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organ für akkreditierung und qualitätssicherung
der schweizerischen hochschulen



Accreditation for the Universities of Applied Sciences in Switzerland

Expert Report

Hautes Ecoles de Musique de Genève et Lausanne, Haute Ecole Spécialisée de Suisse Occidentale (HES-SO)

Master en Pédagogie musicale

(Master of Arts in Music Pedagogy)

Master en Interprétation musicale

(Master of Arts in Music Performance)

Master en Interprétation musicale spécialisée

(Master of Arts in Specialized Music Performance)

Master en Composition et Théorie musicale

(Master of Arts in Composition & Music Theory)

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1 Introduction

This report has been compiled according to the procedures of the Organ für Akkreditierung und Qualitätssicherung der Schweizerischen Hochschulen (OAQ). It records the outcomes of a process conducted using a carefully coordinated combination of the standards of the OAQ with those developed by the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC). In most cases, the OAQ standards and those of the AEC correspond closely; where specific AEC standards have no counterpart among those of the OAQ, they receive separate comment in the report. However, in terms of the report's formal recommendations as to accreditation, it is the OAQ standards which form the points of reference.

At the outset of this group report, the experts engaged to recommend on accreditation wish to record their appreciation of the contributions to the process made both by the staff and students of the Haute Ecole de Musique de Genève and the Conservatoire de Lausanne-HEM and by the administrators of the OAQ and AEC. Thanks to the input of all these individuals, the group found itself able to conduct its work effectively and in an atmosphere of shared commitment to quality.

2 Presentation of the unit

The Haute Ecole de Musique de Genève (HEM-Genève) and the Conservatoire de Lausanne-HEM (CdL-HEM) have long separate histories as institutions founded in the nineteenth century, and in the great European tradition of professionalised conservatoire training in music. In Geneva, the Conservatoire (later Conservatoire Supérieur) was founded in 1835, making it the oldest such institution in Switzerland. The Conservatoire in Lausanne was founded just over 25 years later in 1861.

The two conservatoires were given the status of Hautes Ecoles de Musique in 2004 and, since then, have been engaged in a coordinated and convergent process of change, reorganisation and development. This ambitious and far-sighted project has been conducted on three levels of integration: within the cities of Geneva and Lausanne; together with other centres and institutions from their respective surrounding regions; and, finally, within the over-arching frame of the Haute Ecole Spécialisée de Suisse Occidentale (HES-SO).

- In Geneva, the Institut Jaques-Dalcroze was absorbed within the HEM, while, in Lausanne, the Ecole de Jazz et de Musique Actuelle (EJMA) became part of the CdL-HEM.
- Since September 2008, professional classical music training at Sion and Fribourg has been integrated within that of the CdL-HEM, creating an overall student population of around 430. About 60 of these study at the site of the former Conservatoire Supérieur et Académie de Musique Tibor Varga (CSAMTV) in Sion. Founded by the Hungarian violinist, Tibor Varga, the site at Sion retains a strong tradition in string playing, covering violin, viola, cello, double bass and guitar. A further 70 students are based in Fribourg, where choral direction and wind ensembles represent historical strengths profoundly rooted in the local region. One of the specialisms within the Masters programmes to be considered in this report - that in Sacred Music - is a distinctive offering in Fribourg.
- Following the integration of professional music training at Neuchâtel within the HEM-Genève, roughly 100 of the 650 students studying at the HEM are based at the site in Neuchâtel. The disciplines taught there are voice, flute, trombone, violin, viola, cello and piano.

- The Haute Ecole Spécialisée de Suisse Occidentale (HES-SO) was created in 1997, operating initially in three fields: Engineering & Architecture, Business, Management & Services and Social Work. Music was added as a discipline in 2005 and now forms part of the field of Music & Dramatic Arts.

Alongside this multi-layered reorganisation, the two HEMs have re-configured their study programmes so as to conform to the Bologna system. Bachelors programmes were introduced in 2005 and the Masters programmes which form the subject of this report were initiated in September 2008. Given the programmes' two-year structure, the first Masters students will therefore graduate in summer 2010.

The HEM-Genève and CdL-HEM are both members of the Conférence des Hautes Ecoles de Musique Suisses (CHEMS) or, to give it its German-language title, the Konferenz Musikhochschulen Schweiz (KMHS). In 2005, a working group of the KMHS produced profiles for study programmes in music, distinguished by specific competence profiles or learning outcomes. The Masters programmes being considered for accreditation conform to the patterns agreed by the KMHS which, in its Masterkonzept Bologna (2005), defined the four main programme types – Music Pedagogy, Composition & Music Theory, Music Performance and Specialised Music Performance – along with the specialisms within these to be offered by each Musikhochschule within Switzerland.

The KMHS also set out a model designed to preserve characteristics of the previously typical seven-year pattern of higher education for musicians. Key to this is the concept of the student being able to take consecutive Masters, totalling four years of postgraduate study. This model raises certain questions and issues for those examining the system from outside the Swiss context, and these will be dealt with in more detail later. However, it is important to clarify at the outset that the four Masters programmes under consideration in this report display a pattern that is shared in common across the whole of Swiss higher music education. Moreover, aside from this specifically national feature, the characteristics of these Masters programmes have been explicitly coordinated with more general guidelines for European music higher education produced by the AEC.

3 Accreditation procedure

The Swiss accreditation procedure for universities of applied science comprises an internal evaluation performed by the institution or study programme followed by an external evaluation by a team of independent experts. The group leader of this team produces a report (of which the present document is an example) which, after approval by the team as a whole, is sent to the OAQ. The OAQ sends the report to the evaluated unit which may express an opinion on the report's contents.

Based on these documents and the self-evaluation report, the OAQ sends its recommendation to the decision-making authority, the Federal Department of Economic Affairs (FDEA).

3.1 Group of experts

The group of experts assembled for this accreditation procedure was determined jointly by the OAQ and AEC. Its membership was as follows:

Peer Leader: Dr Jeremy Cox
 Honorary Sabbatical Fellow
 Royal College of Music
 London, UK

- Experts:
- Jean-Marc De Leersnyder
Professeur, Directeur délégué et conseiller du Directeur général
HEC
Paris, France
- Robert Fitzpatrick
Former Dean and Chief Academic Officer
The Curtis Institute of Music
Philadelphia, USA
- Henry Fourès
Composer and former Director
Conservatoire National Supérieur Musique et Danse
Lyon, France
- Elisabeth Gutjahr
Rektorin, Professorin
Staatliche Hochschule für Musik
Trossingen, Germany
- Livio Russi (student expert)
Conservatorio della Svizzera italiana
Lugano, Switzerland
- Ruud Van Dijk
Vice Director
Head of Jazz Department
Conservatorium van Amsterdam
Amsterdam, Netherlands

As well as the generalised expertise which they brought to their task, some group members were selected on the basis of their particular specialist knowledge and experience relevant to the situations in Geneva and/or Lausanne. This is especially true in the case of Professor de Leersnyder, whose prior experience and intimate knowledge of the reorganisations that have recently taken place among the universities of applied science in Switzerland was of inestimable value to the group during his presence across the first two days of the visit. Furthermore, the importance of jazz provision within the programmes to be considered and the unique component within the pedagogy provision at Geneva of the specialism in La rythmique Jaques-Dalcroze meant that having Ruud Van Dijk and Elisabeth Gutjahr respectively as group members provided invaluable clarification and reinforcement to the views formed by the whole group in addressing these areas.

These special areas of expertise - together with the profound and wide-ranging experience of higher music education in Europe and further afield, and a well-articulated representation of the current student perspective, provided by members - gave the group the collective confidence to deal with the entire range of issues with which it was presented during the visit.

3.2 Self evaluation report

The self-evaluation report supplied in advance of the on-site visit consisted of five elements:

- **Four** substantial booklets of some 140-150 pages each, devoted to each of the four **Masters programmes** in turn and, after introductory material, addressing the

areas covered by the OAQ/AEC standards in sections numbered in accordance with those standards. Thus, each document began with an introduction, an explanation of the structure and approach of the report and a series of presentations about the HES-SO, the field of Music & Dramatic Art and the Masters in Music being presented for accreditation. After this, in each document, were to be found sections as follows:

- * **Implementation and teaching objectives** (Exécution et objectifs de formation)
- * **Internal organisation and quality assurance measures** (Organisation interne et mesures de gestion de la qualité)
- * **Curriculum and teaching methods** (Etudes)
- * **Teaching staff** (Corps enseignant)
- * **Students** (Etudiantes et étudiants)
- * **Facilities and premises** (Dotation en équipement et locaux)
- * **Public interaction** (Interaction avec l'extérieur)

Accompanying and complementing these documents was:

- A CD-ROM containing large quantities of supporting documentation at a more detailed level.

During the on-site visit, material previously only available electronically was also produced for the group in hard copy. Especially useful in this category were the Study Plans (Plans d'études) which it might, indeed, have been helpful to receive in hard copy beforehand, since they contain the essence of the Masters programmes in terms of what is being delivered, how and in what proportions.

The organisation of each main document according to a common plan, and in strict accordance with the Areas and Standards of the OAQ accreditation procedure, meant that there was a high degree of duplication between the four documents. The occasional but important differences were therefore sometimes hard to isolate, and there were even passages where the authors themselves seemed to have transposed material from one situation to another without its being strictly relevant in its new context.

Nevertheless, the four documents represented a substantial body of work, carefully assembled and presented with a high degree of professionalism, visual impact and structural clarity. Taken along with the supplementary documentation which emerged during the visit, the self-evaluation report therefore provided the group with a good picture of how the Masters programmes had been conceived and where they sat within the larger visions of the two Hautes Ecoles de Musique, of the field of Music & Dramatic Art within the HES-SO and of the HES-SO itself.

3.3 On-site-visit

The on-site visit was undertaken between Tuesday 16th February and Friday 19th February 2010, with a preparatory briefing session for the group of experts on the evening of Monday 15th February. The first day-and-a-half was spent in Lausanne, after which the group split into three pairs for half a day, each pair visiting one of the sites: Sion, Fribourg and Neuchâtel. For the final two days, the group was in Geneva. The various sessions comprising each day of the visit may be summarised as follows:

Tuesday 16th February, Lausanne: introductory session; meeting with the Directors of the field of Music & Dramatic Art; meeting with those responsible for organisational governance; meeting with those responsible for the first two Masters programmes (Pedagogy and Musical Performance); meeting with teachers of these Masters programmes; meeting with students on these programmes; meeting concerning research. These meetings were followed by a tour of the main site (including the library) and visits to various teaching studios. In the evening, the group attended a concert given in the main hall featuring a number of Masters students and a range of genres, including jazz.

Wednesday 17th February, morning, Lausanne: meeting at the annexe for jazz with leaders of this area and with teachers and students of the relevant Masters programmes; meeting on Quality Assurance. The group then held a private session in which it took feedback from Professor De Leersnyder before his departure.

Wednesday 17th February, afternoon, visits in pairs to Sion, Fribourg and Neuchâtel: meeting with those with responsibility for site, teachers and students; tour of site; travel to Geneva and reporting back by pairs to the whole group.

Thursday 18th February, Geneva: meeting with those responsible for the third and fourth Masters programmes (Specialized Musical Performance and Composition & Music Theory); meeting with teachers of these Masters programmes; meeting with students on these programmes. There was a tour of the main site (including a presentation of examples from the library's exceptional holdings). This was followed by a visit to the nearby facility used for percussion and electronic music and, finally, to the Institut Jaques-Dalcroze, where the group witnessed a presentation of the work of Masters students prior to holding a meeting with leaders, teachers and students. In the evening, the group attended a concert by Masters students given in the main hall of the Institut Jaques-Dalcroze.

Friday 19th February, Geneva: meeting with subject leaders for composition; meeting with representatives of the profession; meeting concerning continuing professional development; meeting with members of the administrative staff. Then, after preparing its conclusions, the group made a preliminary presentation of these to staff of the HEM-Genève and the CdL-HEM in a final feedback session.

The group felt that the range of individuals with whom it was able to meet, the nature of the discussions and the variety of supplementary material produced in response to requests during the course of the visit enabled it to make a full and well-informed appraisal of the Masters programmes being considered for accreditation and of the infrastructural and other resources of the institution necessary to underpin them. Accordingly, it was happy to make the comments and recommendations relating to compliance with quality standards which appear in Section Five of this document.

4 Descriptions of the Programmes

4.1 Master of Arts in Music Pedagogy

4.1.1 Description:

The Master of Arts in Music Pedagogy is a two-year full-time programme delivered across four semesters and with a total ECTS credit allocation of 120 credits (90 credits when taken as the second of two consecutive Masters – see Section 2). It is offered

with four Majors across the HEM-Genève and the CdL-HEM: in Instrumental/Vocal Teaching, School Music, La rythmique Jaques-Dalcroze and, since autumn 2009, in Jazz Pedagogy. The table below summarises Masters provision in Pedagogy and where it is offered:

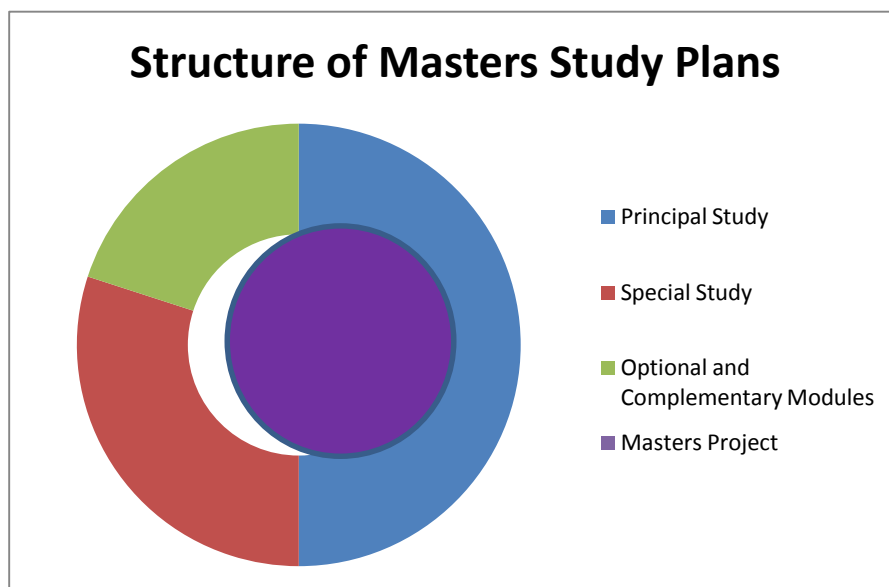
		Geneva	Neuchâtel	Lausanne	Sion	Fribourg
Master of Arts in Music Pedagogy	Instrumental/Vocal Teaching					
	School Music					
	La rythmique Jaques-Dalcroze					
	Jazz Pedagogy (since 2009-10)					

As can be seen, all five sites within the two HEMs offer the Instrumental/Vocal Teaching major; in Geneva, this major is further divided into Classical and Early Music specialisms, the latter being offered by the Centre de Musique Ancienne (CMA). Otherwise, majors are offered only in specific sites. This is true, above all, of the Major in La rythmique Jaques-Dalcroze, offered only through the Institut Jaques-Dalcroze under the auspices of the HEM-Genève. The historical importance of the Institut and its location in Geneva make it logical, and to be welcomed, that its provision should be adapted to modern qualification frameworks and delivered through the HEM-Genève. However, there are some inevitable tensions between the didactic traditions of an approach such as La rythmique Jaques-Dalcroze and more modern concepts such as student-centred learning and the encouragement of autonomy. These will be discussed in 4.1.2.

School Music is offered in Geneva, Lausanne and Fribourg. This major is obviously intended for students with clear ambitions to enter school teaching after achieving their Masters. It is therefore subject to more than the general notion of manifesting appropriate characteristics for a Masters programme; it needs to have clear professional recognition by the authorities governing eligibility to teach in schools. In Switzerland, this recognition also needs to take account of variations from one Canton to another.

Students who graduate from this Masters degree have difficulty finding employment because there are few openings for public school music teachers in French-speaking Switzerland, and they will not find positions elsewhere in this country unless they can fulfil the local language requirements. In addition, a graduate of this programme is only qualified to teach at the higher secondary level in the Canton where he or she receives the Master because of the differences in the model for secondary school instruction between the Cantons of Fribourg, Genève, and Vaud. Students who graduate in Geneva appear to have an advantage, since their curriculum is the most demanding and probably allows them to teach at both levels of secondary education in all three Cantons. The self-evaluation report itself drew attention to changes which had needed to be introduced into the programme for students who entered this Master track in September 2008 in Lausanne. This cohort of students had to have their programme extended by a full semester in order to qualify to teach at levels I and II in secondary schools in the Canton of Vaud. Although the group understands from the institutional response to its draft report that the current situation has already moved on from this state of affairs, the issue is of high importance and the group's view concerning it will be presented in 4.1.3.

All of the variants of the Masters in Music Pedagogy – and, indeed, all four Masters offered by the two HEMs - follow a pattern of distribution of their internal elements, presented graphically in the self-evaluation document, where the Masters Project lies at the heart of the study, informing each of the other elements and uniting them. A version of the diagram from the self-evaluation document which shows this – affectionately referred to as the ‘camembert’ - is reproduced below:



Around this Masters Project core are arranged the Principal Study, allocated 60 of the 120 credits; the Special, or Specific Study, allocated 36 credits; and the studies that are complementary and optional, allocated 24 credits. Totalling these credits, it will be seen that all 120 credits are allocated within the three peripheral elements; this is because the Masters Project is merged with each of these elements, being allocated a portion of their credits in each case – a detail which only becomes clear when the study plans are consulted.

In the study plan for Geneva, each peripheral element described above is treated as an entire module for which the credits are only allocated if every component part is successfully completed. No separate credit allocation for the Masters Project component that lies inside each module is therefore shown. By contrast, the study plan for Lausanne does sub-divide the internal credits, showing how many are allocated to the Masters Project, along with all the other components of the module, in each year.

4.1.2 Analysis:

In general terms, the curricula for the various specialist majors within this Masters programme in Music Pedagogy are broadly appropriate for their intended purpose. In terms of generalised concepts of Masters-level study, the curricula again are again mostly appropriate, although more might be done presentationally to highlight this. The one major where there are some more fundamental questions about harmonising with concepts of Masters-level study is that in La rythmique Jaques-Dalcroze, which will be discussed below.

On the issue of presentation, neither the study plan produced by Geneva nor that published by Lausanne displays the ‘camembert’ diagram shown in the self-evaluation

document, which might be seen as unfortunate in that its strong message about integration, and about the centrality of the project concept, is thereby lost. This centrality of the Masters Project is important insofar as it is the element where the attributes of second-cycle learning characterised in the Dublin Descriptors, and similar cycle descriptors, are most likely to be apparent; the project format naturally encourages qualities such as the following, drawn from the Dublin Descriptors:

- offering a basis or opportunity for the student to show originality in developing and/or applying ideas
- presenting the student with new or unfamiliar environments within broader (or multidisciplinary) contexts
- helping the student to integrate knowledge and handle complexity, and to formulate judgements with incomplete or limited information
- encouraging the student to communicate clearly and unambiguously to specialist and non-specialist audiences, including communicating the knowledge and rationale underpinning his or her choices
- giving the student space to be largely self-directed or autonomous

The MA in Music Pedagogy does have a fully-developed set of objectives and competence profiles. The competence profile for the Major in instrumental/vocal pedagogy was developed by a KMHS working group on music pedagogy and subsequently approved by the KMHS. As befits a Masters programme, the competences associated with the MA in Music Pedagogy include those which speak of 'a critical approach', 'reflective practice' and 'self-evaluation', alongside the more specific skills related to pedagogy. Whilst the group found no consistent evidence to doubt that such qualities are encouraged in these programmes, it did not feel that as much was being done to highlight them, and bring them to the forefront of students' minds, as might be desirable. If anything, it was the Masters Project element of the programme which sometimes seemed viewed as peripheral, while other, more directed and therefore less autonomous, activities took centre stage.

All of the comments made above about overall structure and its presentation also apply to the three remaining Masters programmes, although with varying force. The points will not therefore be repeated in comparable detail in the sections below but, instead, should be taken as a background against which individual observations relevant to each programme will be made.

The MA in Music Pedagogy, major in La rythmique Jaques-Dalcroze, stands apart from the other majors in a variety of ways. It is clearly offering a very special experience for students, in a building redolent of the history of Dalcroze's method and with documents and other material to hand which promise rich opportunities for research. At the same time, it is transmitting a set of procedures and skills which, despite the important role of improvisation at their core, are prescriptions arising from the vision of one individual and preserved in a tradition of faithful observance. The tensions between such an approach and the encouragement of student autonomy are recognised by staff teaching in this area and it was good to witness their openness of attitude to finding ways to reconcile orthodoxy with innovation. However, the group remained unconvinced that the ideal solution to this has yet been found.

Another issue specific to La rythmique Jaques-Dalcroze is of almost the reverse kind. The movement element within La rythmique has natural parallels with training techniques employed in contemporary dance education programmes. Programmes in dance demand the same professional discipline in the practical area that is expected of musicians in their practically-oriented degrees. In this sense, students' standards of practical execution in a Masters programme should be as Masters-worthy in their own right as those of their thinking and verbalising. The group had concerns as to whether

the movement element of the programme was producing results of an appropriate level for a Masters programme.

The group is aware of the wider context in which programmes such as this operate in Switzerland. The teaching of the specialism of Music & Movement, for example, is commonly conducted at Bachelor level. This can bring its own anomalies, in terms of level, when the specialism is compared with more general pedagogical training to teach in elementary schools, often conducted at Masters level. At the HEM-Genève, the title of Music & Movement is used for the Bachelors programme in La rythmique and an attempt has been made to differentiate between the competences associated with this programme and those relating to the MA. In essence, this differentiation consists in stressing that, at Masters level, students should be able to teach pupils of all ages and levels and that they should be able to offer a full education in this technique in an objective and holistic sense, as opposed to an initiation into it. This seems to imply that the Bachelor programme is a less than complete professional training, in contrast to the status accorded to BAs in Music & Movement offered elsewhere.

Despite feeling that there are therefore anomalies still to resolve, the group is open, in principle, to the concept of there being an entirely fitting programme in La rythmique Jaques-Dalcroze to be designed and delivered at Masters level which would fulfil the general characteristics of a Masters programme in terms of both the standard of students' work and the autonomous nature of their engagement with the specialism. The group would wish to support the team delivering this major within the MA in Music Pedagogy in their continued search to achieve both these ideals.

4.1.3 Recommendations / suggestions:

In general, the group would recommend that more thought be given to highlighting the centrality of the Masters Project, and to the kinds of projects that pedagogy students might be encouraged to undertake, always bearing in mind the need to provide infrastructure, support and encouragement for these.

More specifically, the group proposes that the accreditation of the Master in Music Pedagogy, major in School Music, be **subject to the condition that** the HEMs of the HES-SO submit a report to OAQ-AEC no later than March 1, 2013 describing the resolution of inter-Cantonal discussions concerning the requirements for secondary school music teaching, and the unification of the curricula between the CdL-HEM (and its branch in Fribourg), and the HEM-Geneva (and its branch campus in Neuchâtel) to meet these requirements. The group understands that this process of discussion is already under way through the medium of an inter-Cantonal, working group of the French-speaking Swiss Cantons. While welcoming this, the group also **recommends** that the HEMs ensure all students who wish to enter this Master programme are fully informed that the requirements for employment are still under discussion.

In framing the first part of this as a condition, the group's motivation is to strengthen the hand of the HEMs in their discussions with the Cantons. The group is conscious that its view of the seriousness of the situation is fully shared by staff at the HEMs and is grateful for the candour with which the problem was laid before it. Nevertheless, it is abundantly clear that the situation must be resolved and that, pending a resolution, prospective and current students must be completely clear at every stage as to what their qualification will, and will not, permit them to do afterwards.

In relation to the MA in Music Pedagogy, major in La rythmique Jaques-Dalcroze, the group **recommends** further development work on the curriculum to ensure that Masters-worthy standards of reflection and autonomy are explicitly encouraged. As part of this development work, the involvement of external personnel in the role of 'critical friend' might be of value. The group also regards it as essential that a strategy

be developed to professionalize the movement element of this programme. Given the seriousness of this issue, once again, the group feels compelled to frame a **condition** for accreditation that such a strategy, in documented form, be submitted to OAQ-AEQ no later than March 1, 2011. As above, this is intended as an encouragement to effective action, rather than as any inherent criticism of the approach of staff teaching the specialism. Indeed, it is clear from the institutional response to the draft report that crucial discussions are already taking place to carry forward this work.

As always, it is in those areas which are of concern where it has been necessary to focus the greater part of this discussion. The group wishes to emphasize that it found much to commend in the MA in Music Pedagogy, whose general academic appropriateness, other than in the specific areas identified, it can confirm with confidence. Hopefully this summarizing verdict may be helpful in resolving the issues of inter-Cantonal recognition discussed above.

4.2 Master of Arts in Music Performance

4.2.1 Description:

The Master of Arts in Music Performance is, again, a two-year full-time programme. It is offered in a total of eight majors. Only the first of these, Concert Performance, is offered in all five sites comprising the HEM-Genève and CdL-HEM. The remaining majors are offered either in Geneva or Lausanne only, with the exception of Sacred Music which, as stated earlier, is a distinctive specialism offered in Fribourg. The distribution of majors among the five sites is shown in the table below:

		Geneva	Neuchâtel	Lausanne	Sion	Fribourg
Master of Arts in Music Performance	Concert					
	Orchestral					
	Accompaniment					
	Direction from the Harpsichord					
	Sacred Music					
	Orchestral Conducting					
	Wind Ensemble Conducting					
	Jazz Performance (since 2009-10)					

The HEM-Genève makes a further distinction between mainstream Classical repertoire and Early Music in its Concert major. It also offers options in Chamber Music and Contemporary Music within this major, the former subdivided yet again into Classical and early music specialisms. Direction from the Harpsichord is, of course, offered solely in Early Music and is taken as a specialism at the CMA.

The system of consecutive Masters agreed by the KMHS allows for students to take either the MA in Music Performance followed by that in Music Pedagogy or vice versa. Students at the HEM-Genève and CdL-HEM have the opportunity to take an 'orientation module' towards the end of their Bachelors study in which they can evaluate their preferred chosen route through the options available at Masters level.

As well as helping when deciding in which order it might be best to take consecutive Masters, this module can be of assistance when choosing a particular major from the options available.

The HEM-Genève and CdL-HEM are well connected with professional organisations, ensembles and orchestras in their respective cities and Cantons. The group met and held discussions with representatives of the Orchestre de Chambre de Lausanne, the Orchestre de la Suisse Romande and the Grand Théâtre de Genève, all of whom clearly valued their links with the HEMs. Also present and equally positive were representatives from the pre-college institutions - the Ecole de Musique du Conservatoire de Lausanne and the Conservatoire de Musique de Genève - and the individual in charge of post-compulsory secondary teaching for Geneva.

The goodwill and engagement of these individuals and institutions were impressive and represent an asset which both HEMs clearly recognise and nurture. Of particular note was the 'Convention de Coopération Pédagogique' drawn up between the HEM-Genève and the Conservatoire de Musique de Genève which set out a clear list of twelve specific areas in which the two institutions have agreed to cooperate. The document was a model of its kind.

4.2.2 Analysis:

The various majors of the MA in Performance seem well chosen and logically located in their various sites. For example, Fribourg, which offers the major in Sacred Music, has 54 historical organs and 120 religious communities in the Canton. Similarly, the way jazz has been nurtured in Lausanne, building upon the work and identity of the EJMA, is both logical and effective. In Geneva, the strengths of the CMA are capitalised upon in Early Music specialisms within the Concert major and in the dedicated major in Direction from the Harpsichord (Maestro di Cembalo).

Alongside this diversity and sensible tailoring of provision, the adoption of a common plan for all the Masters programmes, as reflected in the diagram in 4.1.1, confers a homogeneity and strength which are especially useful in the context of an organisation formed by the coming together of a number of formerly independent institutions operating on a range of sites. As already stated, the wider promulgation of this diagram - in student study plans, etc - might reinforce more general awareness of the existence of a cogent model underpinning all the variants of Masters programmes offered.

Currently, the HEM-Genève and CdL-HEM publish separate and disparate study-plan documents. The formats adopted mean that each document provides some types of information not addressed in the other although, in general, the information provided in the Geneva document is somewhat fuller. There is an obvious opportunity to work towards convergence with these documents, blending the best features of both. This would not necessarily involve subsuming the separate identities of the two HEMs in terms of cover design, fonts or even certain aspects of layout, if it were felt desirable to retain distinctive institutional house-styles.

The group heard of various ways in which performance events, activities and experiences were already being shared among the sites. This is important if a unified sense of standards is to be promulgated and internalised by staff and students. In particular, the holding of entrance auditions and key performance examinations with cross-representation of personnel and/or rotation of sites is an initiative which has begun and should be encouraged. The group only heard a small sample of performances during its visit but it did feel that there was quite a wide range of standards on display which further sharing of experience might help to narrow.

The group found a high level of commitment among those teachers and students to whom it spoke. This was apparent in both main sites and was found to an equal

degree by the pairs drawn from the group on their separate visits to Sion, Fribourg and Neuchâtel. However, the more organised engagement of students with the running of the programmes is, as yet, underdeveloped. Students are generally very contented with the provision they receive and, perhaps because of this, seem scarcely aware of the activities of their own student organisation, for example through its participation in the Consultative Council of the HEM-Genève. Whilst the high level of student satisfaction might suggest that this situation is not of any immediate concern, greater student engagement, in addition to the constructive ideas that it might produce, would contribute to the strengthening of a culture in which Masters students behave autonomously and responsibly and are accorded a significant level of ownership of their learning.

As with the MA in Pedagogy, the group did feel that there was scope in this programme for further emphasis to be laid upon the kinds of Masters-worthy qualities outlined in the extracts from the Dublin Descriptors quoted in 4.1.2. In support of this, further thought will need to be given both to library facilities and to research. On the first of these points, there are four aspects to consider: the extent of the facilities themselves; opening hours; student access to, and borrowing rights from, local civic library facilities; and remote access to online resources. These aspects are interrelated and manifest themselves differently across the various sites. For example, even though Geneva has a magnificent collection of over 70,000 items and students there have good access to local civic collections, the opening hours of the library at the HEM are restricted and remote online access needs to be developed. At other sites, local borrowing from civic collections is in some cases denied and, while opening hours may be more liberal, the collections themselves are more basic. Lausanne does have a remote access capability, but its collection needs to be expanded to meet the full needs of a growing population of Masters students. Overall, a coordinated strategy for developing support for Masters studies in this area across both HEMs and all five sites is required.

In the area of research, the further development of these Masters programmes could itself be a catalysing force. As yet, the HEMs' support for research has been somewhat reactive in the sense of responding to already existing activities and interests among staff, rather than establishing firm institutional priorities and objectives. This is often a successful way to make the early transition into a research-aware culture, but the point has been reached where the HEMs need to pinpoint and highlight their particular strengths and focus upon building these still further. Student projects at Masters level do not necessarily address topics requiring the kind of original enquiry characteristic of mature research, of course, but they can be angled towards areas that are also being addressed at a more profound or extensive level by staff. This integration of research with Masters-level learning would foster synergies within the institutions which, in turn, would strengthen the argument for research having a natural place within a practical discipline such as Music.

4.2.3 Recommendations / suggestions:

The group **recommends** that the considerable steps already taken to integrate provision across the two HEMs and their associated sites be continued, with particular focus upon the following areas:

- Coordination of the information provided in the study plans
- Consideration of a unified website for the field of Music & Dramatic Art as a portal to the constituent websites
- Expansion of existing cross-institutional initiatives in auditioning, teaching and assessment with a view to strengthening a unified sense of standards
- Encouragement of formal student engagement with decision-making regarding the programme and its development

- Development of a coordinated strategy to strengthen and standardise the opportunities for access to high-quality library resources for all students across both HEMs and in all five sites
- Development of a stronger set of institutional priorities for research, and proactive encouragement of Masters students to choose research topics for their Masters Projects which generate synergies with these priorities.

4.3 Master of Arts in Specialized Music Performance

4.3.1 Description:

This Masters programme is unique to the Swiss system and is used in all the Swiss conservatoires. Because it does not have a counterpart outside the Swiss context, it provoked much of the group's discussion and questioning surrounding Performance programmes at the HEMs.

At the national level in Switzerland, two forces have combined to generate a need for this programme. The first is the adoption of a three-year model for Bachelor programmes. The KMHS, in its 2005 report, was adamant that this cannot be construed as a complete professional training for musicians. The threshold of professional readiness is therefore seen as being reached somewhere around the end of the first Masters. In this context, the Masters in Specialized Music Performance offers a smaller number of talented students the opportunity to develop their professional skills still further, whether in a deepening of their mastery of an existing specialism or in a branching out into other, related, specialisms.

The second driving force behind the introduction of a Masters in Specialized Music Performance is the exclusion, at least for the present, of Swiss conservatoires from participation in the third cycle of the Bologna degree-structure. A consecutive Masters in Specialized Music Performance is not a third-cycle qualification, of course, but it does give students the opportunity to focus upon their study of a main instrument at higher education level for a total of seven years. Insofar as this programme is therefore, in part, a compensation for the lack of a third-cycle qualification, it has some unavoidably problematic aspects which are discussed below.

Across the HEM-Genève and CdL-HEM, six variants of the Masters in Specialized Music Performance are offered. They are shown in the diagram below; as can be seen, other than the major for Classical soloists, all the remaining variants are offered only in Geneva:

		Geneva	Neuchâtel	Lausanne	Sion	Fribourg
Master of Arts in Specialized Music Performance	Classical Soloist					
	Chamber Ensemble					
	Period Instrument Performance					
	Medieval Music					
	Specialized Orchestral Conducting					
	Specialized Choral Conducting					

The five majors unique to Geneva may all be seen as offering an experience that is complementary to a first Masters in Performance, whose focus is finitely different from that of the earlier study and which therefore need not be seen as implying simply the development of existing skills to a higher level. It is true that, in Geneva, chamber music and Early Music performance are already available as special strands within the MA in Performance (see above) but one can easily imagine how, in the MA in Specialized Music Performance, these majors would offer a student opportunities to branch out more widely within the specialism and to learn broader, and essentially complementary, skills. This is even more emphatically the case for the majors in Medieval Music and in Specialized Orchestral and Choral Conducting, where students will be mastering new skills not addressed in other Masters programmes. For the first major, however, there *is* a sense in which the skills of the Classical Soloist that are being nurtured are, in many respects, linear extensions of those in the MA in Performance. This raises significant issues which will be discussed in 4.3.2.

The MA in Specialized Music Performance is normally taken as a second Master. However, it can sometimes be entered directly on completion of a Bachelor qualification. Whether or not a student is recommended to take this 'accelerated' route to completion of the Masters in Specialized Music Performance is something that ultimately is decided on a *sui generis* basis, but the general entry criteria published in the study guide for the HEM-Genève offer some indication of what would be expected. The criteria spell out that, in addition to the normal requirements of instrumental or vocal know-how, stylistic competence and an artistic sensibility, applicants must demonstrate strong, original and charismatic personalities. They must come with recommendations from prominent figures in the professional world and they must present and justify what will be their 'artistic project' for the two years of study.

Although these criteria suggest a more demanding spectrum of attributes to be demonstrated by entrants to the MA in Specialized Music Performance compared with those required for the MA in Performance, staff of both HEMs were adamant that in terms of actual level, and how this might convert into a mark given to a student in an assessment, the two programmes were absolutely equivalent, rather than operating in a hierarchical relationship to one another.

4.3.2 Analysis:

There is a need for absolute clarity about what this programme is and what it is not. As one of a suite of four Masters programmes, it must, in general terms, be regarded as equivalent to any of the other four and consistent with the level for second-cycle programmes defined in, say, the Dublin Descriptors. As indicated above, this is precisely how it is indeed characterised in Geneva and Lausanne. And yet, as a natural follow-on from one of the other programmes, the Masters in Performance, it cannot avoid some connotations of being 'post-Masters' and therefore, if not unequivocally at a higher level, at least *primus inter pares* and problematic in this respect.

This ambiguity is not unique to the HEM-Genève and CdL-HEM – it is to be found across the conservatoires of Switzerland and is not completely resolved by any of the local solutions adopted. In some ways, the characterisation offered in Geneva and Lausanne is the most 'purist' in that it emphasises the rigorous equivalence of all four programmes in terms of standards and marking strategies. The special entry criteria outlined above also offer some scope for the qualities required by entrants to the programme to be seen as lateral, rather than linear, developments of the attributes of a typical student on the MA in Performance. This argument could be strengthened still further by amplifying the part of the audition interview concerned with presenting and justifying a specific 'artistic project', and by carrying this idea through to the criteria to

be used when assessing the final achievement of the student at the end of the programme.

If the concept of the student's artistic project is understood in terms of the kind of musical exploration that a performer might undertake when working towards a fully-realised interpretation and operating at a high level of skill, concentration and complexity, it ought to be recognised as having some kind of equivalence to the research dimension to be found in advanced-level study, whether or not one gives it the actual name 'research'. In other countries, where such activity *is* recognised as a species of research and is given a title such as 'artistic research' or 'practice-based research', this generally goes hand-in-hand with a readiness to accredit artistically-based programmes that are classified at third-cycle, Doctoral level. Although the Swiss situation currently precludes this, the long-term disadvantage which this imposes in terms of international competitiveness is an issue which needs to be taken seriously.

In December 2009, the Council of the field of Music & Dramatic Arts of the HES-SO agreed a strategic plan to 2013 which included as one of its first objectives 'the securing of direct or indirect access to qualifications at third-cycle study level'. Based on international comparisons made by the group, it is clear that the quality of work and infrastructure within the HEMs, and especially in Geneva, compares perfectly well with that in many institutions in other countries which already offer, or are actively implementing, artistic Doctorates. Although the group's remit is to assess the Masters programmes currently offered, it feels that it should be recommending that the fullest energy and attention be given to the question of how artistic Doctoral programmes might be developed in Switzerland despite the current situation that prevails there. Such a development would have direct relevance to the question of the anomalies that arise in the consecutive Masters system when one programme is really a continuation of another.

The HEM-Genève and CdL-HEM are unlikely to be able to offer such degrees in their own right. They should be working actively with local universities and/or with those other Swiss conservatoires where there is a similarly credible case for third-cycle study. Again, the strategic plan 2010-13 highlights the need for reinforcing the collaboration between the HEMs and the KMHS and even speaks of the concept of a 'Campus national musique' which might provide just the frame required for some kind of unified initiative in the provision of third-cycle studies.

However, the group would sound a note of caution that if the concept of research in the conservatoire environment is not broadened, and stays basically the same as that which would be recognised in the universities, the argument for entering the business of third-cycle provision alongside the university sector is weakened. Although the HEMs must find their own answer to what kind of research they wish to specialize in, any answer they arrive at must offer something different from that which can already be done at a university. What is more, the answer needs to start to inform the Masters provision, as already indicated in 4.2.3, so as to pave the way, and strengthen the arguments, for any possible developments at third-cycle level.

One encouraging sign was the mature capability for self-reflection of the students studying on this particular programme, and on the MA in Composition & Music Theory. Their sophisticated consciousness of their situation made a positive impression on the group. The sense communicated to the group of a body of students each with an acquired and highly-developed musical intelligence in combination with a contagious enthusiasm was impressive.

4.3.3 Recommendations / suggestions:

The MA in Specialized Music Performance meets a genuine need within the portfolio of programmes offered by the HEM-Genève and CdL-HEM. Until or unless it is

possible to offer third-cycle programmes, this programme offers the only means of catering for what is described in the study plan of the HEM-Genève as ‘the small number of students who demonstrate the exceptional qualities necessary to operate at the highest artistic level’. As long as the HEMs remain constrained to offer such an experience within the frame of a Masters programme, the group **recommends** that they do everything possible to clarify how this programme differs from the MA in Performance, and in what ways it is equivalent. Building upon the entry criteria already determined, they should strengthen the procedures by which these criteria are applied to the evaluation of applicants, and should build in mechanisms to track students’ progress according to these same criteria, throughout the programme up to, and including, its final assessments.

Meanwhile, the group also **recommends** that the objective of securing access to third-cycle qualifications, already enshrined in the strategic plan 2010-13, be given the strongest priority and that all possible mechanisms for opening up the possibility of third-cycle provision at the earliest opportunity be explored. The group hopes that its own evaluation of the situation in the HEM-Genève in particular as comparing favourably with that in many institutions where such degrees are already offered may be of help in this endeavour.

4.4 Master of Arts in Composition & Music Theory

4.4.1 Description:

The MA in Composition & Music Theory combines these two areas in a pattern established by the KMHS which, once again, is common to all the Swiss conservatoires. Only the main sites of Geneva and Lausanne offer this Masters programme and, indeed, it is largely conducted at Geneva, apart from the major in Jazz Composition. The distribution of provision is shown in the table below:

		Geneva	Neuchâtel	Lausanne	Sion	Fribourg
Master of Arts in Composition & Music Theory	Composition					
	Mixed-media Composition					
	Music Theory					
	Jazz Composition (since 2009-10)					

The first major addresses what might loosely be called ‘Classical’ composition, conceived as musical creation in written form but, as the study plan says, it is very varied in its approach and reflects the equally varied configurations of the profession. Although it is not their main focus, students on this major may take as an option studies in electro-acoustic music, studio music, etc. During the course of their studies, students have the possibility to compose for a soloist, a chamber music group, an ensemble or a large orchestra. These pieces are performed in public concerts.

In the second major, students receive a thorough technological training in areas such as sound synthesis, CAO, real time sound transformation, sound spatialization, signal treatment and other elements with which composers specializing in this technological field need to be familiar. A collaborative arrangement with IRCAM in Paris means that selected students may work there for a portion of their studies.

The specific teaching of jazz composition takes place in Lausanne and draws upon the specialist facilities and strong links with professional venues there. The emphasis upon project work is a clear strength of the programme, always remembering that jazz composition, like its classical counterparts, also requires a deep and painstakingly acquired craftsmanship to complement versatility in how it is applied.

Teaching in the main discipline is typically a mixture of 1-to-1 sessions, group seminars and masterclasses with visiting composers. The teaching team has a high level of skills and experience and teachers work in a complementary and team-like manner.

Music Theory and musicological research have old and strong traditions in the HEM-Genève. Among the teaching team are some professors with an international reputation for their research work and publications. The MA major in Music Theory is divided into orientations towards teaching and research and, within each of these, into specializations in Classical or Early Music. The link with the department of musicology of the University of Geneva is an important element in this major and strengthens, for example, the options for work within the Masters Project.

4.4.2 Analysis:

In general, the various curricula of the MA in Composition & Music Theory seem very complete and well conceived. They are rooted in the historical and current strengths of the HEMs and are staffed by committed and well-unified teachers.

The group was concerned to find some confusion as to grading scales used in the two sites; at first, it appeared that two different schemes were used, but this turned out to be a misapprehension on the part of one of the teachers. Although the confusion was quickly resolved it shows the importance of all teachers being well-informed not only about the specifics of their subject but also about the regulatory frameworks and systems of their institution.

A crucial feature of programmes in Composition is the nature and extent of opportunities for performances of student works and the range of partnerships and collaborative links that can help students to build their experience and contacts in the profession. These aspects seem well addressed by the programme.

4.4.3 Recommendations / suggestions:

In general, the group had little in the way of recommendations or suggestions to offer in relation to this programme. It would obviously be helpful to ensure that all staff are fluent in their familiarity with the grading systems and other procedures of the HEMs, but the group is conscious of the dangers of reading too much into one misapprehension communicated during the course of a series of interviews.

However, it did seem to the group that a general strengthening of the links between both composition curricula in Geneva and the curriculum in jazz composition in Lausanne might bring about interesting and stimulating synergies. It is very important that composers have a possibility, during their studies, to learn more about the different fields and different employment opportunities in composition and to be exposed to different experiences in different aesthetic areas. Accordingly, the group would make the following **suggestions**:

- It might be interesting for the composition students from Geneva to work as conductors at a session of jazz conducting in Lausanne and vice versa. Improvisation sessions might also be organised for all the composition students from both Lausanne and Geneva. This could be a wonderful research laboratory for all of them.
- In order to draw together not only the students specializing in different genres of composition but also the students in Music Theory, it might be interesting to

organise common seminars once or twice a year, including concert presentations and lectures around a unifying theme.

These suggestions are possible examples that illustrate the more general point that nothing but good could come from greater integration, not only between students and teachers, but also between them and the direction teams of both HEMs.

5 Compliance with the Quality Standards

5.1 Area 1 Implementation and teaching objectives

5.1.1 Standard 1.01

The programme of study focuses on the learning objectives defined in the guidelines and strategic plan of the University of Applied Science, which generally prepare students for a diploma attesting to their professional qualification.

Master of Arts in Music Pedagogy

Standard compliance: fulfilled / **partially fulfilled** / not fulfilled

The strategic plan 2010-13 of the HEMs identifies as one of its major objectives the 'development of academic, artistic and professional networks'. However, in the detailed objectives related to this, there is no reference to development of the specific professional networks involved in ensuring that students undertaking an MA in Music Pedagogy achieve the appropriate recognition for their qualification when seeking employment as teachers in any of the Cantons of Switzerland. The group **recommends** that this be one of the most pressing strategic priorities for the period.

Master of Arts in Music Performance

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

The programme supports the HEMs' mission to play a catalysing role in the artistic community of the Suisse occidentale. The objectives of greater harmonization and coordination identified in the strategic plan should further strengthen the programme.

Master of Arts in Specialized Music Performance

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

Within the constraints currently imposed by the national situation in Switzerland, which excludes conservatoires from third-cycle provision, this programme provides an important channel through which suitably talented performers can aspire to the highest quality of achievement in their chosen specialism. Despite the anomalies which it presents, this programme is therefore a potentially important component of the HEMs' objective, expressed in the strategic plan, of securing access to third-cycle qualifications.

Master of Arts in Composition & Music Theory

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

The same may be said of this programme as for the MA in Music Performance.

All programmes

Standard 1.01.03 (AEC 2.3-a) 'Is the international strategy of the institution reflected in the programme(s)?' is also fulfilled. Objective 4 of the strategic plan shows a strong international ambition for the HEMs in which the Masters programme are a key element. These Masters programmes all conform to national standards established

by the KHMS and are consonant with European and international concepts of the content and level of challenge of second-cycle study.

5.1.2 Standard 1.02

The study programme is in principle determined according to international – and particularly European – criteria for the recognition of academic diplomas¹.

Master of Arts in Music Pedagogy

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

Criteria for the recognition of qualifications in Music Pedagogy vary from country to country, but the study programme offered is consistent with those offered elsewhere in Switzerland and has much in common with that found in Masters in Music Pedagogy further afield.

Master of Arts in Music Performance / Master of Arts in Composition & Music Theory

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

These programmes are consistent with Masters programmes in Performance and Composition as they are found across Europe and more widely.

Master of Arts in Specialized Music Performance

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

Given the formal acceptance in Switzerland of the model of the Masters in Specialised Music Performance as being in accordance with the principles of Bologna, one would have to say that the standard is fulfilled, even though this type of programme is unique to Switzerland and not immediately transparent, to an outsider, in terms of its level and objectives.

5.1.3 Standard 1.03

The programme's feasibility is demonstrated.

Master of Arts in Music Pedagogy

Standard compliance: fulfilled / **partially fulfilled** / not fulfilled

The future feasibility of the School Music major within this programme is dependent upon the resolution of recognition issues with the Cantonal authorities. Until this is achieved, the Standard must be regarded as only partially fulfilled. The feasibility of the major in La rythmique Jaques-Dalcroze will be strengthened if the **condition** and the **recommendation** set out in 4.1.3 are addressed.

Master of Arts in Music Performance

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

This programme demonstrates clear feasibility across its various majors and the five sites where it is delivered, thanks, in the latter case, to a focus upon strong indigenous traditions. The group **recommends** that the feasibility of continuing to offer all the instrumental specialisms currently available in Neuchâtel be kept under review. It also **suggests** that the lack of a high quality performing venue for secular music in Sion is an issue that will eventually need to be addressed.

Master of Arts in Specialized Music Performance

¹ For regulated professions, both Swiss regulations concerning the exercise of the profession and EU Directives should be taken into account.

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

The selection of specialisms and careful location of their activity ensure that, so long as there remains a need for this type of programme, its feasibility should be assured.

Master of Arts in Composition & Music Theory

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

The programme uses in-house resources and appropriate partnerships and collaborations in a way which ensures feasibility

5.1.4 Standard 1.04

Equal opportunity for men and women is assured².

Master of Arts in Music Pedagogy / Master of Arts in Music Performance / Master of Arts in Specialized Music Performance / Master of Arts in Composition & Music Theory

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

Statistics suggest a culture which is not discriminatory in terms of equal opportunity for men and women. In future, it would be beneficial to have more pro-active systems in place to monitor and assure equality and the group **recommends** that this be implemented.

5.2 Area 2 Internal organisation and quality assurance measures

5.2.1 Standard 2.01

The decision-making processes, competencies and responsibilities have been established and implemented accordingly.

Master of Arts in Music Pedagogy / Master of Arts in Music Performance / Master of Arts in Specialized Music Performance / Master of Arts in Composition & Music Theory

Standard compliance: fulfilled / **partially fulfilled** / not fulfilled

It was clear to the group that the entry of the HEM-Genève and CdL-HEM into the framework of the HES-SO had been a positive development in terms of establishing and implementing decision-making processes, competencies and responsibilities. The field of Music & Dramatic Art provides a platform for music within the HES-SO and the strategic plan 2010-13 speaks of ways of developing this. The particular challenges of operating in a variety of locations seem to have been largely solved and, in general, the distance travelled in adapting to the larger institutional context is commendable.

To date, the greatest progress has been in the area of structure; processes and responsibilities are rightfully the next priority. As is so often the case in conservatoires, problems and issues are still frequently presented as a first resort at the highest level within the institution – the Director or another senior member of staff. The HEMs still rely to a large extent upon informal lines of communication and upon a small core of dedicated senior staff who are accessible to colleagues and capable of producing rapid responses to problems. Such an arrangement suits the prevalent anti-bureaucratic culture amongst musicians, but carries threats to long-term

² Standards on equal opportunity (1.04 – 4.03 – 5.02) can be processed together. However, it is essential to include the specific characteristics of each standard.

sustainability of an institution. The group **recommends** that both HEMs strengthen, and then enforce, the processes that will ensure that issues are resolved according to the published competencies and responsibilities.

Standard 2.01.02 (AEC 5.4-b) 'Is there a long-term strategy for the improvement of the organisational decision-making structure?' poses a helpful challenge in this respect. The second strategic objective in the strategic plan 2010-13 includes a list of objectives which, if achieved, should secure this. But in this area and many others, the objectives listed should ideally be implemented nearer the beginning than the end of the planning period, since many of those elements listed as "développements" at the end of each standard in the self-evaluation documentation appear vital to the success of the programmes. The group **recommends** follow-through on all these strategic objectives and formal monitoring of progress towards them on at least an annual basis.

5.2.2 Standard 2.02

Teaching staff and students are appropriately consulted on decisions affecting their respective activities.

Master of Arts in Music Pedagogy / Master of Arts in Music Performance / Master of Arts in Specialized Music Performance / Master of Arts in Composition & Music Theory

Standard compliance: fulfilled / **partially fulfilled** / not fulfilled

Staff and students generally seem to feel content with the level of *informal* consultation that takes place, but the leadership of the HEMs acknowledges the amount of work to be done in the area of more formal consultation. A consultation exercise was carried out in autumn 2009 as part of the processes leading up to the current accreditation visit; future, more regular exercises will need to be more attuned to students' and teachers' immediate priorities. There are plans in Lausanne to introduce anonymized feedback forms enabling students to comment on their perceptions of quality in the teaching and the programmes as a whole. A similar process, to be carried out electronically, is envisaged for Geneva. A structure of student committees for each programme is being developed.

After their first year of operation, all four Masters programmes seem to have undergone some modification in the light of this experience and taking into account students' views. However, this does not seem to have been captured in any documented way. Ongoing monitoring and enhancement of programmes will require at least a minimum of documentation to track the changes and avoid an accumulation of minor adjustments leading unintentionally to a major departure from accredited programmes and the group **recommends** that this be implemented from the academic year 2010-11.

Standard 2.02.03 (AEC 5.5-b) 'How are former students involved in the quality process?' can only be answered with intentions at this stage. There are plans to reach out to a new, younger generation of alumni than those who currently form the most loyal group of supporter of activity within the HEMs. An electronic format is envisaged as being more in tune with the communication habits of this generation than paper-based communication.

5.2.3 Standard 2.03

The practical orientation and quality of the programme are verified regularly. The results are used for future programme development.

Master of Arts in Music Pedagogy / Master of Arts in Music Performance / Master of Arts in Specialized Music Performance / Master of Arts in Composition & Music Theory

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

The practical orientation and quality of the programmes have been verified in the light of their first year of operation. This process must now be embedded as a regular, cyclical exercise as part of a policy of continuous quality enhancement. As in 2.02, the group **recommends** that verification processes be documented and conducted to a systematically regular timetable; otherwise, over time, one would have to conclude that the full sense of this standard is only partially being fulfilled.

5.3 Area 3 Curriculum and teaching methods

5.3.1 Standard 3.01

The programme has a structured curriculum which corresponds to the coordinated implementation of the Bologna Declaration in universities of applied science.

Master of Arts in Music Pedagogy

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

As already seen, the programme conforms to the pattern determined in the Masterkonzept Bologna (2005) developed by the KHMS. The group wishes to underline that it regards the curriculum for the School Music element of this programme as academically appropriate and it hopes that this assurance may be of assistance in inter-cantonal discussions concerning its recognition for teaching employment.

Master of Arts in Music Performance

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

The curriculum is fully Bologna-compliant.

Master of Arts in Specialized Music Performance

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

Again, the programme conforms to the pattern determined in the Masterkonzept Bologna (2005) developed by the KHMS. Despite its anomalies, the group therefore regards it as fulfilling this standard.

Master of Arts in Composition & Music

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

As for Music Performance.

5.3.2 Standard 3.02

The programme focuses on teaching and learning objectives and a qualification, which is generally professionally oriented with a clearly determined profile³.

Master of Arts in Music Pedagogy

Standard compliance: fulfilled / **partially fulfilled** / not fulfilled

³ See the "Dublin descriptors" which regulate multidisciplinary and specific competences in the European context, and the "Diploma Supplement", which explains for each bachelor's and master's degree the main form and content characteristics of the corresponding programmes

The programme contains three distinct specialisms in each of which the level of fulfilment of this standard is different. The Instrumental/Vocal Teaching major has appropriate teaching and learning objectives and offers a professionally-oriented qualification. The School Music major appears to the group to do the same, but its profile is apparently insufficiently clear to avoid issues of inter-cantonal recognition. The major in La rythmique Jaques-Dalcroze is professionally-oriented in the sense of meeting a need for trained practitioners in this method. However, in terms of the 'Dublin Descriptors', more thought needs to be given as to whether the programme provides 'a basis or opportunity for originality in developing and/or applying ideas'. The group's **conditions** and **recommendations** in this area are set out in 4.1.3.

Master of Arts in Music Performance

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

The programme provides a solid completion of the professional training for performers. It appears largely successful in its attempt to balance theory and practice but the group would **suggest** that there may be further ways in which delivery could be refined so as to 'provide a basis or opportunity for originality in developing and/or applying ideas'.

Master of Arts in Specialized Music Performance

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

The programme meets a legitimate need for training young performers who are capable of entering the profession at a high level. Again, the group **suggests** that more might still be done to ensure that the flexibility and individual tailoring of the programme encourages students 'to continue to study in a manner that may be largely self-directed or autonomous'.

Master of Arts in Composition & Music Theory

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

The programme has clear learning objectives which the students find helpful in orienting their learning. It is professionally oriented in terms of the professional opportunities already available to students during their studies and appears to encourage them to 'integrate knowledge and handle complexity'.

All programmes

Standard 3.02.03 (AEC 3.2-a,b) 'Are graduates successful in finding work in today's highly competitive music life? How do the graduates contribute to the enhancement of cultural life locally, nationally and internationally?' does appear to be met. Even while studying, students are making a variety of contributions to local cultural life and a certain number of graduates do appear able to make their mark subsequently on the national/international scene (although it should be remembered that evidence for this based specifically on the new Masters programmes is not yet available).

Standard 3.02.07 (AEC 2.2-e) 'What kind of role does research have in the programme?' is one that the group **recommends** be considered closely. Research is a young and growing strand within the HEMs. As yet, it does not appear to have been integrated to any significant extent within the Masters programmes. The strategic plan 2010-13 speaks of developing the institutional mission for research and development and this needs to be a priority. As stated in 4.3.2, 'Although the HEMs must find their own answer to what kind of research they wish to specialize in, any answer they arrive at must offer something different from that which can already be done at a university. What is more, the answer needs to start to inform the Masters provision, as already indicated in 4.2.3, so as to pave the way, and strengthen the arguments, for any possible developments at third-cycle level.'

Standard 3.02.08 (AEC 2.2-c) 'Are the students offered opportunities to present their creative work?' is well addressed. The group felt that the range and number of performance opportunities available to students was appropriate to their needs and they welcomed the fact that many of these opportunities took place in the wider cultural surroundings of the institutions. Perhaps the only caveat that should be sounded here is the lack of a strictly suitable performance venue for those students undertaking their training in Sion. The **suggestion** that this be addressed was already noted in 5.1.3.

5.3.3 Standard 3.03

The programme has a modular structure which uses a system of credits and exams during the course of study.

Master of Arts in Music Pedagogy / Master of Arts in Music Performance / Master of Arts in Specialized Music Performance / Master of Arts in Composition & Music Theory

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

All four programmes have a modular structure which uses the ECTS system of credits. The group would **suggest** that the current disparity between Geneva, where credits for the entire module are only awarded when every component element is satisfied and internal credit weightings are unspecified, and Lausanne, where the internal credit allocations are precisely determined, might merit review.

Standard 3.03.04 (AEC 2.4-b) 'What kind of grading system is being used in examination and assessments?' It was clarified that both HEMs now use a 1-6 numerical scale where 4 is the pass threshold. This scale is sometimes used in conjunction with a letter-grading system where A-E correspond to 6-4, FX to 3.9-3.5 and F to 3.4-1.

5.3.4 Standard 3.04

The conditions for acquiring certificates of achievement and diplomas are regulated and made public.

Master of Arts in Music Pedagogy / Master of Arts in Music Performance / Master of Arts in Specialized Music Performance / Master of Arts in Composition & Music Theory

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

The conditions are regulated and made public. Not all the information is presented in the same way in the study plans for Geneva and Lausanne; each gives some information which the other lacks. Coordination of these documents would be desirable and is **recommended** by the group.

5.3.5 Standard 3.05

The competencies that must be acquired (learning outcomes) during the bachelor's and master's programmes are clearly distinguished (progressive competence profiles⁴).

Master of Arts in Music Pedagogy

Standard compliance: fulfilled / **partially fulfilled** / not fulfilled

⁴ See the cooperation agreement between the Confederation and the cantons (draft agreement of May 2007)

The competencies of the majors in Instrumental/Vocal Teaching and School Music are appropriate to Masters level. The issue of the appropriateness of those in the major in La rythmique Jaques-Dalcroze has already been discussed in 4.1.2, along with the relevant **condition** and **recommendations** in 4.1.3.

Master of Arts in Music Performance

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

The competencies are distinguished from those of the BA and are congruent with the recommendations of the KMHS.

Master of Arts in Specialized Music Performance

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

The competences associated with this programme are clearly distinguished from those of the Bachelor of Arts. The question remains as to whether their relationship to those of the other Masters programmes, especially the MA in Music Performance, are sufficiently well defined. In that they are congruent with the recommendations of the KMHS, the standard is regarded as being fulfilled, but the **recommendations** in 4.3.3 should be noted.

Master of Arts in Composition & Music Theory

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

As for MA in Music Performance

All programmes

Standard 3.05.02 (AEC 2.1-d) 'Does the curriculum make reference to the various aspects of the 'Polifonia/Dublin Descriptors' (PDDs) and/or the AEC learning outcomes?' is met implicitly by the fact that both these documents were used by the KMHS when producing its Masterkonzept Bologna, with which all these programmes comply. As section 5.3.2 shows, however, the group **suggests** that there might be some merit in the curriculum itself making more direct and explicit reference to some of the phrases and concepts that appear these documents.

5.3.6 Standard 3.06

The conditions for admission to the university of applied science ensure internal coherence between the competencies acquired during a bachelor's programme and those required for admission to a master's programme.

Master of Arts in Music Pedagogy

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

Since there is internal coherence between the competences of the BA in Music & Movement and those of the MA in Music Pedagogy La rythmique Jaques-Dalcroze, this standard is regarded as being fulfilled across all majors.

Master of Arts in Music Performance

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

There is clear internal coherence between Bachelor and Masters levels with these programmes.

Master of Arts in Specialized Music Performance

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

The exceptional circumstances under which a student might progress directly from the Bachelor to this Masters programme raise some issues of coherence. The fact that

progression is more usually via a first Masters in performance puts a certain strain on internal coherence, but one that is generally managed as well as it can be, in the circumstances.

Master of Arts in Composition & Music Theory

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

As for MA in Music Performance

5.4 Area 4 Teaching staff

5.4.1 Standard 4.01

Courses are taught by educationally competent, artistically⁵ and academically qualified teaching staff, who are graduates of a higher education institution and have several years of professional experience⁶.

Master of Arts in Music Pedagogy / Master of Arts in Music Performance / Master of Arts in Specialized Music Performance / Master of Arts in Composition & Music Theory

Standard compliance: fulfilled / **partially fulfilled** / not fulfilled

In common with almost all conservatoires, the HEM-Genève and CdL-HEM employ teaching staff by no means all of whom are 'graduates of a higher education institution', but who nevertheless have the artistic competencies to be excellent teachers. It is in this sense that the Standard is regarded as being only partially fulfilled, although footnote 6, below, does address the situation in explaining that, in certain areas, the requirement may, exceptionally, be waived. One very positive consequence of the move across Europe to a Bachelor/Masters (and, in some countries, Doctorate) classification for conservatoire training is that future generations of teachers are likely to fulfil this standard without special waivers.

Standard 4.01.05 (AEC 4.2-b) 'Are policies and strategies in place for continuous development of teaching staff?' is of great relevance here. Rather than waiting for generational change to resolve the question of higher education qualifications for staff, the group **recommends** that the HEMs work pro-actively to support staff wishing to gain such qualifications. A clearly established faculty management career track would also be of benefit.

5.4.2 Standard 4.02

Most teaching staff are also active within a more extensive service mandate.

Master of Arts in Music Pedagogy / Master of Arts in Music Performance / Master of Arts in Specialized Music Performance / Master of Arts in Composition & Music Theory

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

In the specific terms of fulfilling this standard, it is not the usual pattern in conservatoires for most teachers to be active within a more extensive service mandate; on the contrary, it is felt to be a strength of conservatoire teaching that most teachers are active outside the institution and in the profession when not teaching.

⁵ „Artistically“ has been added to this specific set of standards for Music Higher Education Institutions.

⁶ In certain areas, the requirement for a “higher education institution” level diploma may, exceptionally, be waived, provided that proof is provided of a comparable competence.

The range of teaching staff with more extensive service mandates at the HEM-Genève and CdL-HEM seems appropriate to the kind of institution they represent and is broadly consistent with what would be found elsewhere.

In considering broader aspects of the service mandate, the urgent priority is to resolve questions of the contract provided to teaching staff at Lausanne, both in its own terms and in relation to the establishment of parity across all the sites. The group understands that steps are being taken to clarify and standardise the terms and conditions of teaching staff at Lausanne but even the actions described did not necessarily seem to imply the establishing of a single format and standard across both HEMs. Whilst musicians teaching in conservatoires are not generally concerned with their remuneration as a priority – they are more likely to focus upon the quality of students and the fulfilment they derive from their teaching – the increased exchange and sharing across institutions, which is something to be welcomed in itself, will inevitably lead to comparisons being made. This is a situation better addressed before it becomes an issue than afterwards, and the group strongly **recommends** that action be taken pre-emptively.

5.4.3 Standard 4.03

Both men and women are fairly represented within the teaching staff.

Master of Arts in Music Pedagogy / Master of Arts in Music Performance / Master of Arts in Specialized Music Performance / Master of Arts in Composition & Music Theory

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

There is no evidence on unfairness in the representation but, as with Standard 1.04, a more pro-active and explicitly articulated policy would be helpful.

5.5 Area 5 Students

5.5.1 Standard 5.01

The qualifications required for admission to the programme and those to be awarded on graduation are defined, communicated and verified.

Master of Arts in Music Pedagogy / Master of Arts in Music Performance / Master of Arts in Specialized Music Performance / Master of Arts in Composition & Music Theory

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

Although this standard is fulfilled, the group **recommends** that the location of the information should be standardised. The study plan for the HEM-Genève includes much of it, whereas the study plan document for Lausanne consists solely of descriptions of the content of the programmes.

5.5.2 Standard 5.02

Equal opportunity for men and women is assured and the principles of non-discrimination are applied.

Master of Arts in Music Pedagogy / Master of Arts in Music Performance / Master of Arts in Specialized Music Performance / Master of Arts in Composition & Music Theory

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

As for Standard 4.03.

5.5.3 Standard 5.03

The programme of study encourages student mobility. Study achievements (credits) attained in other higher education institutions are recognised.

Master of Arts in Music Pedagogy / Master of Arts in Music Performance / Master of Arts in Specialized Music Performance / Master of Arts in Composition & Music Theory

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

In principle, the programmes of study, in that they are themselves credit-rated and structured in semesters, permit the recognition of credits achieved in other higher education institutions. Similarly, their structure in principle enables students to take credits that they have accumulated if they move to another institution.

In practice, however, the feeling is that students will wish to complete the entirety of their Masters education at the one institution, rather than taking advantage of exchange, or other mobility-enhancing, options. One notable exception to this is the collaboration with IRCAM, Paris for students specialising in mixed-media composition.

Some work remains to be done to ensure that students graduating from the HEMs do so with fully-developed Diploma Supplements. Such tools are helpful in assisting 'vertical mobility' as students progress through qualifications by moving from one institution to another. The group **suggests** that this be addressed as soon as administrative staff time allows.

5.5.4 Standard 5.04

Appropriate guidance and support are available to students.

Master of Arts in Music Pedagogy / Master of Arts in Music Performance / Master of Arts in Specialized Music Performance / Master of Arts in Composition & Music Theory

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

Students are well supported and find staff accessible when they are seeking guidance. For this reason, the standard is regarded as being fulfilled. However, as was seen in the discussion of Standard 2.01, decision-making processes and the authority to take decisions are not always clear or consistent and this places disproportionate pressure and responsibility upon a small number of individuals.

The group **recommends** that a clear hierarchy of responsibilities be established and attempts to subvert it by going straight to the highest level should be resisted. Once this has been achieved, there should be a review of whether this hierarchy and the systems associated with it are adequate for the demands of a growing population of Masters students.

5.6 Area 6 Facilities and premises

5.6.1 Standard 6.01

The programme has adequate resources available to attain its objectives. These resources are provided on a long-term basis.

Master of Arts in Music Pedagogy / Master of Arts in Music Performance / Master of Arts in Specialized Music Performance / Master of Arts in Composition & Music Theory

Standard compliance: **fulfilled** / partially fulfilled / not fulfilled

The installation of the HEM-Genève and CdL-HEM within the field of Music & Dramatic Arts of the HES-SO is itself a positive step in terms of ensuring that adequate resources are provided on a long-term basis. The grouping of the sites of Sion and Fribourg with Lausanne, and that of Neuchâtel with Geneva, has been an important component of this overall integration. In the latter case, the move averted the closure of a valued regional centre for higher musical training, and the new premises recently opened in Neuchâtel are of a scale and standard which should sustain work there for some period to come.

There are plans for development of integrated sites both in Lausanne and Geneva. In the case of the HEM-Genève, most activity is located in a historical and beautiful building on the Place de l'Opéra which is not well-adapted to new developments in music teaching. As the HEM has grown during the last 20 it has been necessary to acquire other teaching spaces in different parts of the city, some of which have sound-proofing problems. The senior staff and administration are situated in one place; the percussion and early music departments in two other places.

Any future new building construction for the HEM-Genève must be well-adapted to contemporary pedagogic necessities. Meanwhile, the individual facilities here and in Lausanne are certainly not conspicuously worse, and in some respects better, than those which tend to be experienced by conservatoire students around the world; their main shortcoming stems from the fragmentation of activity that can accompany any multi-site operation. It was encouraging to learn that, for example, special efforts are made through masterclasses and other events to ensure that Classical students visit the jazz facilities in Lausanne, and vice-versa.

The library in Lausanne currently benefits from being integrated within the main teaching building. However, having already been expanded once, it needs further room and resources to develop and the plans to achieve this involve locating it in a separate building. Care must be taken to ensure that this does not have a negative impact on students' perception of the centrality of library resources to their Masters study. This is another reason why the group **recommends** that development of a comprehensive remote-access facility be seen as of high importance.

Reference has already been made to the issue of the lack of a suitable performance venue in Sion. The facilities in Sion were originally the Conservatoire Tibor Varga and consist of two non-adjacent buildings, one newer in construction and in good condition but rather small, the other much older but in satisfactory condition. The major difficulty, as indicated, is the lack of a dedicated concert hall in Sion either for public or HEM use. The Jesuit Church is a striking building with questionable "ecclesiastical" acoustics (i.e. very reverberant) and with a capacity of c.400. It is directly opposite one of the HEM buildings but with very difficult access by vehicle and extremely limited parking. The Sion HEM currently has to rent this facility and pay for heating when events are scheduled. The only performance space within the HEM building itself is a low-ceiling room with acoustics inappropriate for professional-level music performance.

The group understands that the CdL-HEM is exploring other performance space possibilities in Sion including, but not limited to, new construction. It would strongly encourage any steps that can be taken in this direction, and has already indicated this as a **suggestion**.

Administrative staff interviewed spoke of 2009 having been a difficult year which stretched their resources, especially in adapting to new software systems, but they looked towards the future with relatively greater optimism. Strategic planning towards 2016 is just beginning and it is obviously important for the planning horizon to be extended beyond 2013 in this way as soon as possible if long-term security is to be achieved.

5.7 Area 7 Public interaction

This area is specific to AEC standards and has no equivalent with OAQ generic standards.

Master of Arts in Music Pedagogy / Master of Arts in Music Performance / Master of Arts in Specialized Music Performance / Master of Arts in Composition & Music Theory

Standard 7.01.01 (AEC 6.1-a) 'Is the programme involved in the public discourse on cultural and musical policies and other relevant issues?' The close links between the HEMs and institutions such as the Orchestre de Chambre de Lausanne, the Orchestre de la Suisse Romande and the Grand Théâtre de Genève mean that the institutions and their Masters programmes are embedded in the regional public discourse about these issues. And even though its outcomes have so far been disappointing, the discourse between the CdL-HEM and the Cantons about recognition of the MA in Pedagogy has the potential to be a valuable forum for discussions about regionality versus the importance of a national and international profile.

Standard 7.01.02 (AEC 6.1-b) 'To what extent does the programme initiate and involve itself in projects challenging existing musical policies and practices?'. The HEM-Genève has recently instituted the first of a series of 'Journées de la profession' modelled upon those pioneered in France. A similar initiative in Lausanne, concerned with career management for musicians has also been mounted. Although largely focussed inwardly, and designed to enhance the professional preparation of students. Such events also challenge and galvanize the kinds of relationships that exist between conservatoires and the music profession.

Standard 7.01.03 (AEC 6.2-a) 'How does the programme communicate and interact with various sectors of the music profession in order to keep in touch with their needs?' An excellent example of this is the 'Convention de Coopération Pédagogique' set up between the HEM-Genève and the Conservatoire de Musique de Genève and already cited as embodying good practice.

Standard 7.01.04 (AEC 6.2-b) 'How does the programme participate in the exploration of new professional possibilities for musicians?' The group encountered good examples of work of this nature in the collaboration between Jazz and Classical students in Lausanne on a project with a local ballet company which also exploited music technology.

Standard 7.01.05 (AEC 6.2-c) 'Is there a long term strategy for the improvement of the links with the profession?' The self-evaluation document speaks of putting in place a strategic review of current links and interactions. This is a step which the group would strongly **recommend**.

Standard 7.01.06 (AEC 6.3-a) 'Is the actual course programme consistent with the information given to the public on what the programme offers?' Here the question is perhaps less one of consistency and more one of how much information is available. As already stated on a number of occasions, the study plans for students at Geneva and Lausanne differ in the quantity of information they supply. That for Geneva is generally fuller, but each contains information that the other lacks. Perhaps the only possible caveat here would be the impression given here and there in documentation that the MA in Specialised Music Performance has some kind of equivalence to third-cycle study. As already indicated, the group **recommends** that this be rectified.

6 Overall impression

The foregoing list of standards and their fulfilment perhaps does less than justice to the overall impression taken away by the group from their on-site visit. It was clear to everyone that the HEM-Genève and CdL-HEM have been engaged upon a colossal task of reorganisation and integration over recent years and that the distance travelled has been immense and a tribute to all concerned. The group also felt that the structural integrity now achieved has enormous potential, with Music as one of the two disciplines within a major field, or perhaps one may say Faculty, of the HES-SO, and with music provision at Bachelor and Masters levels across the entire Suisse occidentale now integrated and on a course towards full harmonization.

As senior staff explained, the seeing through of this process has meant a focussing upon profound structural issues, whilst simultaneously implementing major changes at programme level in the form of first Bachelor and now Masters programmes. Again, the manner in which this has been achieved deserves praise and is testimony to the leadership provided by senior staff and the quality of engagement of many teachers.

Inevitably, some areas of necessary development have not proceeded as quickly as might have been wished. In particular, the HEMs are aware that their Quality Assurance processes are underdeveloped, especially with regard to systematization and documentation. The group is conscious of the risks of bureaucratization involved in **recommending**, as it does several times throughout this document, a greater level of procedural formality, more consistent documenting of activity and actions and a generally more 'institutionalized' approach to quality assurance. Nevertheless, it believes that it is vital for the next stage of development that some measured but purposeful steps should be taken in the direction of formality. The approach that it would advocate may be summed up by arguing that, to paraphrase Albert Einstein, documentation should be 'as light as possible – but no lighter'.

As stated at the outset of this report, both the HEM-Genève and the CdL-Hem have long separate histories; now, as an integrated unit, they have the combined potential to make an even greater impact than previously on the international scene. It is clear that senior staff sense this potential and are keen to capitalize upon it. The largest single factor that might militate against further development is the lack of access to third-cycle qualifications. The group is aware that this is fully recognized by the senior team, who underline in their institutional response to the draft report their view that the question of participation in third-cycle education will be of the highest importance in the political debate over the coming years. Institutional leaders are doubtless in a better position than outsiders to judge the most effective strategies to adopt in relation to their own national situation. Nevertheless, the group would **recommend** that every possible effort be channelled into this issue and would argue for a vision that embraces a national, or perhaps even international, perspective. In this context, it is perhaps worth noting that the Netherlands and Belgium addressed the same problem with a trans-national solution involving the Universities of Leiden in Holland and Leuven in Flanders, in conjunction with the Orpheus Instituut in Ghent. Such a model may not transfer wholesale into the Swiss situation, but it may offer some pointers as to the way forward.

7 Strengths and weaknesses

As just seen, the major structural changes wrought in integrating the HEM-Genève and CdL-HEM within the HES-SO are now set to reap dividends in terms of the strength and sustainability which they confer upon the institutions. One of the symptoms of the most successful examples where institutions come together to form larger groupings is that one finds that the whole is greater than the sum of its parts.

The group sensed that this might be the case with the field of Music & Dramatic Art. Possibilities for interdisciplinary activity are yet to be fully explored but are clearly on the horizon and could provide yet another strength of the new structure.

The Masters programmes being considered for accreditation therefore have a firm institutional framework in which to develop and become further embedded. A key strength of these programmes is that they take place in an atmosphere of mutual commitment and enthusiasm between students, teachers and senior staff. Staff are loyal, with a noticeable 'team spirit', and students are appreciative of what they receive and supportive of the institution where they learn.

Senior staff of both HEMs are readily accessible and this is clearly appreciated, even if it also carries certain dangers with it, as will be discussed below. Senior staff have also fostered excellent links and cooperation in the surrounding professional milieu. The range of representatives from regional musical organizations ready to give up their time to engage in discussion with the group during its visit was truly impressive. Some of the mechanisms used to maintain and manage these links are also symptomatic of real strength in this area. The Convention de Coopération Pédagogique has already been cited more than once, but is a genuine exemplar of good practice.

Several individual features of the Masters programmes show strength of vision. The thoughtful and tailored design of the jazz provision is a case in point, as is the fact that the distinct character and strengths of the formerly independent institutions in Sion and Fribourg have been preserved, whilst ensuring that programmes there conform to the over-arching pattern employed in all sites. Indeed, this pattern itself, with its high-level uniformity but capacity to accommodate a range of different interpretations at the more detailed level, is an undoubted strength, albeit one that is currently under-utilized.

Contained within the two HEMs are some unique and precious resources. The magnificent library collection in Geneva is one such. Another is the Institut Jaques-Dalcroze which, despite the issues raised in this report, is unquestionably an asset to be treasured and nurtured.

As far as weaknesses are concerned, these mostly relate to the pivotal point at which the HEM-Genève and CdL-HEM currently find themselves. Having dealt effectively with the major structural issues, there is a need to turn the focus to the development of strategies and processes at the sub-structural level. The strategic plan 2010-13 is a welcome tool, but for a truly strategic document it has a short time-horizon and, as the self-evaluation document demonstrates in repeated entries, it is long on tasks needing to be achieved and relatively short on specific plans for their execution.

Senior staff need the time and mental space to take forward this next tier of initiatives and the group **recommends** that priority be given to creating this. Doing so will inevitably mean some curtailment of the current culture of accessibility and the tendency for problems to be dealt with at a higher managerial level than is strictly necessary. Although, historically, conservatoires have seen this kind of management by 'personal touch' as one of their strengths, the demands of 21st century higher education make it, on balance, a weakness. Clearer hierarchy and greater ruthlessness in resting attempts to subvert it by going straight to the top with problems (or by going over the heads of more junior management when the answers they give are not those wanted) are essential if senior staff are to be able to manage the challenges that remain for the institutions.

One area that requires this kind of focussed attention is quality assurance, where the beginning that have been made show some promise but the task remaining is considerable. Above all, the formalization of QA procedures into regular, cyclical and documented regime is now required and comes as a strong **recommendation** from

the group. Only by this means will it be possible to move forward to the point where the QA cycle becomes the spiral of quality enhancement.

Another major area requiring managers' time and attention is the question of the contracts on which teaching staff are employed at Lausanne, the anomalies within this and the inconsistencies with the contractual system in Geneva. A start has been made in this area but, especially with greater interaction of teaching and assessment activity between the two HEMs, early resolution of the issue is essential to avoid the currently benign attitude apparent among teachers suffering sudden deterioration. The group's **recommendation** on this topic was already noted at 5.4.2.

A third area is contact with relatively recent alumni and the building up of data on the career profiles of graduates, along with the harnessing of their opinions and expertise as an important component of QA feedback. There appeared to be relatively clear plans as to what should be done in this area; what seemed to be lacking was time to implement them – hence the importance of securing and protecting this.

The situation concerning research and the HEMs' aspirations towards participation in third-cycle provision is similarly one where the objectives are clear but more management time needs to be freed to drive the projects forward. It also links to the need to drive forward a series of strategic initiatives concerning library and other information resources and access to them, whether physical or electronic.

Each of the four key areas identified above requires the urgent allocation of significant senior staff time and effort. In this sense, the retention of a culture where it is all too easy for management to be distracted from such projects by more parochial issues has to be seen as weakness however much it may be appreciated by current staff and students.

Part of what will enable senior staff to apply themselves in these strategic areas depends upon the further development of leadership teams at programme level. For example, the important priorities of strengthening of the profile of the Masters Project within the Masters programmes and reviewing the Masters-worthiness of aspects of provision in La rythmique Jaques-Dalcroze could, and should, be a matter for programmes-based teams. Senior staff need to be able to feel confident about delegation in areas such as this. Once again, their close involvement in the initial establishment of the Masters programmes has many positive aspects but, if it is not to become a weakness, the coherence and autonomy of programme teams will need to continue to develop.

Many of these weaknesses were identified in the initial feedback given to staff of the HEM-Genève and CdL-HEM at the end of the group's visit. However, the group was also able to express a strong element of optimism that these challenges will be met and weaknesses, actual and potential, be mitigated. Furthermore, the institutional response to the draft report reaffirms the institutional determination to make swift and concrete progress in implementing its strategic plan, including the creation of steering groups at both strategic and operational levels.

8 List of conditions, recommendations and suggestions for quality enhancement

The following recommendations and suggestions are collated from earlier sections of the report. The paragraphs where they originally occur are indicated.

Although the list of recommendations may appear extensive, many paragraphs offer different examples of the same fundamental points, most notably that of the need for greater systematizing and fuller documentation.

8.1 Conditions

- 4.1.3 The group proposes that the accreditation of the Master in Music Pedagogy, major in School Music, be **subject to the condition that** the HEMs of the HES-SO submit a report to OAQ-AEC no later than March 1, 2013 describing the resolution of Cantonal discussions concerning the requirements for secondary school music teaching, and the unification of the curricula between the CdL-HEM (and its branches in Sion and Fribourg), and the HEM-Geneva (and its branch campus in Neuchâtel) to meet these requirements.
- 4.1.3 The group also regards it as essential that a strategy be developed to professionalize the movement element of this programme [implemented at the Institut Jaques-Dalcroze]. Given the seriousness of this issue, once again, the group feels compelled to frame a **condition** for accreditation that such a strategy, in documented form, be submitted to OAQ-AEQ no later than March 1, 2011.

8.2 Recommendations

- 4.1.3 The group **recommends** that the HEMs ensure all students who wish to enter this Master programme [the MA in Music Pedagogy, School Music] are fully informed that the requirements for employment are still under discussion by the HEM and the Cantons.
- 4.1.3 In relation to the MA in Music Pedagogy, major in La rythmique Jaques-Dalcroze, the group **recommends** further development work on the curriculum to ensure that Masters-worthy standards of reflection and autonomy are explicitly encouraged.
- 4.2.3 The group **recommends** that [in relation to the MA in Music Performance] the considerable steps already taken to integrate provision across the two HEMs and their associated sites be continued, with particular focus upon the following areas:
- Coordination of the information provided in the study plans
 - Consideration of a unified website for the field of Music & Dramatic Art as a portal to the constituent websites
 - Expansion of existing cross-institutional initiatives in auditioning, teaching and assessment with a view to strengthening a unified sense of standards
 - Encouragement of formal student engagement with decision-making regarding the programme and its development
 - Development of a coordinated strategy to strengthen and standardise the opportunities for access to high-quality library resources for all students across both HEMs and in all five sites
 - Development of a stronger set of institutional priorities for research, and pro-active encouragement of Masters students to choose research topics for their Masters Projects which generate synergies with these priorities.
- 4.3.3 As long as the HEMs remain constrained to offer such an experience within the frame of a Masters programme, the group **recommends** that they do everything possible to clarify how this programme differs from the MA in Performance, and in what ways it is equivalent. Building upon the entry criteria already determined, they should strengthen the procedures by which these criteria are applied to the evaluation of applicants, and should build in mechanisms to track students' progress according to these same criteria, throughout the programme up to, and including, its final assessments.

- 4.3.3 Meanwhile, the group also **recommends** that the objective of securing access to third-cycle qualifications, already enshrined in the strategic plan 2010-13, be given the strongest priority and that all possible mechanisms for opening up the possibility of third-cycle provision at the earliest opportunity be explored.
- 5.1.1 Standard 1.01 Masters in Music Pedagogy: The strategic plan 2010-13 of the HEMs identifies as one of its major objectives the 'development of academic, artistic and professional networks'. However, in the detailed objectives related to this, there is no reference to development of the specific professional networks involved in ensuring that students undertaking an MA in Music Pedagogy achieve the appropriate recognition for their qualification when seeking employment as teachers in any of the Cantons of Switzerland. The group **recommends** that this be one of the most pressing strategic priorities for the period.
- 5.1.3 Standard 1.03 Masters in Music Performance: The group **recommends** that the feasibility of continuing to offer all the instrumental specialisms currently available in Neuchâtel be kept under review.
- 5.1.4 Standard 1.04, all programmes: In future, it would be beneficial to have more pro-active systems in place to monitor and assure equality and the group **recommends** that this be implemented.
- 5.2.1 Standard 2.01, all programmes: The group **recommends** that both HEMs strengthen, and then enforce, the processes that will ensure that issues are resolved according to the published competencies and responsibilities.
- 5.2.1 Standard 2.01, all programmes: The group **recommends** follow-through on all these strategic objectives and formal monitoring of progress to towards them on at least an annual basis.
- 5.2.2 Standard 2.02, all programmes: Ongoing monitoring and enhancement of programmes will require at least a minimum of documentation to track the changes and avoid an accumulation of minor adjustments leading unintentionally to a major departure from accredited programmes and the group **recommends** that this be implemented from the academic year 2010-11.
- 5.2.3 Standard 2.03, all programmes: As in 2.02, the group **recommends** that verification processes be documented and conducted to a systematically regular timetable; otherwise, over time, one would have to conclude that the full sense of this standard is only partially being fulfilled.
- 5.3.2 Standard 3.02.07 (AEC 2.2-e), 'What kind of role does research have in the programme?' is one that the group **recommends** be considered closely.
- 5.3.4 Standard 3.04, all programmes: Not all the information is presented in the same way in the study plans for Geneva and Lausanne; each gives some information which the other lacks. Coordination of these documents would be desirable and is **recommended** by the group.
- 5.4.1 Standard 4.01.05 (AEC 4.2-b) 'Are policies and strategies in place for continuous development of teaching staff?' is of great relevance here. Rather than waiting for generational change to resolve the question of higher education qualifications for staff, the group **recommends** that the HEMs work pro-actively to support staff wishing to gain such qualifications. A clearly established faculty management career track would also be of benefit.
- 5.4.2 Standard 4.02, all programmes: The urgent priority here is to resolve questions of the contract provided to teaching staff at Lausanne, both in its own terms and in relation to the establishment of parity across all the sites. This comes as a strong **recommendation** from the group.

- 5.5.1 Standard 5.01, all programmes: Although this standard is fulfilled, the group **recommends** that the location of the information should be standardised. The study plan for the HEM-Genève includes much of it, whereas the study plan document for Lausanne consists solely of descriptions of the content of the programmes.
- 5.5.4 Standard 5.04, all programmes: The group **recommends** that a clear hierarchy of responsibilities be established and attempts to subvert it by going straight to the highest level should be resisted. Once this has been achieved, there should be a review of whether this hierarchy and the systems associated with it are adequate for the demands of a growing population of Masters students.
- 5.6.1 Standard 6.01, all programmes: The library in Lausanne currently benefits from being integrated within the main teaching building. However, having already been expanded once, it needs further room and resources to develop and the plans to achieve this involve locating it in a separate building. Care must be taken to ensure that this does not have a negative impact on students' perception of the centrality of library resources to their Masters study. This is another reason why the group **recommends** that development of a comprehensive remote-access facility be seen as of high importance.
- 5.7 Standard 7.01.05 (AEC 6.2-c) 'Is there a long term strategy for the improvement of the links with the profession?' The self-evaluation document speaks of putting in place a strategic review of current links and interactions. This is a step which the group would strongly **recommend**.
- 5.7 Standard 7.01.06 (AEC 6.3-a) 'Is the actual course programme consistent with the information given to the public on what the programme offers?' Here the question is perhaps less one of consistency and more one of how much information is available. As already stated on a number of occasions, the study plans for students at Geneva and Lausanne differ in the quantity of information they supply. That for Geneva is generally fuller, but each contains information that the other lacks. Perhaps the only possible caveat here would be the impression given here and there in documentation that the MA in Specialised Music Performance has some kind of equivalence to third-cycle study. As already indicated, the group **recommends** that this be rectified.

8.3 Suggestions

- 4.4.3 The group would make the following **suggestions**:
- It might be interesting for the composition students from Geneva to work as conductors at a session of jazz conducting in Lausanne and vice versa. Improvisation sessions might also be organised for all the composition students from both Lausanne and Geneva. This could be a wonderful research laboratory for all of them.
 - In order to draw together not only the students specializing in different genres of composition but also the students in Music Theory, it might be interesting to organise common seminars once or twice a year, including concert presentations and lectures around a unifying theme.
- 5.1.3 Standard 1.03 especially Masters in Music Performance and Specialized Music Performance: [The group] **suggests** that the lack of a high quality performing venue for secular music in Sion is an issue that will eventually need to be addressed.
- 5.3.3 Standard 3.03, all programmes: The group would **suggest** that the current disparity between Geneva, where credits for the entire module are only awarded when every component element is satisfied and internal credit weightings are

unspecified, and Lausanne, where the internal credit allocations are precisely determined, might merit review.

5.3.5 Standard 3.05.02 (AEC 2.1-d) 'Does the curriculum make reference to the various aspects of the 'Polifonia/Dublin Descriptors' (PDDs) and/or the AEC learning outcomes?' is met implicitly by the fact that both these documents were used by the KMHS when producing its Masterkonzept Bologna, with which all these programmes comply. As section 5.3.2 shows, however, the group **suggests** that there might be some merit in the curriculum itself making more direct and explicit reference to some of the phrases and concepts that appear these documents.

5.5.3 Standard 5.03, all programmes: Some work remains to be done to ensure that students graduating from the HEMs do so with fully-developed Diploma Supplements. Such tools are helpful in assisting 'vertical mobility' as students progress through qualifications by moving from one institution to another. The group **suggests** that this be addressed as soon as administrative staff time allows.

9 Conclusion

Global compliance with the standards (accreditation recommendation)

9.1 Master of Arts in Music Pedagogy

Accreditation **recommended**, subject to the conditions in 8.1 and noting the recommendations and suggestions elsewhere in Section 8

9.2 Master of Arts in Music Performance

Accreditation **recommended**, whilst noting the recommendations and suggestions in Section 8

9.3 Master of Arts in Specialized Music Performance

Accreditation **recommended**, whilst noting the recommendations and suggestions in Section 8

9.4 Master of Arts in Composition & Music Theory

Accreditation **recommended**, whilst noting the recommendations and suggestions in Section 8