundation General Director, SUM Director, Head of Pre-College	Main building, room 405
18:30-19:00	**Review Team meeting: Review Team members share conclusions with Secretary (debriefing)**		Main building, room 405
19:00-20:00	**Guided tour of the school - Review of the facilities** (studios, concert venues, practice facilities, libraries etc.)		Main building
20:00-21:30	Dinner	Review Team alone	

Day 2 – (24/10/2018)			
Time	**Meeting (working session)**	**Participants of the meeting (names and positions of the participants from the visited institution)**	**Location**
09:00-09:30	**Review Team meeting**		Main building, room 405
9:30–10:30	**Meeting 2** Meeting with senior administrative officers	▪ Carlo Ciceri, Head of Continuing Education, Head of 900presente ▪ Hubert Eiholzer, Head of Research and Development, Vice-Director SUM ▪ Fabio Favoroso, Head of Academic Services ▪ Hernando Florez, QA delegate, International relations officer ▪ Gabriele Gardini, Deputy Head Service Provision, Head of Events office ▪ Francesco Kliner, General administrator ▪ Alexandra Rossini, Gender and Diversity officer	Main building, room 405
10:30-10:45	**Review Team meeting: Review Team members share conclusions with Secretary (debriefing)**		Main building, room 405
10:45-11:00	Break		
11:00-12:30	**Meeting 3** Meeting with students and representatives from the students' association	▪ Giovanni Fanizza, Student association advisor ▪ Jasmine Gitti, Student association committee member ▪ Valerio Petrantoni, President of the Student association ▪ Attilio Puglielli, Student association advisor ▪ Matteo Arcieri, MA Performance student ▪ Sayoa Loinaz Ezcaray, MA Performance student ▪ Vittorio Passerini, MA Pedagogy student ▪ Bianca Parison, BA Elementary Music Education alumnus (as there are no current active students in this programme), graduated in July 2018	Main building, room 405
12:30-12:45	**Review Team meeting: Review Team members share conclusions with Secretary (debriefing)**		Main building, room 405
12:45-13:45	Lunch	Review Team alone	
13:45-15:15	**Meeting 4** Meeting with teachers	▪ Ivo Antognini, Theory and Composition coordinator ▪ Silvia Klemm, Elementary Music Education coordinator ▪ Sergio Del Mastro, Pedagogical studies coordinator	Main building, room 405

		▪ Gabor Meszaros, Wind instruments coordinator ▪ Luisa Castellani, Voice, choir and conducting coordinator ▪ Diego Fratellil, Baroque music coordinator ▪ David Johnson, Horn teacher	
15:15-15:30	**Review Team meeting: Review Team members share conclusions with Secretary (debriefing)**		Main building, room 405
15:30-15:45	Break		
15:45-17:00	**Meeting 5** Meeting with Heads of studies and areas	▪ Stefano Bragetti, Head of Pedagogy area ▪ Christoph Brenner, Head of the education commission ▪ Fabio Favoroso, Member of the education commission ▪ Giulia Genini, Co-Head of Education, Co-Head Performance area ▪ Lorenzo Micheli, Co-Head of Education, Co-Head Performance area (via Skype)	Main building, room 405
17:00-18:30	**Review Team meeting** Reflection on the second day and preparations for day 3		Main building, room 405
19:00-	Dinner as proposed by the institution	▪ Ina Piattini Pelloni, President of the CSI Foundation Board ▪ Christoph Brenner, Head of the education commission ▪ Pierre Wavre, President Advisory Board SUM ▪ Hubert Eiholzer, Head of Research and Development, Vice-Director SUM ▪ Francesco Kliner, General administrator ▪ Fabio Favoroso, Member of the education commission ▪ Carlo Ciceri, Head of Continuing Education, Head of 900presente ▪ Gabriele Gardini, Deputy Head Service Provision, Head of Events office ▪ Hernando Florez, QA delegate, International relations officer ▪ Valerio Petrantoni, President of the Student association	

Day 3 – (25/10/2018)			
Time	**Meeting (working session)**	**Participants of the meeting (names and positions of the participants from the visited institution)**	**Location**
9:00–10:15	**Meeting 6** Meeting with alumni and representatives from the music profession	▪ Denise Fedeli, Artistic and administrative director of the "Orchestra della Svizzera italiana" (www.osi.swiss) ▪ Luca Medici, Director of the CSI School of Music ▪ Etienne Reymond, Artistic director LuganoMusica Foundation ▪ Christian Gilardi, Head of musical content, Swiss Radio (RSI) ▪ Tamara Basaric, alumnus ▪ Marta Lunati, alumnus ▪ Zeno Gabaglio, alumnus	Main building, room 405
10:15-10:30	**Review Team meeting: Review Team members share conclusions with Secretary (debriefing)**		Main building, room 405
10:30-10:45	Break		
10:45-11:45	**Meeting 7** Visiting classes and visiting the rehearsal session of 900presente	▪ 201, 900presente rehearsal ▪ 202, Il vero modo di diminuir (Stefano Bragetti) ▪ 205, Armony (Franco Cesarini) ▪ 302, Repertorio liederistico tedesco per cantanti e pianisti (Markus Hadulla) ▪ 303, Pianoforte (Nora Doallo) ▪ 401, Masterclass corno (Lisa Ford) ▪ 402, Corno (David Johnson) ▪ Mansarda, Master your performance skills (Tiziana Pintus)	Main building
11:45-12:00	**Review Team meeting: Review Team members share conclusions with Secretary**		Main building, room 405
12:00-13:00	Lunch	Review Team alone	
13:00-14:00	**Meeting 8** Meeting with Advisory Board member	▪ Pierre Wavre, President Advisory Board SUM	Main building, room 405
14:45-15:30	**Meeting 9** *If necessary, second meeting with heads of studies and study areas, as suggested by MusiQuE*	▪ Stefano Bragetti, Head of Pedagogy area ▪ Christoph Brenner, Member of the education commission ▪ Fabio Favoroso, Member of the education commission	Main building, room 405

		▪ Giulia Genini, Co-Head of Education, Co-Head Performance area ▪ Lorenzo Micheli, Co-Head of Education, Co-Head Performance area (via Skype)	
15:30-15:45	Break		
15:45-16:45	**Review Team meeting – Preparation for the feedback meeting**		Main building, room 405
16:45-17:30	**Feedback to the institution**		Main building, room 405
17:30-18:00	Free time (or departure of Review Team members)		
18:00-19:00	Review Team meeting for preparations of the Pre-college Review		Main building, room 405
19:00-	Dinner	Review Team alone	