



MusiQuE Quality Enhancement Process for institutions and programmes

Institutional Review of the Music and Dance Faculty of the Academy of
Performing Arts in Prague (HAMU)



Site visit: 3-6 November 2014

Introduction

In January 2014, the Music and Dance Faculty of the Academy of Performing Arts in Prague (HAMU) requested an institutional review within the framework of the *Quality Enhancement Processes* offered by the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC). AEC responded positively to this request and the site visit was planned in November 2014.

On 7th October 2014, AEC's review responsibility was transferred to a newly created Foundation MusiQuE – Music Quality Enhancement. Since this date, all review procedures undertaken under the umbrella of AEC, including HAMU's review, have been transferred to MusiQuE.

The review followed a three-stage process:

1. HAMU wrote a self-evaluation report (SER) based on, and structured according to, criteria for institutional review (see Framework Document "Quality Assurance and Accreditation in Higher Music Education: Characteristics, Criteria and Procedures", pp. 32-36).
2. An international Review Team studied the self-evaluation report and conducted a site visit at HAMU on 3-6th November 2014. This comprised meetings with representatives of the HAMU management team, artistic, academic and administrative staff, students, employers and partners from the sector. The Review Team used the criteria noted above as the basis of its investigations.
3. The Review Team produced the report that follows, structured following the Criteria for institutional review.

The Review Team consisted of:

- ❖ Gustav Djupsjöbacka – Review Team Chair, Sibelius Academy Helsinki
- ❖ Ingrid Hanken, Norwegian Music Academy Oslo
- ❖ Martin Prchal, Royal Conservatoire The Hague
- ❖ Astrid Elbek, Royal Academy of Music Aarhus
- ❖ Milan Sládek, former professor at Folkwang-Hochschule Essen
- ❖ Mirella Bartrip, Trinity Laban Conservatoire of Music and Dance London
- ❖ Ondřej Daněk, Master student in Music management at the Faculty of Music of the Janáček Academy of Performing Arts in Brno
- ❖ Linda Messas – Review Team Secretary, MusiQuE

HAMU's senior representatives were:

- ❖ prof. Vlastimil Mareš, dean
- ❖ prof. Jaromír Havlík, vice dean (pedagogy and research)
- ❖ prof. Ivan Klánský, vice dean (study affairs)
- ❖ PhDr. Ingeborg Radok Žádná, vice dean (international relations and artistic activities)
- ❖ Ing. Anna Průšová, secretary of the faculty

The Review Team would like to express its sincere thanks to HAMU for its hard work in preparing the SER, for the organisation of the visit and for welcoming the Review Team in such a friendly and hospitable way. Senior Officers of HAMU remained at the disposal of the Team during the whole visit and responded readily to requests for further materials or information. The Review Team heartily commends HAMU's Senior Officers, staff and students for their spirit of openness, transparency and constructive discussion, despite the challenges related to translation. In that spirit the Review Team would suggest that all staff and students who took part in the review are informed about where they can access the report.

Key data on HAMU

Name of the institution/programme	Music and Dance Faculty, Academy of Performing Arts in Prague (HAMU)																																
Legal status	faculty part of the Academy of Performing Arts in Prague																																
Date of creation	1945																																
Programmes offered	<p>BA, Masters and PhD in music and dance</p> <p>I. Art of Music A. Bachelor’s Programme – three-year programme (full-time) B. Continuing Master’s Programme – two-year programme continuing on from a relevant Bachelor’s programme (full-time) C. Doctoral Programme (full-time and part-time)</p> <p>II. Art of Dance A. Bachelor’s Programme – three-year programme (full-time) B. Continuing Master’s Programme – two-year programme continuing on from a relevant Bachelor’s programme (full-time) C. Doctoral Programme – three-year programme (full-time and part-time)</p> <p>Bachelor’s Programme in the Art of Music: Fields of study within the scope of the three-year Bachelor’s Programme in the Art of Music:</p> <table border="0"> <tr><td>1.1 Composition</td><td>6.4 Bassoon</td></tr> <tr><td>2.1 Conducting</td><td>6.5 French horn</td></tr> <tr><td>3.1 Operatic Directing</td><td>6.6 Trumpet</td></tr> <tr><td>3.2 Voice</td><td>6.7 Trombone</td></tr> <tr><td>4.1 Piano</td><td>6.8 Tuba</td></tr> <tr><td>4.2 Organ</td><td>7 Percussion Instruments</td></tr> <tr><td>4.3 Harpsichord</td><td>8.1 Music Theory</td></tr> <tr><td>5.1 Violin</td><td>8.2 Music Directing</td></tr> <tr><td>5.2 Viola</td><td>8.3 Music Production</td></tr> <tr><td>5.3 Cello</td><td>9 Sound Design</td></tr> <tr><td>5.4 Double bass</td><td>10.1 Piano – jazz</td></tr> <tr><td>5.5 Harp</td><td>10.2 Double bass – jazz</td></tr> <tr><td>5.6 Guitar</td><td>10.3 Saxophone – jazz</td></tr> <tr><td>6.1 Flute</td><td>10.4 Percussion Instruments – jazz</td></tr> <tr><td>6.2 Oboe</td><td>10.5 Guitar – jazz</td></tr> <tr><td>6.3 Clarinet</td><td></td></tr> </table> <p>Bachelor’s Programme in the Art of Dance: Fields of study within the scope of the three-year Bachelor’s Programme in the Art of Dance:</p> <p>11.1 Dance Pedagogy 11.2 Choreography 11.3 Dance Theory – this field of study is not offered every year 12 Pantomime</p> <p>Continuing Master’s Programmes in the Art of Music and the Art of Dance: All fields of study listed above in both Bachelor’s Programmes are continued without interruption in the two-year Master’s Programmes. Graduates of the Bachelor’s</p>	1.1 Composition	6.4 Bassoon	2.1 Conducting	6.5 French horn	3.1 Operatic Directing	6.6 Trumpet	3.2 Voice	6.7 Trombone	4.1 Piano	6.8 Tuba	4.2 Organ	7 Percussion Instruments	4.3 Harpsichord	8.1 Music Theory	5.1 Violin	8.2 Music Directing	5.2 Viola	8.3 Music Production	5.3 Cello	9 Sound Design	5.4 Double bass	10.1 Piano – jazz	5.5 Harp	10.2 Double bass – jazz	5.6 Guitar	10.3 Saxophone – jazz	6.1 Flute	10.4 Percussion Instruments – jazz	6.2 Oboe	10.5 Guitar – jazz	6.3 Clarinet	
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	<p>Programme in Piano, Strings or Wind Instruments may proceed to the continuing Master's Programme in Chamber Performance. Jazz fields were offered starting in the 2014/2015 academic year.</p> <p>Doctoral Programmes</p> <p>Art of Music: Composition and Composition Theory Interpretation and Interpretation Theory Music Theory Sound Design Music Production</p> <p>Art of Dance: Dance Theory Choreography and Theory of Choreography Non-Verbal and Comedy Theatre and Theory of Theatre</p> <p>Source: HAMU Brochure 2015-2016 (http://www.hamu.cz/studies/dokumenty-studijniho-oddeleni/Brochure%20HAMU%202015_16_web_EN.pdf) available online at http://www.hamu.cz/studies/.</p>
Number of students	477 (260 in BA, 176 in MA and 41 in PhD)
Number of teachers (FTE)	175

Review Visit Schedule

Day 1 – Monday 3 November

Time	Session	Participants
13:00	Meeting in the hotel lobby to walk to the Faculty	Review Committee with PhDr. Ingeborg Radok Žádná, vice dean
13:15-14:00	Informal lunch meeting	Review Committee
14:00-16:00	Meeting of the Review Committee	Review Committee
16:00–16:30	Coffee break	Review Committee
16:30-18:00	Meeting with HAMU Representatives	Review Committee with prof. Vlastimil Mareš, dean prof. Jaromír Havlík, vice dean (pedagogy and research) prof. Ivan Klánský, vice dean (study affairs) PhDr. Ingeborg Radok Žádná, vice dean (international relations and artistic activities) Ing. Anna Průšová, secretary of the faculty
19:00	Dinner	Review Committee with HAMU representatives prof. Zárubová, PhDr. Radok Žádná

Day 2 - Tuesday 4 November

Time	Session	Participants
09:00-9:30	Meeting of the Review Committee (coffee)	Review Committee
09:30-10:00	Meeting with AMU Representatives	Review Committee with doc. Jan Hančil – rector doc. Daniela Jobertová – vice rector (international relations, quality) prof. Noemi Zárubová-Pfeffermannová – vice rector (study affairs)
10:00-10:30	Meeting of the Review Committee	Review Committee
10:30-12:00	Meeting with Heads of Departments/Research Institutes	Review Committee with doc. František Malý – keyboard instruments prof. Hanuš Bartoň – composition MgA. Adam Halaš, Ph.D. – mime doc. Václav Janeček – dance ing. Marek Frič - MARC prof. Vladimír Rejlek – wind instruments doc. Ivan Kusnjer - vocal department prof. Vladimír Tichý – music theory and history Mgr. Daniel Mikolášek – drums doc. Štěpán Koutník - chamber music (wind instruments) prof. Václav Bernášek – chamber music (strings) MgA. Miroslav Sekera – piano accompaniment doc. Tomáš Koutník – conducting prof. Dorothea Gremlicová, Ph.D. – Dance Research Institute ing. Zdeněk Otčenášek, Ph.D. – Musical Acoustic Research Center (MARC)
12:00-13:00	Visiting classes	Review committee visiting classes: Organ, Jazz ensemble, Ballet technique, Modern dance technique, Historical composition studies, Clarinet, Flute, Vocal department, Violin, Viola, Violin, Basics of choreography, Sound and music direction
13:00-14:00	Lunch	Review Committee
14:00-	Meeting of the Review Committee	Review Committee

HAMU Final Review Report (25 June 2015)

14:30		
14:30-15:30	Review of the facilities	<i>Review Committee with PhDr. Radok Žádná and music management students</i>
15:30-16:00	Coffee break / option to visit classes	<i>Classes:</i> Composition, Drums – timpani, Classical ballet technique, Wind instruments chamber music
16:00-17:00	Meeting Students and former Students/ option to visit classes	<i>Review Committee</i> Students: Petr Zvěřina (Ph.D., Music Theory, Academic Senate) Gabriela Boháčová (Mg., Music Management) Lukáš Šimon (Mg., Mime theatre) Former students: MgA. Lucie Burešová – Dance MgA. Markéta Vacovská – Mime theatre <i>Classes:</i> Piano, Violin, Chamber music, Viola, Ballet methodology, Trumpet, Oboe
17:00-18:00	Meeting of the Review Committee	<i>Review Committee</i>
18:00	Break	<i>Review Committee</i>
18:30	Concert	
20:00	Dinner	<i>Review committee alone</i>

Day 3 - Wednesday 5 November

Time	Session	Participants
09:00-09:30	Preparatory meeting (coffee)	<i>Review committee</i>
09:30-10:30	Meeting with Administrative Staff	<i>Review Committee with:</i> ing. Anna Průšová, secretary of the faculty Mgr. Jana Horká – library ing. Jiří Vlček – concert department ing. Lea Motlová – study department Pavla Karabcová – concert department
10:30-11:00	Coffee break	<i>Review Committee</i>
11:00-12:30	Meeting with the Representatives of the Profession	<i>Review committee with music:</i> ing. Roman Bělor – Director, Prague Spring Festival MgA. Radim Otépká – Director, Prague Philharmonia ing. Daniel Sobotka – Director, Prague Symphony Orchestra dance and mime: Lenka Ottová – Dance Perfect Company Pavel Knolle – Laterna Magika dance ensemble
12:30-13:30	Lunch	<i>Review committee</i>
13:30-14:00	Meeting of the Review Committee	<i>Review committee</i>
14:00-15:00	Visiting classes/Research Meeting with representatives of the Music Theory and Dance research institutes	<i>Research:</i> MgA. Eva Dvořáková – PhD student with ing. Zdeněk Otčenášek Ph.D., MARC <i>Classes:</i> Mime theatre, Conducting, Piano, Drums, Sound studio, Piano, Organ seminar, Wind instruments chamber music, Trombone, Violin, Cello, Vocal department

HAMU Final Review Report (25 June 2015)

15:00-16:00	Meeting with Teachers	<i>Review Committee with</i> prof. Magdalena Hajóssyová – vocal department MgA. Irvin Venyš Ph.D. – clarinet BcA. Jaromír Honzák – jazz Mgr. Michal Kaňka – cello MgA. Michal Rataj Ph.D. – composition Mgr. Mahulena Křenková – dance
16:00-17:00	Meeting of the Review Committee	<i>Review Committee</i>
17:00-18:00	Meeting with Members of the Management	<i>Review Committee with</i> prof. Vlastimil Mareš prof. Jaromír Havlík prof. Ivan Klánský PhDr. Ingeborg Radok Žádná ing. Anna Průšová
18:00-18:30	Break	<i>Review Committee</i>
18:30-19:00	Short mime theatre performance	<i>Vratné lahve – 2 year Bc</i> <i>Vzpomínka – Anna Vanacká 2 year Bc</i> <i>Balance – Marek Zelinka 3 year Bc</i>
20:00	Dinner	<i>Review Committee alone</i>

Day 4 - Thursday 6 November

Time	Session	Participants
09:00-11:30	Meeting of the Review Committee	<i>Review Committee</i>
11:30-12:30	Final meeting – presentation of the Review Team conclusions	<i>Review Committee with:</i> ing. Anna Průšová, Prof. Havlík, prof. Klánský, prof. Mareš, PhDr. Radok Žádná, prof. Zárubová
12:30	End of the Review Visit	
<i>Option</i>	<i>Possibility to attend the beginning of the HAMU Art Council session (dealing among others with accreditation matters)</i>	

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1. Mission and vision

1-a. What is the national legal context and framework in which the institution operates?

The Academy of Performing Arts in Prague (AMU) is a public university-level educational institution and was established by Presidential Decree on October 1945 [AMU Statutes of 18 July 2014]. AMU “realises Bachelor’s, Master’s and doctoral programmes and (...) engages in artistic, scholarly, research, development and other creative activities [idem]”.

As summarised by its logo “AMU=DAMU+FAMU+HAMU”, the Academy is composed of three faculties: the Theatre Faculty (DAMU), the Film and Television Faculty (FAMU) and the Music and Dance Faculty (HAMU), on which this report focuses [AMU website <http://www.amu.cz>]. Initially, four Faculties were to be established, including one for dance. However, only three were eventually created and a dance department including mime theatre was founded [first meeting with HAMU management]. The combination of Music and Dance in the Faculty is therefore due to historical reasons [idem].

The leadership of the Academy described the three faculties as three “sisters developing in rather different ways” and highlighted two aspects common to all faculties: the constant search for equilibrium between tradition and innovation on the one hand and the aim to bring to students mastery in the arts and to cultivate students’ individual artistic personalities on the other hand [meeting with AMU management]. The role of the Rectorat is to enable these three different faculties to communicate easily, and to provide them with common rules and methodological support [idem].

In terms of legal framework, the self-evaluation report (SER) indicates that an amendment to the Higher Education Act will come into force in 2016 and bring changes to the accreditation system of higher education institutions [SER, p.4].

The Review Team noted the highly decentralised approach within AMU. In this context, and given the introduction of institutional reviews at the Academy level, the Review Team would like to encourage AMU to define more precisely the unifying and underlying approach of the Academy in its strategy, by making more explicit which common approach exists to the development of artistic personalities. The way this approach will manifest itself in music and dance will necessarily be different from the way it does in other fields but there is a need for a unified basis.

HAMU may also wish to explore how it could benefit from the new accreditation system, which should grant more autonomy to institutions as it won’t be required anymore to have each programme accredited separately. In the preparation of the new accreditation system, the Academy is also encouraged to be pro-active in the creation of criteria for accreditation for the arts universities. The MusiQuE procedures and standards could possibly be used in this process. The Ministry of Education, Youth and Sport (MoEYS) project currently undertaken with the Janacek Academy in Brno could serve as platform to develop these criteria.

Finally, HAMU is encouraged to develop its structure by moving from an organisational set-up built around (groups of) instruments and subjects into a set-up built upon more broadly defined programmes. This may have implications for the management structure of the Faculty.

1-b. What is the institution’s mission, aim or goal and how are they being reviewed?

HAMU’s mission is stated as follows: “The Music and Dance Faculty of the Academy of Performing Arts in Prague should help to enrich and enhance the spiritual dimension of society through music and dance education. Its goal is not to impart only isolated information, which is in today’s world easily available thanks to new information and communication technology, but to develop personal traits and skills that are not communicable in ways other than through direct dialogue between the master and the apprentice. This process of imparting personal spiritual property

is an irreplaceable singularity of higher artistic education, and the exclusivity of this type of institution stems from it. [SER, p.5]”.

The mission has been discussed together with the faculty’s strategy for the coming years by HAMU’s management and the Heads of departments, and input was received from HAMU’s artistic Council [meeting with HAMU management]. The strategy is also discussed with the AMU management [idem].

The Review Team notes that this mission statement focuses more on HAMU's role in society than on its role in education. It does not address employability, and describes teachers and students as master and apprentices. Higher music education is progressively moving from such a master-apprentice relationship to a more student-centred learning system in which the teacher acts as a coach. The Review Team would also like to suggest that the mission statement is written positively to focus on the goals of the institution: negative elements such as “its goal is not to impart only isolated information” should be avoided.

The faculty is strongly encouraged to define indicators which will enable the leadership team to evaluate and monitor if and how the faculty is moving in the direction of its mission and vision. Hard data/statistics should be collected to inform the leadership on the progress achieved, as well as to build a collective memory. For example, numbers of applicants, of graduates employed in the field and of drop-outs will provide information on the attractiveness of the institution. Given HAMU’s mission to “enrich and enhance the spiritual dimension of society”, information needs to be collected on the state of the art and indicators of progress in this area need to be defined.

1-c. What are the goals of its educational programmes and how do they address the institutional mission?

HAMU provides education in music and dance at Bachelor, Master and PhD level [SER, p. 6]. For historical reasons, the discipline of mime is offered by the music and dance faculty, as part of the dance programme, rather than by the theatre faculty [meeting with the teaching staff]. This enables close cooperation between mime students and composers and players [idem].

“The objective of the three-year Bachelor programme is to have students become accomplished professionals in the field and its technical aspects. It also involves mastery of all university principles and scholarly disciplines, such as music history, music theory, aesthetics and comprehensive cultural and educational disciplines [SER, p7]”.

“The two-year Master programme(...)’s main objective is to secure the highest proficiency level and integrate the knowledge within a wider and more general context. Master programme graduates become independent creative individuals. The (...) [programme] aims to open the individual’s space to personal creativity and inventiveness and allow for the free and imaginative search of one’s own creative mode [idem].”

“PhD candidates acquire the highest possible education in their field of study. (...) The study programme is also part of preparations for academic, artistic and scientific functions at universities, academies, educational institutions, scientific institutions, etc. [idem].”

There is a wish, at AMU level, to develop an offer of interdisciplinary modules; crossing border is not achieved yet but each faculty offers elements of studies to students of the other faculties [meeting with AMU management].

Members of HAMU management also mentioned their ongoing work on broadening the fields of study offered by the Faculty and on establishing new fields of study such as contemporary music, jazz, early music, and teaching so that students will acquire a larger range of skills (e.g. new courses in pedagogy) [meeting with HAMU management].

The aims of the various educational programmes are to prepare students for the profession and to provide them with knowledge and skills. The focus is slightly narrower than the one expressed in HAMU’s mission, which

encompasses the relationship with society.

1-d. Does the institution have a long-term strategy?

The Strategic Plan of the Academy, entitled “Long-term Plan for Education, Science, Research, Development and Innovation and Other Creative Activity of AMU for 2016-2020” [SER, p8.] was completed at the time of the site-visit and was going to be officially adopted on 15th December 2014. It will include HAMU’s long-term plan for 2016-2020, which is in preparation [meeting with HAMU management]. A list of fifteen strategic priorities has been produced for HAMU and will need to be adjusted according to the final AMU Strategic Plan.

The Review Team found several important and very relevant points in the AMU Strategic Plan, but could not recognise all of them in the Plan of the faculty. HAMU is therefore advised to use the material provided by AMU to underpin its own long-term plan. A regular dialogue between AMU and HAMU in relation to the strategic plans and their evolution will indeed be important.

2. Educational processes

2.1 Programmes

2.1-a. Do the programmes take into account the various aspects of the ‘Polifonia/Dublin Descriptors’ (PDDs) and/or the AEC learning outcomes?

The programmes offer education and training in the following fields:

- In music: string instruments, wind instruments, keyboard instruments, composition, conducting, voice and opera direction, music production, music theory, music direction, sound production, percussion instruments, jazz interpretation and chamber-music performance [SER, p. 6];
- In dance: choreography, dance pedagogy, dance research and mime theatre [idem, p. 7].

The PhD Music Programme can be undertaken in Composition and Composition Theory, Interpretation and Interpretation Theory, Music Theory, Music Production and Sound Production and the PhD Dance Programme in Dance Research, Choreography and Theory of Choreography, Nonverbal and Comedy Theatre and Dramatic Theory [idem, p. 23].

In the framework of the last accreditation process in June 2014, “the learning outputs and the profiles of graduates in the respective levels were revised in compliance with the Dublin Descriptors and European standards. Particular attention was paid to defining the graduate profile, where special care was given to differentiating between the various study levels [SER, p6]”.

The range of electives offered has been broadened [meeting with HAMU management] and each student can sign to any elective subject in all three faculties: information is available on the electronic system and students will get their credits according to that [meeting with the administrative staff]. This way, students can shape an individual trajectory in their studies [idem].

Members of the teaching staff expressed their wish to see students take more responsibility for their education and mentioned their current efforts to make the programme more open and modular so that students can shape their path [meeting with teaching staff]. They indicated that, at the moment, 90% of the classes are obligatory.

The Review Team could find traces of the Learning Outcomes in the documents (expressions of what students should be able to do having completed a course/module), showing that HAMU has started to work on defining learning outcomes for some of the modules. However, more efforts will be needed to ensure that the curriculum as a whole is thought and written in terms of learning outcomes. The way courses are described varies greatly: some (such as music theory) are very well described; others (such as some instrumental courses) are not expressed in terms of competences. HAMU needs to define clearly and consistently what its students should know and be able to do at the end of the study programmes. The AEC Learning Outcomes are tools which will assist the faculty in this process.

Therefore, the Review Team would like to recommend, as mentioned in section 1, that HAMU takes a more holistic view of the content of its programmes: Learning Outcomes should be developed on the programme level in addition to the module level, which will greatly improve the coherence within the programme. By addressing the learning outcomes of each module and programme, a development to a more student-centred approach in teaching and learning will be possible, which implies that learning is not just based on information offered and determined by teachers but also determined by a reflection on what future graduates will be needing in terms of knowledge and skills in the form of competences.

2.1-b. Where appropriate, is there a connection/progression between the various cycles?

The goals of the Bachelor, Master and PhD programmes are described in Section 1-c.

The Review team would like to encourage HAMU to clearly define and better differentiate each level of education (and in particular the Master level from the Bachelor) with the help of the “Polifonia/Dublin Descriptors”, so there can be a clear progression from one cycle to another. For example, one can ask the question if Bachelor students should be expected to “master scientific research” principles or if they should be prepared for such mastery only, with proper research tasks only being relevant at Master and especially Doctorate level. Furthermore, Master students could have much more independent learning ways, which would be appropriate at Master level. The faculty is encouraged to question the need for the relatively high teaching volume offered at Master level, to explore a more explicit focus on individual research and to study the position of the PhD studies in relation to the Master studies. By using the “Polifonia/Dublin Descriptors” (or, in case the faculty would be in need of even more detailed descriptions of the Bachelor and Master levels, the AEC Learning Outcomes) the faculty would be helped to structure the programmes in a more flexible but at the same time transparent way. This would also enable the faculty to organise (if allowed within the new accreditation system) its offer into programmes rather than fields of study, for example into two single study plans for the Bachelor and Master programmes (one for music and one for dance) with various specialisations or profiles, which would make the curricular structure less complex and more transparent.

2.2 Delivery

2.2-a. How is the institution utilizing different forms of teaching supporting the delivery of curricula/programmes?

The following methods are referred to in the self-evaluation report: individual classes with a single designated teacher, classes in large groups (theoretical subjects), classes in smaller groups (chamber music, orchestral-music accompaniment) [SER, p.12]. The possibility to study with two or more teachers at once (in fields such as composition, conducting, and certain wind instruments) is also mentioned [idem]. E.g., in the percussions department, it is common practice that every student has two teachers [meeting with the Heads of Departments]. For bassoon and clarinet, all teachers teach all students [meeting with the teaching staff]. Workshops are also delivered, for example in the singing department as well as in the dance department (both by HAMU teachers and by external guests), to bring new perspectives and ideas [meeting with the Heads of Departments].

Crossing boundaries between departments and repertoires mostly works on an individual basis at the moment: for example, a piano student subscribed for the first time in 2014 to the contemporary chamber music course; some classical students are attending jazz lessons such as improvisation [meeting with the teaching staff]. In the jazz department, the teaching staff is thinking of making such cross-over approaches more structural, for example through concerts, compositions with jazz and classical musicians or combos crossing the boundaries [idem]. The cooperation between the percussion department and the jazz department was specifically highlighted, as it works both ways: some jazz students are attending classical drums lessons; they have to attend classical theory built in their programme [idem].

Pedagogical components are also included as electives and students conduct internships in schools and conservatoires [idem]

The Review Team could observe the use of various teaching methods during the visits of classes. The Review Team would like to commend the observed high quality of teaching and the interesting examples of team teaching.

The use of team work could however be explored further: good practice from some departments (such as wind and jazz) could be implemented in other department. It is important that student ownership is strengthened, for example by giving students a more active role in developing their own learning strategies.

HAMU may wish to explore ways in which it could encourage all its students to cross boundaries. It is important that all students are given the opportunity to go beyond their field of specialisation (through cross-arts projects, introduction to contemporary music, to jazz, etc.) and not only the students who are pro-active and find such projects themselves. The Review Team commends the Faculty for setting up courses in Early Music interpretation.

2.2-b. What role does research play within the curricula/ programmes?

“In the framework of their Bachelor and Master theses, students are led to undertake research via and through art. The most successful works, which are, alongside artistic performance, part of the final state examination, are proposed for publication by the AMU publishing house. (...) Students, under the guidance of teachers, and teachers are involved in many research and scientific grants [SER, p.12]”.

The self-evaluation report also refers to the following institutions/centres: the Institute of Music Theory (part of the Music Theory and History Department), the Dance Research Institute (part of the Dance Department), the Musical Sound Department and the HAMU sound studio, which are closely linked to the Musical Acoustic Research Centre [SER, p. 12].

BA students are introduced to research through a compulsory research skills seminar in music theory (which addresses for example rules to write articles [meeting with Heads for Departments]). For their theses, there are general themes/topics listed by teachers and which BA students can choose from. MA students are however expected to present their research topic at the entrance examination [idem]. Musicians normally study themes connected to their repertoire and focus, mostly historical or aesthetic or about interpretation [idem]. As the dance programme provides education and training in fields which are not dance performance itself, it is essential that all students acquire a wider theoretical view of the branch to have the overview of the field [idem]. Music interpretation students are granted a certain number of credits for the main subjects, in which the credits for the thesis are incorporated (students will however get a separate grade for the thesis), while in dance the credits are not incorporated [meeting with representatives of the Music Theory and Dance research institutes].

Each student works with different professors, who are actually expected to provide guidance to students as part of their teaching duties/assignments; it is then the teacher of the main field of study who reviews the thesis and guides the student, and teachers collaborate about methodological issues [idem]. Students can be supported by their own professor for interpretation and by a consulting teacher; they can also have external coaches in cases where the specialisation they want to address is not represented among the teaching staff of HAMU [idem]. Every thesis produced is available at the library in printed and electronic versions, the latter being available through the intranet [idem].

The Music Theory and Dance Research Institutes are developing two main activities: scientific conferences on pedagogical and specialised topics and activities based on the research grants, for teachers and PhD students [meeting with representatives of the Music Theory and Dance Research Institutes]. The results of these activities are published either as research proceedings (in the magazine *Music alive*, where it is possible to publish in Czech, English, German and French) or as monographs about individual science projects [idem].

Students interested in undertaking a PhD present their research project to a small jury of experts: students are expected to describe their research question, their working method and to present the state of the research in the area looked at [idem]. As an example, during their PhD programme, choreographers have to design a choreography

and to write their thesis [idem]. The latter can address the process of designing the choreography (if the way this is done reflects the level of a PhD). The jury will normally include an external expert; this same group of specialists will follow the student and review his/her progress on an annual basis [idem].

Teachers are also active researchers (see section 4.1). The Heads of Department indicated the constant need to look for new impulses, listen to the students and to the developments of the field [meeting with Heads of Departments].

The Review Team would like to commend HAMU for its approach to research, which is impressive, especially in relation to the BA level. It is positive that Instrumental/vocal teachers are also responsible for guiding students with their thesis.

The Review Team would like to encourage HAMU to find ways to further develop the research dimension in its programmes by engaging actively in the European debate about this topic. This would include a reflection on an approach that would be more focused on the artistic development of the students through the selection of research topics other than historical and theoretical topics, as well as on presentation forms that can present both the achieved artistic and research knowledge and skills, e.g. by encouraging students to do lecture-recitals. This will train students also to develop innovative concert and performance formats, which involve a greater interaction with the audience. Another direction of development would be to use innovative and interactive (on-line) platforms for the presentations of research results, which include an integrated use of various media (written text, audio and video) instead of a traditional thesis published on paper. The recently developed Research Catalogue (<http://www.researchcatalogue.net/>) could support this development.

The difference between the Bachelor and Master level could be reinforced by an evolution in terms of research activities, which would result in a stronger focus on research at Master level. It is important that the research component is more visible in the curriculum at Master level, for example by forming a separate research component in the curriculum with a clearly allocated number of credits.

2.2-c. How are the students offered opportunities to present their work?

“HAMU students not only may, but also have the obligation under the study programme, to perform regularly at interpretation seminars before the general assembly of the department (students and teachers of the respective department) and execute their year-end and graduation concerts or stage projects. In the case of opera direction, mime theatre and choreography, these are year-end, Bachelor and Master performances. Exceptionally talented students have, based on a successful competition, the possibility to perform with an orchestra and are entitled to a recital in a big concert hall. [SER, p. 14]”

The self-evaluation report mentions several examples of ensemble performances taking place in the institution and outside: the orchestra ('Academic Chamber Soloists'), the chamber choir, concerts where students' compositions are performed, productions by the Composition and Opera Direction departments in cooperation with the Theatre Faculty DAMU and performances as part of the Skrzynski Festival [idem, pp. 15-16].

Members of the administrative staff indicated that there was budget available for performances taking place as part of HAMU study plan. However, if they are at the own initiative of the students, a grant needs to be found [meeting with administrative staff members]. Students are not awarded credit points when they perform outside the institution. However, student performance activities are taken into account when they apply for scholarship. Although Heads of Departments indicated that music students were responsible for the “dramaturgy” of the whole concert at HAMU, under their guidance in relation to the content of the programme [meeting with Heads of Departments], members of the administrative staff mentioned that the programmes of the curriculum-based performances were mainly

constructed by the professors and that most of the preparations were organised by the concert department [meeting with administrative staff members].

Students are encouraged to play outside the institution but also to take responsibility for the complete organisation of the performance [meeting with the Heads of Departments]. Thus, the dance department is engaged in the festival *New Generation*, which requires students to act as the main agents of all the events; choreography students are pushed by the circumstances (distance from the venues) to fully organise performances opportunities; composition students have to organise fully independently concerts (including through finding players for their pieces) [idem]; jazz students are all active professional musicians. Music instruments borrowed from HAMU can also be used by students for performances outside the institution [idem]. It was however mentioned that, as such external performances do not constitute a requirement in the curriculum, not all students are pro-active in organising them: teachers are supporting those pro-active students but cannot push students who are not willing to create their own performance opportunities outside the institution [idem].

Students and former students met by the Review Team confirmed the importance of being themselves pro-active in creating their own work opportunities and, for this purpose, the importance of the contacts and networking opportunities provided through HAMU [meeting with students and former students]. Dance students met by the Review Team indicated that they felt very much supported by HAMU (in terms of encouragement to explore opportunities outside the institution, supervision of their project, help with the promotion); this was very much appreciated but also considered as providing students with a protection and service which does not reflect the reality of professional life [idem]. Some examples of reaching out to new audiences were given by the mime students met by the Review Team (such as performances targeted towards children coming from orphanages or drug addicts) but most of the students met by the Review Team referred to more traditional projects.

Based on the various conversations held, the Review Team would like to commend HAMU for the amount of opportunities offered to students to present their artistic work. Especially the dedication of the teaching staff who seeks to support the students as much as possible for their projects outside the curriculum is to be commended.

The Review Team would like to recommend that projects and performances organised by students outside the institution are considered within the curriculum through the award of credit points. These external activities can be a strong part of the learning process of students, while at the same time they could give HAMU the opportunity to be aware of how the students are experiencing such outside activities and lived it. This would be a strong incentive for students to create their own learning environment.

2.2-d. Are there formal arrangements for students to receive academic, career and personal guidance?

The self-evaluation report does not address this question. Students met by the Review Team indicated that they felt well supported by their teachers and would consult with their Head of Department or the Vice-Dean in order to receive any academic or career guidance, or possibly with one of their teachers they are close to for any personal issue; they were not aware of any guidelines concerning formal arrangements for guidance [meeting with students and former students]. Members of the administrative staff confirmed this situation [meeting with members of the administrative staff].

The Review Team understands that students and teachers know each other well and that the guidance is delivered on an informal level by members of the teaching staff and of the leadership team. However, the Review Team would like to raise the importance of formalised procedures for counselling, so that students are ensured they can address issues confidentially and without fear of repercussions.

2.3 International perspectives

2.3-a. Does the institution have an international strategy?

Each faculty of AMU is able to develop its international strategies independently; AMU provides a framework and methodological support and encourages its faculties to prefer qualitative partnerships to high numbers of partnerships [meeting with AMU management].

As one of its strategic priorities, HAMU aims to “cooperate more closely with foreign schools in the form of teacher and student exchanges and sharing fields of study, build cooperation with higher education institutions within the EU when preparing the conductor competition project (in cooperation with Czech Radio), improve the language skills of faculty staff, and create a more favourable international environment [Point 8 of HAMU Strategic Priorities, SER, p. 9]”. The management plans to have established a good network of contacts with potential students and teachers abroad within the next four years and to have identified fields attractive to foreign students (such as chamber music) [meeting with HAMU management]. The motivations behind the internationalisation goal of the faculty were expressed as follows:

- HAMU wishes to increase the amount of foreign students, to benefit from their presence for the development of a more international learning environment, as a way to promote the faculty when they return to their countries and as a source of income (as foreign students are required to “apply for paid studies in English in those programme fields in which the Music and Dance Faculty has received accreditation for foreign-language instruction¹”);
- HAMU wishes its professors to be more active abroad;
- HAMU values the exchange of experience which would result from this increased internationalisation [idem].

In 2011, AMU initiated work among its faculties on the establishment of joint degrees in disciplines identified as strong (such as design and film) [meeting with AMU management]. The Music and Dance Faculty looked into joint modules, steps have been undertaken since then with Weimar and Vienna to create a joint programme in music management and early music has also been identified as a field in which international cooperation could be intensified [idem]. The Review Visits (by AEC in 2007 and MusiQuE in 2014) are also considered as a way for HAMU to raise its awareness of outside developments [idem].

The following challenges linked to internationalisation were however pointed out:

- Attracting more foreign teachers is difficult due to differences in salary level compared to countries around the Czech Republic [idem]
- Professors who attract students can only teach a limited number of students [idem]
- So far, foreign students have not always shown the same artistic standards as the Czech students [idem]
- Attracting more fee-paying students would require substantial investment (e.g. in order to enable teachers to teach and the administrative staff to communicate in English) [idem]. In addition, the neighbouring countries Austria and Germany offer free education [meeting with AMU management].
- Student interest to go abroad is rather low: the level of Czech students in foreign languages is not very high and 90% of the BA students pursue their MA at HAMU [idem].
- Finally, a joint programme could be very difficult to organise as it should be delivered in English with a similar structure of study plans in the different partner institutions [meeting with HAMU management].

¹ See Section *Information for Prospective Foreign Applicants in the General Requirements* posted on HAMU webpage “Study (full-time programme) [http://www.hamu.cz/studies?set_language=en]. The fees vary from approx. 4300 euros to approx. 12700 euros.

Although international students are seen as bringing new ideas and a new spirit to the community by the teaching staff members met by the Committee, there were debates on the need to change the delivery language to English, as it was partly felt that foreign students should be willing to learn Czech [meeting with teaching staff members]. Some doubts were also expressed about the benefits of staff mobility for teachers [idem].

Students met by the Review Team regretted that the Academy was not making itself and all its fields of studies (such as mime theatre) more known abroad and did not seem accessible to foreign students interested to pursue their master studies at HAMU, due to the requirement for foreign students to speak Czech [meeting with students and former students].

The Review Team considers this issue as especially complicated, as HAMU's interest in internationalisation is counterbalanced by a certain concern of lowering the faculty's standards. Although extra income from an increased amount of foreign students would be welcome, it is evident to the Review Team that HAMU does not really need international students, nor for additional income, nor to improve quality. In addition, the context in which HAMU operates is very parochial: students, professors and individuals active in the profession are mostly Czech. However, if HAMU had a more international study environment, its students may be better equipped to go abroad, either during their studies or afterwards.

It is very important therefore that HAMU clarifies its internationalisation strategy: what are the aims and how can they be achieved? Discussions among staff and students could possibly be organised to discuss the vision of the management and reach a common vision of HAMU's internationalisation aim and strategy, which could be spread across the faculty and declined into a set of actions to be undertaken. These discussions could also help determine which courses could be taught in English. AMU Strategic Plan for 2016-2020 should be looked at in this process.

2.3-b. To what extent is the international strategy reflected in the curricula/ programmes offered?

2.3-c. Is the institution participating in international partnerships?

"HAMU is increasing its involvement in international programmes (Erasmus+, Fulbright Foundation, Visegrad Fund, Creative Europe). (...) In the framework of the Erasmus+ programme, HAMU has concluded 36 new bilateral agreements at this time, as a rule for the entire programming period, i.e., until the year 2020/2021. (...) In 2013/2014, the number of outgoing students was 25 and the number of incoming students 22, the number of incoming teachers 6 and of outgoing teachers 7 [SER, pp. 18-19]. The SER indicates that these figures have increased in the case of student mobility and are stable in the case of teacher mobility [idem].

Students met by the Review Team regretted the rather low numbers of foreign students and professors; they were however very satisfied with the offer of language classes for Czech students, often taught by native speakers [meeting with students]². Dance students indicated that teachers are used to teach in English but that this is not possible for theory classes due to the English level of Czech students [idem].

Various examples of international partnerships and projects are mentioned in the self-evaluation report:

- HAMU is discussing cooperation with a number of schools in the USA (electroacoustic music – Marshall University; music theory and music history – joint course with Northeastern University in Boston) [and] (...) collaborates with certain Asian countries (Taiwan, Japan, China) and some schools in the USA, Israel and Palestine, on student and teacher exchanges.

² The self-evaluation report refers to language courses organised by the Language Preparation Centre for the whole university [SER, p. 34].

- Under the MoEYS Development Programme “Internationalisation” (Rozvojový program MŠMT Internacionalizace), a total of 34 students and 6 teachers were sent abroad to attend courses, programmes and internships at specialised institutions that do not have higher education status in 2013/2014.
- The HAMU Foundation financially supports the foreign activities of students (courses, competitions, internships, masterclasses) or their studies abroad.
- HAMU will be the partner of the Wroclaw-Flow 2016 project, which will part of the Wroclaw - European Capital of Culture 2016 project. The application from the Creative Europe programme is being finalised at this time.
- In 2013/2014, the Jazz International Jazz Conference (December 2013), the international symposium Art/Music/Management (Umění/Hudba/Management) (April 2014) and the international Shakuhachi Festival took place at HAMU.
- HAMU is a member of the AEC (Association Européenne des Conservatoires), NICA (Network for the International Cooperation in the Art), ICTM (International Council for Traditional Music), Study Group on Ethnochoreology, and IAML (International Association of Music Libraries) [SER, p.20].

PhD students are provided with opportunities to attend conferences abroad and can benefit from scholarships and grants [meeting with students and former students]. Students can choose to write their dissertation in English but this is rarely the case; however, abstracts of their research work have to be in English for PhD, MA and BA research work [idem].

Finally, students commended the level of support received by the international office and felt well informed, through regular meetings, about the range of opportunities and funding possibilities [idem].

The Review Team takes note of the wide range of international projects and partnerships in which HAMU is involved. However, if HAMU’s ambition to provide an international learning environment is true, significant work will still need to be accomplished in this direction:

- A radical change in terms of language policy will be needed, as foreign students cannot be expected to be fluent in Czech: it is essential to train and recruit teachers but especially support staff so that adequate services to foreign students can be offered.
- As indicated by AMU and HAMU management, joint programmes could be a way to attract international students. It could also be envisioned that HAMU focuses on opening up its Master programmes specifically for international students. A renewed look at the curricula would however be necessary in that case: as mentioned in previous sections of this report, the Master curriculum has a high teaching volume and could be developed into another direction with a stronger focus on independent learning (as said before, the “Polifonia/Dublin Descriptors” could be of help in the process of revising the Master curriculum), a stronger focus on individual research and the acknowledgement of activities conducted by students outside the academy. Such changes to the curriculum could also reduce the delivery costs. Finally, teaching in English would need to be organised more extensively. HAMU could even consider offering Master programmes in English only.
- The international focus should be on structural institutional cooperation. Indeed the current cooperation activities in place are considered by the Review Team as incidental: ERASMUS mobility is used but not in a focused way and international travel possibilities are mainly used for competitions and masterclasses. If HAMU defines its needs and strategy, it will need to use cooperation and partnerships in a more strategic way by selecting consciously a small number of institutions abroad with which it would like to develop its international activities. Such strategic partnerships could also support curriculum

development, the exchange of expertise in specific areas (e.g. early music) and a comparison of artistic standards at international level.

2.4 Learning assessment

2.4-a. What are the main methods for assessment and how do these methods support teaching and learning?

2.4-b. What kind of grading system is being used in examinations and assessments?

“The Instrument, Voice, Composition and Conducting Departments are based on continuous evaluation in the scope of individual student lessons and on seminars conducted in the various fields. The semester and year are concluded by awarding credit or holding classified examinations, supplemented by a final concert or, as the case may be, chamber music performance or opera project.

The theoretical departments (Music History and Theory, Dance Research, Dance Pedagogy, Music Management (Music Production)) work with the method of systematic assignment of written work, presentation of own projects, ongoing evaluation, essays and tests on theoretical subjects. Dance Pedagogy combines practical and theoretical evaluation. The Choreography, Opera Direction and Mime Theatre Departments prepare a stage project over the course of two semesters. This project is first developed theoretically (annotation, dramaturgy, budget, execution) and then executed. Concerts and stage projects are always evaluated by an opponent from the ranks of HAMU academic staff or from the ranks of external specialists.

The annual year-end and state final examinations take place in front of a committee (department representatives, external experts). The exception is the examinations of all students at the end of the first year of the Bachelor programme. These examinations take place before the Dean’s Committee (comprising the school’s management and department heads), which is a unique opportunity to compare the level of the various fields [SER, pp.20-21]”.

The assessment of performances is undertaken as follows: an A4 report is written by the jury to assess the performance in detail and propose a mark [meeting with teaching staff]. The panel of the department (composed of three members) then agrees on the mark to be awarded to the student; the student receives the report and can defend him/herself [idem].

Discussions about assessment are organised per department: certain departments have externals on the jury but not all; certain departments consider criteria for the performance but not all [idem]. Certain practices of evaluation by peers were also mentioned, such as a weekly seminar with all students and teachers of the voice department, where students are asked to perform and debate about others’ performance [idem].

Finally, master thesis are assessed in the form of a state examination with a public defence [meeting with representatives of the Music Theory and Dance research institutes].

The Review Team would like to commend HAMU on the assessment procedure developed, which is quite advanced in the European landscape, especially concerning the written feedback given to students and the possibility given to them to respond.

HAMU is strongly encouraged to map the learning outcomes designed for each course against the assessment components: this exercise would enable HAMU to find out if all learning outcomes are assessed and, in case of overlaps (e.g. several elements assessing the same learning outcome), to re-arrange the assessment procedure. The Review Team strongly recommends that HAMU designs assessment/marking criteria related to the learning outcomes students are expected to achieve. This would be essential to guarantee the transparency, objectivity and

consistency of the assessment procedure, as well as to align the institutional practice with European standards in this matter. The AEC Handbook "Admission and Assessment Procedures in Higher Music Education"³ may be of help in this process. The module descriptions provided to students should indicate how the module will be assessed.

Finally, the Review Team would like to suggest that international external examiners are involved in final examinations at Master level in order to enable HAMU to ensure that student levels are comparable with international standards. Such visits of international external examiners can be supported through ERASMUS+ and could be organised gradually, e.g. every year a different department. The 'Polifonia' recent report on International External Examiners in Higher Music Education: Role, Purpose and Case Studies⁴ may be helpful in this process.

³ Available online at <http://www.aec-music.eu/images/webshop/124/AEC%20Handbook%20-%20Admissions%20and%20Assessment%20in%20Higher%20Music%20Education%20-%20EN.pdf>

⁴ Available online at <http://www.aec-music.eu/userfiles/File/International%20external%20examiners%20in%20HME%20COMPLETE%20FINAL%20before%20design%2019.12.2014%281%29.pdf>

3. Student profiles

3.1. Entrance qualifications

3.1 In what ways do the entrance requirements assess the artistic, technical, academic and mental capacities of the applicants to accomplish the various aspects of the study programmes within the expected timeframe?

The entrance requirements are described in detail in the self-evaluation for the music and for the dance programmes, at bachelor, master and PhD level [SER, pp. 22-23]. At bachelor level, a practical aptitude test is conducted in all fields except dance research, music theory and music management, in addition to knowledge and theory tests [idem]. The detailed requirements per field of study for all levels are described in English in the brochure General Requirements⁵. However, no admission criteria are mentioned in this document [idem].

The faculty needs to ensure the proper ecology in relation to orchestra practice [meeting with HAMU management]. Arts faculties have agreed with the ministry that their student population would not vary by more than 10% [idem]. However, the number of students accepted per instrument is not set in advance and the quality of the admitted students is preferred to quantity; thus the intake rate for bachelor studies in piano, violin or singing is about 30% while for some other fields such as choreography, drums or tuba the intake rate is about 5%; it can also happen that no student is accepted in a certain field [idem].

The Review Team did not attend any entrance examination. However, based on the admission procedures detailed in the material received and downloaded, the Review Team finds the entrance requirements adequate to assess students' potential to complete the various study programmes. The existence of a 40-pages brochure in English on entrance examinations can be commended.

3.2 Student progression and achievement

3.2. How are student progression and achievement followed within the programmes?

"Curricula in the various fields are set so that students are continually guided and monitored during their Bachelor or Master level studies [SER, p. 24]"

The percentage of unsuccessful students at the Bachelor and Master level is 1.8%, which is interpreted as resulting from the strict admission process [SER, p. 24]. Students who do not complete all subject and fail to collect the required number of credits can request a deferral to the next year; students may also request an extension of their studies by one year (which is the case of 7% of students at the moment) [idem].

There is an online student information system with information about results, schedules and curricula, which students and teachers can easily access; teachers insert the results of the students into the system online [meeting with administrative staff members]. The KOS electronic system enables students "to enrol in subjects, to access the library, to access the HAMU/AMU website, to record final papers and dissertations, and to access the lesson schedule [SER, p. 32].

The Review Team would like to commend HAMU for its KOS electronic system, which enables the faculty to keep track of student progression and achievement.

⁵ See HAMU webpage http://www.hamu.cz/studies?set_language=en.

3.3 Employability

3.3-a. Is there a policy for data collection on alumni?

“HAMU does not have any statistic available on the employability of its graduates. The main reason for this is that the majority of graduates do not have full-time jobs after graduating [SER, p. 24]”. (...) HAMU is in contact with its graduates mainly through its teachers [SER, p. 25]; members of the teaching staff confirmed that they were in daily contact with some or all of their former students [meeting with the Heads of Departments].

Employment statistics from the Employment Council, which are available to the Ministry and can influence funding, show that there is very little unemployment among AMU graduates [meeting with HAMU management]. Most of HAMU graduates work in more than one field (they play and/or dance, act, teach) and their employment conditions are diverse and frequently vary: they are self-employed, part-time or full-time and this changes often [idem].

Students met by the Review Team were aware that an alumni project had been launched by AMU in 2013 (see also SER, p. 25) and were in contact with alumni teaching or delivering workshops at HAMU [meeting with students]. They noted that HAMU could benefit more from a contact with its alumni by involving them in public relations, marketing or as general information providers [idem].

The Review Team would like to encourage HAMU to set up a system to systematically keep track of alumni, in order to give students an overview of various job opportunities within the country, to allow them to build up a network of contacts they would be able to activate when looking for a job, but also to use alumni feedback to further develop HAMU's educational offer. Students' suggestion to involve alumni in the promotion of the academy is also very relevant. The AEC publication *Today's Student: Tomorrow's Alumnus – Cultivating Good Alumni Relationships in Conservatoires*⁶ could be helpful in establishing such a system. Finally, an important role can be given alumni in professional integration courses for current students, as they can give feedback how they experienced the transition from the academy to the professional life.

The fact that graduates do not have full-time jobs is a trend observed at European level, with artists developing so-called portfolio careers. It certainly makes the collection of statistics more difficult but should on the contrary be an incentive for HAMU to collect such data in order to learn more about the reality of professional life and train its students accordingly. HAMU could draw upon the data collected by the government.

3.3-b. Are graduates successful in finding work/building a career in today's highly competitive international music life?

Students and former students met by the Review Team indicated that HAMU has an excellent reputation in Czech Republic and that many of the students are already involved in the professional life during their studies, through concerts, performances, participation in orchestras, etc. [meeting with students and former students]. Pedagogues have many opportunities to teach [idem]; academy graduates can teach in music schools, conservatories and academy (while conservatoires graduates can teach in music schools but not conservatoires) [meeting with HAMU management]. The field of dance research was however associated with a lack of employment opportunities [meeting with students and former students], although “graduates engage in dance journalism, criticism, research, history and archiving [SER, p. 44]”. Finally, all former mime students are employed in their field through a wide range of professions: they are teachers, performers, authors, dramaturges, are active in the alternative scene (e.g. as medicine clowns), work in circus, etc. [meeting with the Heads of Departments].

⁶ Available online at <http://www.aec-music.eu/images/webshop/164/AEC%20Handbook%20-%20Cultivating%20Good%20Alumni%20Relationships%20in%20Conservatoires%20Today's%20Student%20%20Tomorrows%20Alumnus%20-%20EN.pdf>

Representatives of the music profession expressed their satisfaction with the curriculum as it is currently delivered and commended the high level of artistic preparation of HAMU students; they referred to the chamber music courses offered by HAMU as an important training for orchestral practice and shared their belief that almost all graduates will be orchestra players rather than soloists [meeting with representatives of the profession]. However, they voiced the importance for students to be more in contact with the real professional life and indicated that, although HAMU has introduced in 2011 the “obligation on all instruments students to play in an orchestra [SER, p.15]”, which provides them with regular practice of orchestra playing, this orchestra is formed by individuals prepared for and dreaming of solo careers (which is well reflected by its name, the Academic Chamber Soloists) [meeting with representatives of the profession].

In the field of dance, representatives of the profession indicated the important value of HAMU’s diploma (which is the only diploma recognised in the field of dance teaching) and suggested that HAMU could develop training in physical dance and/or acrobatics [idem]. The efforts of the dance department to broaden the range of styles approached in the curriculum, by organising workshops with famous dancers, were commended; these workshops also provide opportunities for continuing professional development of individuals who are already in the profession [idem]. The field of street dance was also mentioned as one which is not currently taught and could represent an opportunity for HAMU to enlarge its offer [idem]. Finally, HAMU’s offer in choreography, dance study and dance research was also seen as very important to prepare students for the activities they may have after their dance career [idem].

Since 2014, HAMU has newly accredited teaching qualifications and has included them in the study programmes for almost all instruments and most theoretical fields with the aim of expanding the possibilities available to faculty graduates to find work in all types of educational institutions [SER, p. 7].

HAMU has planned to offer lifelong learning programmes to professionals as a paid service, such as piano pedagogy courses for music schools teachers delivered on Saturdays) [last meeting with HAMU management]. Accreditation for these courses will be sought in 2015 [idem]. In 2011, the Dance Department introduced a four-semester course called Further Education for Teachers, which has been completed successfully in 2013 by 15 teachers [SER p11].

Despite the lack of data on alumni destinations, the Review Team can observe, based on the various conversations held, that graduates are successful at the moment in finding work and building a career. The Review Team also found elements showing that HAMU is thinking of preparing its students for the profession: through the development of pedagogical courses, of orchestral training, of language courses, etc. However, it is crucial that HAMU anticipates on future trends in the music profession by involving experts from the profession in various ways (e.g. in the form of advisory councils, professional integration courses/seminars, etc), as future music professions (also in the Czech Republic) will demand musicians to possess versatile skills dealing with new audiences,. As mentioned before, a role for alumni could be particularly beneficial.

The Review Team would also like to recommend that HAMU develops a joint study programme with a professional orchestra (See Section 7.2). This would also increase HAMU’s international attractiveness.

3.4 Equal opportunities

3.4. To what extent are equal opportunities taken into consideration?

“HAMU (...) does not impose any limitation on students or teachers regarding sex, age or nationality. Generally speaking, the number of students who are women has been increasing recently; men prevail among the teachers and women among the administrative staff. Due to the demanding nature of the majority of fields, HAMU cannot accept disabled students. At this time, HAMU does not have any disabled students registered. Socially disadvantaged students may request financial assistance at any time during the course of their studies from the

faculty's scholarship fund. If a student meets the statutory conditions, he or she is awarded a scholarship in the form of social benefits. [SER, p. 25]".

Although there is no disabled student at the moment, HAMU can actually accept disabled students, as the building includes elevators [last meeting with the management]

The Review Team would like to encourage HAMU to explore ways to adapt to student with different kinds of disabilities: not only mobility impaired but also for example dyslectic or blind students. It is relatively easy to accommodate the needs of some types of disability through technology.

HAMU could generate some discussions with providers of pre-higher education in music and dance (such as conservatoires) in order to ensure the gender issues are addressed already at that level. Finally, HAMU is encouraged to look into staff development opportunities and promotion paths in order to increase the amount of women in teaching positions.

4. Teaching staff

4.1 Artistic and scholarly activity and qualifications

4.1-a. Are members of teaching staff active as artists and/or scholars/researchers?

“Numerous teachers are involved in renowned orchestras and theatres and are artistically active abroad. Many teachers are asked to be judges in international competitions and to lead masterclasses and courses in the Czech Republic and abroad. Recording activities are also part of many teachers’ artistic activities. The teachers’ artistic activities are monitored via the national Artistic Outputs Register (Registr uměleckých výstupů - RUV) project and their publication efforts in the Results Information Register (Rejstřík informací o výsledcích - RIV) project [SER, p. 26].”

Members of the administrative staff confirmed that music professors often perform outside the institutions, due to their positions in ensembles and orchestras, in addition to participating to the concerts of their department [meeting with members of the administrative staff].

Members of the teaching staff met by the Review Team underlined the importance of remaining in contact with the profession [meeting with members of the teaching staff], bringing new impulses for the development of project and programmes through this link with the profession [meeting with the Heads of Departments] and explained how they were splitting their time between performances and teaching (the full-time teaching workload varies according to the teaching position and ranges from 20 hours per week for an assistant, to 12-16 hours a week for a professor) [meeting with members of the teaching staff]. They indicated however the absence of any official requirement or control concerning artistic or research activities outside their teaching [idem].

The Review Team commends the high quality of the teaching staff, based on the classes observed. This was also confirmed by the students. Although the Review Team was not provided with CVs of the members of the teaching staff, it was evident from the various conversations that the members of the teaching staff are active artists and/or researchers. The Artistic Outputs Register and the Results Information Register are good tools to monitor this activity.

4.1-b. Is there an institutional policy and practice to support and enhance the teaching staff’s artistic and scholarly/research production?

“The faculty support its teachers’ artistic activities (...) through the systematic presentation of joint teacher-student projects, teacher-specific concerts, publication activities, and involvement in international conferences. The Artistic Board of HAMU, which meets three times per year, discusses these matters [SER, p. 26].

There is a system of internal and external grants (for 1, 2 or 5 year), for which every teacher can apply, to support research and publications [meeting with HAMU management] and there are scholarships available for staff members engaging in a PhD [meeting with members of the teaching staff]. These grants are advertised on AMU’s website and often requested by staff members, as well as grants to travel abroad [meeting with administrative staff members]. Members of the teaching staff met by the Review Team expressed their satisfaction with the support provided by the administration, and with the range of grants available to start their projects.

In addition, evidence of individual artistic work is required from those members of the teaching staff interested in applying for a professorship or for a promotion: the application then goes through the Artistic Council and an Habilitation Committee [meeting with HAMU management]. It was however mentioned that the waiting time until the application is actually considered is very long (i.e. several years) [meeting with members of the teaching staff]

As far as research activities are concerned, they are in some case required (in the case of habilitation), but in most cases teachers of non-theoretical subjects are not required or encouraged to conduct research [meeting with the Heads of Department]. In theoretical subject such as dance pedagogy, teachers who used to be active as artists are increasingly encouraged to conduct research (i.e. produce a scientific publication) [idem].

Members of the teaching staff met by the Committee indicated that there was no salary difference for professors with a master and professors with a PhD [meeting with members of the teaching staff]. This situation, and more generally the situation of low salaries, has been identified at AMU and HAMU levels and is being addressed: "With regard to the general underpayment of AMU, or HAMU, teachers, which academia perceives to be one of the most serious threats to the further development of the school, stable motivational tools have begun to be considered. AMU, or HAMU, does not have in place career path rules at this time. A working group has been set up to begin preparing one. Definitions of categories of academic staff have been created and general job description innovated, and these will be gradually incorporated into employment contracts [SER, p. 26].

The Review Team found evidence of support for the teaching staff's artistic and research production. The availability of grants is a good means for this support, although the Faculty needs to ensure active communication on these grants, including concerning the ERASMUS grants, which did not seem known from all staff members [meeting with staff members]. Concerning the "career path system" (i.e. system of tenure), the Review Team would like to suggest that HAMU informs itself about systems developed in other countries, as such systems can actively be used by the management to enhance staff promotion and gender balance. Heads of Departments may be given a specific role to help their colleagues to fulfil the criteria for professorship promotion or to qualify for certain grants. The Review Team recommends that HAMU requests a counselling visit from a colleague (possibly through the AEC) concerning the career path and the grants.

4.2 Qualifications as educators

4.2-a. Does the institution ensure that all members of the teaching staff have appropriate qualifications as educators?

"Teaching positions are, according to the law, filled based on a successful selection procedure with exact rules for its terms and publication [SER, p.26]. All teachers working full-time for HAMU have to go through a strict process, which includes the delivery of a lesson in front of a recruitment commission, composed of members of the senate (which may include a student) and external members [meeting with HAMU management]. In addition, HAMU prepares his current PhD students to be the next HAMU teachers: they are trained in this respect and are already conducting some teaching activities [idem].

The Review Team notes HAMU's concern to train its students as HAMU's teachers of tomorrow. Concerning the recruitment process of the teaching staff, the Review Team would like to recommend the systematic involvement of students in the selection committee. Furthermore, it is important (in order to support the faculty's international ambitions) to recruit teachers with sufficient language skills, as well as find ways (either by addressing higher levels of support from the government or by rearranging its finances internally, to increase the salary levels of its teachers, so that it can increase its international competitiveness for international teaching staff (see also 5.3).

4.2-b. Are policies and strategies in place for continuing professional development of teaching staff?

"The faculty motivates teachers to grow professionally and to undertake research and scientific work through internal school grants and development, scientific and research grants awarded by the Ministry of Education, Ministry of

Culture and European grants (Erasmus, operational programmes) [SER, p. 27]". These grants were clearly referred to as a continuing professional development activity, enabling teachers to teach and find contacts abroad, as well as enabling them to enrich their perspectives by meeting experts from abroad [meeting with HAMU management]. Concerning languages, teachers have the opportunity to visit the AMU language department or receive private lessons [meeting with HAMU management].

The Review Team acknowledges the importance of the grants to support teaching staff members' projects. However, this support is occasional and there is a need for a real policy to ensure this support: teaching staff members may be assisted (e.g. by the Heads of Departments) in staff appraisal interviews in identifying their own needs in terms of professional development and in finding appropriate solutions to meet these needs.

4.3 Size and composition of the teaching staff body

4.3-a. Is the number of teaching staff adequate to cover the teaching volume and curriculum within a frame of acceptable quality?

4.3-b. Does the composition of the teaching staff allow flexible adaptation to new professional requirements?

"HAMU has 175 teaching and research staff. Most teaching staff at the faculty have concluded a fixed-term contract [SER, p. 27]". Detailed figures of teaching staff are provided in the self-evaluation report by qualifications and by department, together with an indication of the workload levels. The high average age of the teaching staff (about a third of the teaching staff is over 60) and the need to recruit new staff is one of the main challenges HAMU is facing [meeting with HAMU management]. Some measures have however been taken to ensure the recruitment of young teachers and researchers [SER, p. 27].

Flexibility is possible in the following ways:

- Fixed-term contracts are renewable twice (for a total period of up to 9 years); HAMU management and heads of departments can then decide which staff members will be granted a permanent contract; it is compulsory in the contract to apply for a promotion [meeting with HAMU management];
- There is a special programme supported by the ministry to support young pedagogues and PhD students to become pedagogues, enabling them to be employed without having to wait for a colleague's retirement [idem];
- Heads of department may request from the management an increase of teaching hours as well as new appointments, which are usually granted within certain limits [meeting the Heads of departments].

The average age of teaching staff members seems indeed high in relation to other higher music education institutions. The Review Team notes that HAMU management has identified this challenge and is taking action. Such a situation of a high proportion of the staff entering retirement gives a unique opportunity to rethink the whole employment structure and HAMU is encouraged to seize it. HAMU's plan to include promotion in every contract as a requirement raises questions: staff appraisal systems will be needed to ensure a monitoring of each staff member's situation, and Heads of Departments as well as members of the management team may need to be trained to complete this task; in addition, finances will need to be carefully looked at if each staff member is promoted to a higher level. Finally, HAMU is encouraged to address carefully recruitment of new staff members in light of its international ambitions as well as to monitor the number of students per teacher (perhaps in comparison with other higher music education institutions in Europe).

5. Facilities, resources and support

5.1 Facilities

5.1-a. Are the building facilities (teaching and practice studios, classrooms, rehearsal places, concert venues, etc.) adequate to support curricula/programmes requirements?

The building is owned by AMU [last meeting with HAMU management]. The building facilities are described in detail in the self-evaluation report [SER, p. 31] and the Review Team was able to visit HAMU and review the classrooms, practice rooms and concerts and dance halls. The building is open every week day from 8.00 to 22.00, and during the weekend from 8.00 to 21.00 [meeting with the administrative staff]. Each department has rooms at his disposal for teaching activities; when the rooms are not used (about 50% of the time), they can be used by students as practice rooms [idem]. Choreography students can use the dance studio to practice including during the weekend; they have to sign in to reserve the room [idem]

Students expressed their wish to see the refurbishment of the Inspiration Theatre completed as they are lacking a theatre space in the meantime [meeting with students and former students]. Finally, the management team mentioned a lack of space, and referred to the piano department where 38 students share 5 spaces for teaching and practicing.

Other facilities are also mentioned in the self-evaluation report, such as accommodation facilities used for guest teachers, sporting facilities, accommodation facilities available to “a limited number of students in (...) halls of residence (...), where some rooms are equipped with a piano”, as well as HAMU café favourable to meetings of students and staff [SER, p.34].

The Review Team found the facilities adequate to support programmes requirements, and did not receive any complaint from students or staff members. HAMU is very well situated in the city centre and the Review Team could sense a pleasant atmosphere in the various buildings. The existence of accommodation and sporting facilities is a plus.

5.1-b. Are the instruments (pianos, organs, percussion, etc.) of a number and standard adequate to support curricula/programmes requirements?

"Most classrooms and halls are equipped with instruments [the list is provided in the self-evaluation report]. Students most often borrow wind instruments. Maintenance and tuning of keyboard instruments (pianos, harpsichords and organs) are provided by an external company. Wind instruments and some stringed instruments are repaired at HAMU, which has its own depository and workshop [SER, p. 31]."

The instruments which the Review Team saw and heard during the guided tour of the facilities and the various lessons and concerts were in good condition.

5.1-c. Are the computing and other technological facilities adequate to support curricula/programmes requirements?

HAMU has a sound studio used in the fields of sound creation and musical acoustics [SER, p. 32]. “HAMU students have 22 computers at their disposal in the buildings common space, and an additional two in each department. Furthermore, suitable premises at HAMU are covered with an eduroam Wi-Fi network with nine access points. HAMU makes use of the KOS electronic study system that is annually innovated according to user needs [idem]”.

The computing and other technological facilities did not raise any concern from students and members of the staff.

5.1-d. Is the library, its associated equipment (listening facilities, etc.) and its services adequate to support curricula/programmes requirements?

Detailed information is provided about the library in the self-evaluation report: inventory, list of electronic resources and figures concerning the use of the library [SER, p. 32]. Since 2013, there is a separate section for the field of dance [idem]. A yearly acquisition plan enables the further development of the inventory according to student needs, while links between the AMU libraries is ensured by the AMU Library Board [idem]. Initiatives to extend the collection often come from the Heads of Departments; the proposal is then discussed directly with the librarian [meeting with the administrative staff]. There are relatively few international databases (4) and no online journals due to the lack of interest of students; however HAMU library cooperated with the libraries of the Charles University in Prague and of the Janáček Academy of Music and Performing Arts in Brno, and the national library is dealing with international exchanges [idem].

The Review Team visited HAMU library. The Review Team would like to express its concern in relation to the absence of online journals in the library, especially given the emphasis that HAMU puts on research already at the Bachelor level. The provision of online journals needs to be developed and more material is needed that will help students develop their critical faculties. Libraries are indeed very important learning and research resources in any higher education institution, and the resources need to be secured and promoted. The Review Team also noted the strong national representation among the library items, which needs to be questioned given the international ambitions of the Faculty.

5.2 Financial resources

5.2-a. What are the institution's financial resources and are they adequate to support curricula/programme requirements?

5.2-b. Is there long-term financial planning?

Until 2011, the income received from the ministry of education was based on the number of students (agreed beforehand with the ministry and multiplied by a coefficient representing the level of difficulty – in this case 5,9) [meeting with HAMU management]. Since 2012, the four arts universities are receiving a certain percentage (in total 3,5%) of the amount given to all the higher education institutions in the country; these arts schools have agreed among themselves on the allocation of this income and AMU receives 45% of it, based on the number of students enrolled at the time of the decision [idem]. In addition to this amount, additional resources are allocated by the ministry based on various factors such as quality and research and development activities [idem].

Within AMU, the amount is allocated per faculty depending on the number of students, one student representing about 1300 euros, and the faculties decide on the allocation of the resources between the various departments; however, HAMU needs to find extra sources, for example through the rental of its concert hall or through grant applications [idem]. HAMU's budget is therefore flexible from year to year, depending on several factors influencing the level of the income from the ministry as well as on the level of success of the grant applications [idem]. The administrative staff indicated that the budget had gone done by only 1-2% in the last years and that resources generated by renting the hall (for example during the summer) were representing a substantial part in the budget [meeting with the administrative staff].

The students met by the Review Team mentioned, as one of their wishes for HAMU's development, an increase of teachers' salaries given the high level of expertise required for this position [meeting with students and former students]. HAMU management shared this concern ("teaching staff members being paid less than tram drivers") and listed the measures implemented so far to face this concern as well as future measures: in the last years, the highest

salary allowed within a definite scale has been awarded to all teachers on this scale [last meeting with HAMU management]; as mentioned in Section 4, all teaching staff members are encouraged/obliged to apply for promotion; finally, in future, HAMU could reduce the amount of students accepted (as the state funding does not depend on student numbers any more) and limit the recruitment of new teachers when the older ones will retire [idem].

The situation presented by the management, in which HAMU's budget is only known a year in advance, makes it difficult for the institution to undertake any long-term planning and to ensure its sustainability. HAMU's strategy to rent out its halls is to be commended.

Based on the figures provided to the Review Team and conversations with students and the management, it is clear to the Review Team that members of the teaching staff are underpaid. Low salary levels will make it very difficult for HAMU to recruit international teachers, which is therefore an obstacle for HAMU's international ambitions.

The solution proposed by the management to decrease the number of students and not replace teachers going on retirement is a way of generating income from the inside on a short-term basis, but it is found very risky in the long-term, as it will not be sustainable. Another way to address this would be to address the teaching volume in the Master programme (see 2.1), which possibly could be reduced leading to an overall reduction of costs.

The Review Team would like to suggest that HAMU explores the further development of lifelong learning courses as a possible way to generate extra income and increase teachers' salaries.

5.3 Support staff

5.3-a. Is the technical and administrative staff adequate to support the teaching, learning and artistic activities?

5.3-b. Are policies and strategies in place for continuing professional development of technical and administrative staff?

"The technical-economic staff of the institution are under the Secretary's management. The technical- economic staff are responsible for the faculty's organisational, administrative, legal, coordination and ancillary activities. They ensure the proper technical state of the buildings and their maintenance. They include the employees of the Dean's Office, Secretarial Services, Student Department, International Relations Department, Department for Educational and Scientific Activities, Finance Department, Concert Department, technical management and administration and maintenance of musical instruments owned by the school. They further include employees of the HAMU Library, HAMU Production and the Sound Studio. The total number of technical-economic employees is approx. 30 (converted 27.8) [SER, p. 35]".

Administrative staff members met by the Review Team were not aware of any opportunities for continuing professional development [meeting with administrative staff members].

The Review Team would like to recommend that HAMU develops a strategy to support the continuing professional development of technical and administrative staff, for example by providing opportunities for them to go to conferences related to their mission or to attend language (or other relevant) courses. Especially language courses are important in view of the international ambitions of the Faculty.

6. Organisation and decision-making processes and internal quality assurance systems

6.1 Internal communication process

6.1-a. Is there an internal communication strategy?

The question is not addressed in the self-evaluation report.

Examples of open discussions between students and teachers were given, such as the weekly vocal forum, discussions mentioned above in the field of composition, or study camps organised in South Bohemia in the field of dance, enabling teachers and students to share experiences, compare them, discuss students' performances and talk [meeting with the heads of Departments].

Students met by the Review Team regretted that, despite the small size of the institution, they did not really know each other nor collaborate [meeting with students and former students]. The music management students expressed the difficulty to collaborate with other students when they organise their annual festival [idem]. Heads of departments indicated that teachers and staff members willing to express some dissatisfaction would usually simply discuss with them rather than using more formal possibilities (e.g. evaluation) given that the contact between students and teachers is close [meeting with the Heads of Departments]. Some examples of cooperation between departments were given to the Review Team:

- The organisation of ensembles for which the concerned Heads of department meet to help their students in the best way
- Cooperation both at the level of teachers and of students between the jazz and the percussion department, with jazz players performing during concerts of the percussion department, percussion students taking lessons with jazz drum players, etc.
- Cooperation of the mime department with instrumentalists (composers, piano, clarinet players, and recently jazz players) [idem].

Based on the various conversations held, the Review Team could observe a good communication and openness between students, teachers, heads of departments, and the management: students feel supported and listened to; teachers are open to their suggestions and to discussion with them. However the challenge is the horizontal communication. Despite the examples given above, the Review Team found evidence that there was little awareness by the departments of the activities undertaken by the other departments. The cooperation between departments needs to be increased in order to be organised and permanent rather than occasional and depending on the level of involvement and interest of the Head of Department. HAMU is strongly encouraged to set up regular and frequent meetings of all the Heads of Departments together with the Dean in order to address issues common to all departments and to plan this collaboration. Such meetings are also essential to ensure that all staff members are taking the same direction (and at the same speed) in relation to HAMU's mission and vision.

6.2 Organisation and decision-making processes

6.2-a. How are the curricula/programmes and the teaching and learning processes supported by:

- **decision-making on strategic affairs?**
- **decision-making on curricular affairs?**

6.2-b. Is there a long-term strategy for the improvement of the organisational decision-making structures?

6.2-c. Is there a risk management strategy?

“The self-governing bodies of the faculty comprise the Academic Senate, the Dean, the Artistic Board, the Disciplinary Committee and the Secretary.

The Academic Senate is a self-governing representative academic body (teaching staff and students of the school are represented in the Academic Senate). (...) HAMU Faculty Senate is composed of 8 professors and 5 students, elected by students and pedagogues of the faculty [meeting with students and former students]. The Senate votes on matters such as the choice of a Dean, the budget but is not concerned with the content of teaching: the Senate is informed by the Dean about the developments to come [idem].

The HAMU Artistic Board proposes the appointment of senior lecturers and professors. Its members are important representatives of the fields in which the faculty provides training, artistic, development and other artistic activities [SER, p.36]. One third of the Board members are externals [meeting with HAMU management]. The idea of opening a jazz programme starting with jazz guitar actually came from the Artistic Board. After going through the accreditation process, the faculty is responsible for the programme offer but the study plans have to be approved by the Board [idem].

“The faculty Secretary manages the financial and internal administration of HAMU and manages the operation of the Dean’s Office. (...)

The Dean’s advisory bodies are:

- HAMU Management (Dean’s established advisory body; members include the Vice Deans and the Secretary) - the issues discussed are tied to the faculty’s management and operation and development concept and the Vice Deans’ various areas of responsibilities.
- Dean’s Committee (the Dean’s established advisory body; member comprise the Vice Deans, Secretary, department heads or heads of HAMU’s other educational departments)
- HAMU Library Board [SER, pp. 36-37]”.

The Review Team would like to encourage HAMU to analyse the decision-making processes in place and consider if improvements are needed (see also the comments made in relation to 6.1). The Review Team would like to recommend that HAMU involves students in the Artistic Board where decisions on study plans are made.

6.3 Internal quality assurance system

6.3-a. What quality assurance and enhancement systems are in place and how do they relate to the national and local legislative requirements (where appropriate)?

The Higher Education Act (currently in process of being amended) regulates the framework for the evaluation of higher education institutions’ quality [SER, p. 4]. The Czech Accreditation Commission (Akreditační komise ČR) is responsible for the accreditation of programmes [idem]. The current accreditation system is very detailed: each programme has to stipulate what is being taught and each subject is under the responsibility of a professor in charge [meeting with HAMU management].

In addition to the national accreditation procedure, HAMU has chosen to have its music programme evaluated through an external evaluation under the umbrella of the AEC in 2007 (and the music and dance programme in 2014) [SER, p. 3].

HAMU is also involved in Individual National Projects for Tertiary Education, Research, Development and Innovation (“IPN”), which concern the “evaluation [of] quality and the development strategy, and [the] evaluation of higher education in the Czech Republic” from 2015 to 2030”; finally, AMU and JAMU in Brno are cooperating with the

MoEYS Centralised Development Project (Centralizovaný rozvojový projekt) entitled “Institutional Accreditation Standards and Internal Quality Assessment for Art Schools” [SER, pp. 3-4].

The self-evaluation report lists some procedures in place at HAMU for quality assurance, such as:

- “Emphasis on information and operative processes (with regard to the size of the school, individual kinds of lessons, nature of the studies, relationship between teaching staff and students).
- System for recording meetings of departments, bodies and committees (minutestaking), containing exact and transparent information about the points discussed and the methods of resolving problems, responsibilities and deadlines
- Analysis of the interest of foreign students studying at the faculty
- Electronic student evaluation of subjects [SER, p.38]”

Student questionnaires can be filled in twice a year (after each semester); however, only 16% of students do respond [meeting with HAMU management]. Efforts have been made to demonstrate to students that they were free to criticise the system and express their dissatisfaction: questionnaires are to be filled online and three persons have access to the results: the professor, the dean and the head of department [idem]. The professor in charge is the first one to see the results and the decision to change is on him [idem].

In 2013, an extensive student survey was organised concerning the dance department, with questions related to the facilities, the information provided by HAMU, the level of satisfaction with classes in terms of how well they were preparing for the profession, etc. [SER, p. 49]. The analysis of the results points out various suggestions to the study programmes, such as “more lessons aimed at mastering teaching skills in practice” for pedagogy students, “management, production and dramaturgy” classes for dance research students, “practice, interpretation and collaboration on a joint project” for choreography students [SER, p. 50].

As mentioned in Section 1, a new accreditation system is being established, for which HAMU will have to demonstrate that the management is in control. It is also essential to have transparent procedures in place. HAMU is therefore encouraged to reflect on how it could explain better the system already in place and further develop it. The Review Team understands that the motivation to formalise the quality assurance system is low, as all individuals in HAMU know each other well. It is however crucial that procedures are written down and that data is collected in order to provide the management with the overall picture and therefore with information and ground for decision-making (based on facts not being filtered by close teacher relations). For example, drop-out rates could be looked at systematically; or, as mentioned above in Section 3.2, the collection of data on alumni is essential (the knowledge of alumni situation relies on individual Head of Departments and needs to be shared), etc. Given the financial limitations faced by HAMU, the institution will have to focus on establishing a good statistical system and find cost-effective ways to further develop the system currently in place. HAMU could select five areas and indicators of which to keep track and construct its own system based on that: this also included dividing responsibilities among staff members (possibly through the creation of a Quality Assurance Committee). HAMU may wish to request an AEC counselling visit for this process.

6.3-b. How are staff, students and former students involved in these quality assurance and enhancement systems?

Heads of Departments indicated that they were behind several initiatives concerning changes to the programme (e.g. chamber music courses, current plans to open the curriculum and make it more modular, etc.) and were feeling supported by the vice-deans [meeting with the Heads of Department]. They are also involved in the creation of the programmes (e.g. jazz) [idem].

Teaching staff members met by the Review Team referred to regular discussions during the meetings per department, during which the programmes are discussed; they feel they can influence the process, and that this influence goes both ways (top-down and bottom-up) [meeting with teaching staff members].

Students met by the Review Team indicated that the student voice was strong: whenever they are not completely satisfied with a professor or his/her ways of teaching, students can ask for a consultation of another teacher and even to change teacher [meeting with students and former students]. In the field of mime theatre, students organised a petition in relation to the elections of the new Head of department and felt listened to [idem]. They confirmed the low response rates to the online feedback questionnaires and explained this resulted from the small size and the friendly atmosphere of HAMU, which gives them a feeling of belonging to a community and that any problem can be solved directly with the community [idem]. Students are constantly in contact with the Heads of Departments and they feel it has an effect [idem]. For example, students' wish to have a chamber choir was well received and implemented [meeting with teaching staff members].

The Review Team noted from the various conversations that staff members and students feel involved in the decisions made and listened to. The Review Team would like to point out that there is no formal student body at HAMU. HAMU is also encouraged to collect alumni feedback more systematically on the educational offer received at HAMU and on any improvements which could be brought to the programmes. A focus group of alumni could be brought together regularly to reflect on HAMU's programmes.

6.3-c. To what extent are these systems:

- **used to improve the educational programmes?**
- **continuously analysed and reviewed?**

Some examples of how the feedback of various stakeholders has been used were given:

- The results of the dance department evaluation by students has been discuss with them
- The number of foreign students has been increased
- Awareness has been risen about the need for teaching and administrative staff to speak English and it is planned to recruit staff speaking English
- Comments from students have been used by heads of departments to apply for project grants

It was not clear for the Review Team how the results of the dance department evaluation will be used to improve the programmes. HAMU is strongly encouraged to reflect on the steps following the data collection: what happens then? Who looks into these matters? What decisions are made? The Review Team would like to suggest that HAMU involves external examiners from abroad in its examination procedures (i.e. a specialist in a discipline serving as member of the examination panel). HAMU may also want to consider starting a benchmarking project with partners of its choice in order to compare (in a confidential and closed environment) key data chosen by the group of partners and use the information collected (good practices, challenges met by the others) to inform its own processes. The recently published AEC guide on benchmarking⁷ could be helpful in this regard.

⁷ Guide - *Learning from each other: Sharing good practice through benchmarking*. Polifonia Working Group on Accreditation, Quality Enhancement and Benchmarking.

7. Public interaction

7.1 Influence on cultural life

7.1. Is the institution involved in the development of cultural and musical activities outside the institution?

“HAMU is a national institution. Its graduates work in cultural institutions and create artistic works of national importance or they return to their regions and contribute there. As a cultural institution sui generis, HAMU operates for the most part in the capital city. [SER, p. 39].

HAMU has an influence on national cultural life through its students who perform and teach outside the institution [meeting with students and former students], through its staff who are active artists and researchers [meeting with teaching staff members and heads of departments], and through the involvement of staff members in editing boards of periodicals, in the committees and boards of regional and national festivals and shows, in grant committees and competition panels, etc. “By being members of professional organisations, they help create the image of Czech culture [SER, p. 39].

HAMU also undertakes public concerts and stage productions in the school’s buildings: “Such projects expand the offer of cultural events that Prague has to offer [idem]” and works with regional orchestras and theatres; co-organisation of festivals in Prague and in the different regions [idem].

There is strong evidence that HAMU is involved in the development of cultural and musical activities outside the institution. As mentioned in Section 2.2, HAMU may wish to systematically encourage its students to organise projects and concerts outside the Faculty (e.g. by acknowledging these projects in the curriculum) in order to increase its influence but also monitor more closely these activities and collect data on them.

7.2 Interaction with the profession

7.2-a. How does the institution communicate and interact with various sectors of the music profession in order to keep in touch with their needs?

7.2-b. Is there a long-term strategy for the development of the links with the profession?

“The majority of teachers at HAMU are (...) active in the application areas, especially as active musicians, dancers and actors [SER, p. 39]. One of the representatives of the profession met was delivering arts management courses at HAMU [meeting with representatives of the profession].

Cooperation with the following organisations was presented:

- Prague Philharmonia (PP): students selected following a competition are provided with the opportunity to play in an orchestra and work with famous conductors or soloists; on the other hand, this enables the Philharmonia to prepare the musicians for their professional life and fulfil some gaps in the orchestras when somebody is missing [idem]. PP and HAMU have not signed any agreement but both organisations are in contact via this scheme involving students and the performance of concerts five times a year with students from HAMU involved as players and conductors [idem].
- Prague Symphony Orchestra (PSO): the link with HAMU is strong and crucial, as at least half of the PSO players come from HAMU (the rest come from JAMU in Brno and from Slovakia) [idem]. Members of the PSO Artistic Board teach in HAMU. The cooperation consists in enabling 5 or 6 students each year, following an orchestral audition, to become temporary members of the orchestra [idem].

- Music schools: music schools representatives are involved in HAMU Artistic Board (the Director of Prague conservatoire, the Director of Prague municipal music school, the director of a ballet schools and HAMU is in very close contact with some music schools [meeting 2 with HAMU management]. “Already during their studies, students are active in regional artistic institutions and contribute as teachers in the regions [SER, p39]”.
- Dance companies and studios such as one launched by a former student (who graduated in 2001) and invited to the meeting with representatives of the profession [idem]. The dance studio, which currently has 1500 students ranging from children to elderly people, mainly recruits HAMU students given the high quality of their training [idem]. The cooperation consists in the following: HAMU Head of Department recommends to her the most talented students who could operate well in her studio; on the other hand, she is currently discussing with HAMU ways in which she could share with HAMU students her experience with teaching children, and in which HAMU students could come to her studio to teach and be trained to teach children there.

“In most fields, students have the opportunity to gain work experience in professional institutions and cultural organisations (orchestra academy of the Czech Philharmonic, PKF/Prague Philharmonia, Prague Spring Festival, Arco Diva Agency) and perform in theatres and orchestras. Some student projects have become part of the dramaturgy of professional stages (NoD-Roxy, Ponec, New Stage of the National Theatre) or are part of festivals. During their studies, music management (music production) students undertake internships in orchestras, theatres, and other cultural institutions. Experts from the profession are often invited to seminars that take place as part of lessons [SER, p. 39].

The representatives of the profession met were referring to discussion with HAMU about the goals of artistic institutions and the sense of existence, but no official panel or regular meetings are organised [meeting with representatives of the profession].

Finally, professionals come to the Faculty to follow lifelong learning courses, as mentioned above in 3.2.

The Review Team would like to commend HAMU on the ways it interacts with the professional sector and the benefits this has on student experience at HAMU. Initiatives from the profession are welcome and various opportunities are available to students.

HAMU is encouraged to ensure that all students can benefit from the various cooperation schemes and not only the ones successful with competitions or selection processes. It is very important that less successful students are also provided with opportunities to be in contact with the professional life.

HAMU may also wish to consider the relationship with the profession in a longer-term perspective. Individuals may change and it is important to secure the various cooperation schemes to ensure their sustainability. Within the field of music, there could be scope for a joint programme with local ensembles: the orchestral training would be integrated into the curriculum of the programme and students would get a Masters degree on completion. Such a joint Masters programme would also increase the international attractiveness of the Faculty.

7.3 Information to potential students and other stakeholders

7.3-a. Is the published information consistent with what the institution offers in terms of educational programmes?

“The faculty’s activities are regulated by internal regulations, which are published on the HAMU website. All information about the admission procedure, studying in English, study programmes, organisation of the academic

year (...) are available on the school's website. Minutes of the meetings of HAMU Management, Dean's Committee, HAMU Artistic Board are available on the school's website [SER, p.36]".

The Review Team consulted both the English and the Czech pages of the website and found a wide range of information. Every course is described online and students can register for it online via the KOS system. The descriptions will need to be completed with information on learning outcomes in certain cases, assessment procedures, etc. and made more consistent, and the amount of information provided differs greatly from a course to another.

7.3-b. What are the communication strategies for the publication of information to the public?

The following communication channels are used to publish information:

- AMU and HAMU websites, which are currently being upgraded [meeting with members of the administrative staff]. "The [current] website contains information about studies, the admission procedure, and the academic year schedule, current information about grants and competitions, fields of study (study programmes and teaching staff for each field). (...) The aim of the new website is clarity, uniform information about departments, dynamic character and regular updates of all information [SER, p.40]". The new website should also enable an active promotion of students' artistic activities [idem, p. 17].
- Information boards are used by the Student Department [idem, p.40]
- For prospective students, an open house is organised every autumn [idem]. In addition, both the teaching staff and students are in regular contact with potential students at conservatories and schools of the arts through their teaching activities and can therefore encourage them to pursue their studies at HAMU [idem].

The Review Team supports HAMU's project to upgrade its website, as this is a key tool to attract students but also to promote students artistic activities. HAMU is encouraged to extend the amount of information available in English in order to attract more international students. The Review Team would also like to recommend involving students in the further development of the website, e.g. by forming a user's panel. The practice of the open day should also be commended.

8. Summary

All meetings provided the Review Team with a good view of HAMU's strengths and its strive for artistic excellence: the level of students that were playing in the lessons and concerts attended by the Team was of the highest musical quality. The fact that HAMU has requested an external review by international peers is a sign of its openness and willingness to develop its position in an international context.

The Review Team acted as "critical friends" and all the following recommendations are made with the greatest respect for the work conducted by HAMU, its teachers, researchers and administrative staff. The Review Team would like to express its respect for historical and local features whenever issues like mission, salary levels and language skills are discussed in relation to the standards used in such a review.

8.1 Strong points

1. Cultural life
 - The cultural life of Prague (and therefore the labor market) is very rich and provides learning opportunities for students of HAMU to a degree which is quite rare in the European landscape.
2. Research:
 - HAMU's for its approach to research is impressive, especially in relation to the BA level.
3. Employability
 - HAMU is (thinking of) preparing its students for the profession: through the development of pedagogical courses, of orchestral training, of language courses, etc.
 - Graduates are successful at the moment in finding work and building a career.
4. Teaching staff
 - Teachers are good and dedicated; the learning environment is good.
5. Performance opportunities for students
 - The Review Team would like to commend HAMU for the amount of opportunities offered to students to present their artistic work. Especially the dedication of the teaching staff who strives to support the students for their project outside the curriculum is to be commended.
6. Assessment procedure
 - The assessment procedure developed is quite advanced in the European landscape, especially concerning the written feedback given to students and the possibility for them to defend themselves.
7. Monitoring of student progression and achievement
 - The Review Team would like to commend HAMU for its KOS electronic system, which enables the faculty to keep track of student progression and achievement.
8. Interaction with the profession
 - The Review Team would like to commend HAMU on the ways it interacts with the professional sector and the benefits this has on student experience at HAMU. Initiatives from the profession are welcome and various opportunities are available to students.

8.2 Potential for development

1. Mission and vision

- AMU is encouraged to define more precisely the unifying and underlying approach in its strategy by addressing what common approach exists to the development of artistic personalities. A regular dialogue between AMU and HAMU in relation to the strategic plans and their evolution will be essential.
- HAMU is encouraged (if possible within the new accreditation system) to develop its curricular structure by moving from an organisation based on instruments/subjects into an organisation based on programmes that are more broadly defined.
- HAMU is encouraged to identify indicators which will enable the leadership team to evaluate and monitor if and how the faculty is moving in the direction of its mission and vision.

2. Programmes, relations of outcomes to the curriculum

- HAMU needs to define clearly and consistently what its students should know and be able to do at the end of the study programmes by defining learning outcomes at both module and programme level.
- By addressing the learning outcomes of each module and programme, a development to a more student-centred approach in teaching and learning will be possible, which implies that learning is not just based on information offered and determined by teachers but also determined by a reflection on what future graduates will be needing in terms of knowledge and skills in the form of competences.
- HAMU is encouraged to take a more holistic view of its programmes. This would also enable the faculty to organise (if allowed within the new accreditation system) its offer into programmes rather than fields of study, for example into two study plans for the Bachelor and Master programmes (one for music and one for dance) with various specialisations or profiles, which would make the curricular structure less complex and more transparent (see 2.1-b).
- The Review team would like to encourage HAMU to clearly define and better differentiate each level of education (and in particular the Master level from the Bachelor) with the help of the “Polifonia/Dublin Descriptors”, so there can be a clear progression from one cycle to another.
- The faculty is encouraged to question the need for the relatively high teaching volume offered at Master level, to explore a more explicit focus on independent learning ways, individual research and to study the position of the PhD studies in relation to the Master studies.

3. Teaching staff:

- HAMU needs to ensure active communication on the available grants, including concerning the ERASMUS grants.
- HAMU should inform itself about tenure systems developed in other countries, as such systems can actively be used by the management to enhance staff promotion and gender balance.
- There is a need for a real policy to ensure the support for continuing professional development.
- The situation of a high proportion of the staff entering retirement gives a unique opportunity to rethink the whole employment structure and HAMU is encourage to seize it.
- Finances will need to be carefully looked at if each staff member is promoted to a higher level.

- HAMU is encouraged to address carefully recruitment of new staff members in light of its international ambitions as well as to monitor the number of students per teachers (perhaps in comparison with other higher music education institutions in Europe).
4. Communication (external and internal)
- The cooperation between departments needs to be increased in order to be organised and permanent rather than occasional and depending on the level of involvement and interest of the Head of Department.
 - HAMU is strongly encouraged to set up regular and frequent meetings of all the Heads of Departments together with the Dean in order to address issues common to all departments and to plan this collaboration. Such meetings are also essential to ensure that all staff members are taking the same direction (and at the same speed) in relation to HAMU's mission and vision.
5. Internal quality Assurance
- HAMU needs to reflect on how it could explain better the quality assurance system already in place and further develop it.
 - HAMU could select five areas and indicators of which to keep track and construct its own system based on that: this also included dividing responsibilities among staff members.
 - HAMU is strongly encouraged to reflect on the steps following the data collection: what happens then? Who looks into these matters? What decisions are made?
 - External examiners from abroad could be involved in HAMU's examination procedures
 - HAMU may also want to consider starting a benchmarking project with partners of its choice in order to compare (in a confidential and closed environment) key data chosen by the group of partners and use the information collected (good practices, challenges met by the others) to inform its own processes.
6. Employability
- A system to systematically keep track of alumni is needed.
 - HAMU needs to anticipate on future trends and open itself towards the profession and other musical organisations.
 - HAMU could set up a joint programme with an orchestra (See Section 7.2). This would also increase HAMU's international attractiveness.
7. Internationalisation
- This issue is complicated, as HAMU's interest in internationalisation is counterbalanced by a certain fear of lowering the faculty's standards. Although extra income from an increased amount of foreign students would be welcome, it is evident to the Review Team that HAMU does not really need international students, nor for additional income, nor to improve quality. In addition, the context in which HAMU operates is very parochial: students, professors and individuals active in the profession are mostly Czech.

- If HAMU's ambition to provide an international learning environment is true, significant work will still need to be accomplished in this direction:
 - A radical change in terms of language policy will be needed: it is essential to train and recruit teachers but especially non-educational staff.
 - Joint programmes could be a way to attract international students. HAMU could focus on opening up its master programmes specifically. In that case, the master curriculum would need to have a stronger focus on independent learning, a stronger focus on research and the acknowledgement of activities conducted by students outside the academy.
 - Teaching in English would need to be organised more extensively. HAMU could even consider offering master programmes in English only.
 - The international focus should be on structural institutional cooperation. The current cooperation activities in place are considered by the Review Team as incidental.

8.3 In conclusion

The strong traditions and the outstanding quality of the Czech music life deserve great respect and have survived during decades of strong political turbulence and changing value systems. The educational and organizational principles in such a nation are undergoing great changes in an ever increasing global development. The openness of the AMU is a prerequisite for evolution and transparency. The balance between on one side inherited national cultural and on the other borderless international models and values is delicate and deserves constant reflexion. The recommendations by the Review Team with special attention to the internationalisation issues are to be seen against this background, as an outcome of experienced international music and dance education experts.