

MUSIQUE
QUALITY ENHANCEMENT



Report

Programme Quality Enhancement Review

Zürcher Hochschule der Künste (ZHdK)

(Zurich, Switzerland)

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Zürcher Hochschule der Künste
Zurich University of the Arts

Site-visit: 20-22 May 2019

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Introduction

The Department of Music (DMU) at Zurich University of the Arts (ZHdK) is a successor institution to the conservatories of Zurich (founded in 1875) and Winterthur (founded in 1873). In 1999, the two conservatories merged to form the “Musikhochschule Winterthur Zürich”. In the same year, the “Hochschule Musik und Theater Zürich HMT” merged with Zurich Jazz School (founded in 1977) and the “Schauspielakademie Zurich” (founded in 1972). In 2001, the Swiss Ballet School was integrated into HMT. At the same time, the first preliminary steps were taken towards a merger of HMT with the “Hochschule für Gestaltung und Kunst Zürich” (hgkz). This process was completed in 2007 and led to the establishment of ZHdK as an integrated arts university. (Source: *Self-evaluation Report (SER)*, p. 6)

Since the mid-1990s, music education in Switzerland has undergone profound institutional and substantive development. This occurred in two stages: (1) the transformation of conservatories into higher music colleges and their integration into universities of applied sciences (in 1999); (2) the introduction of the two-tier Bachelor-Master structure in accordance with the Bologna system (from 2005). This development considered the specific requirements of music faculties, in particular with regard to programme structure and duration. In the course of this process, the Federal Office for Professional Education and Technology (OPET) and the Conference of Swiss Universities of Music (KMHS) defined the number and the academic titles of MA programmes in the field of music and coordinated offerings and areas of competence of Swiss music universities in order to avoid duplication and to facilitate high-profile developments at the individual universities (Source: *SER*, p. 6).

Consequently, a nationwide model was introduced for the cycle structure in Higher Education. As a rule, Bachelor programmes comprise 180 ECTS, Master programmes 120 ECTS (Source: *SER*, p. 6, 7).

ZHdK has commissioned EQ-Arts to conduct an institutional review as well as reviews of the institution’s design and music programmes. EQ-Arts and MusiQuE have signed a cooperation agreement to subcontract MusiQuE for the review of the music programmes. EQ-Arts remains however responsible for the overall coordination of the review process. The full external review process at ZHdK comprises three separate site-visits:

- a first visit enabling the EQ-Arts Review Team to gain a better understanding of the University and focusing on the institutional evaluation. This visit took place on 5-7 November 2018.
- a second visit by the EQ-Arts Review Team for the review of the design programmes, which took place on 25-27 February 2019.
- a third visit focusing on the external review of the music programmes, which took place on 20-22 May 2019.

This report is the result of the peer review process of the music programmes at ZHdK’s DMU.

The review followed a three-stage process:

1. ZHdK's DMU prepared a *SER* based on, and structured according to, the *MusiQuE - EQ-Arts Standards for Programme Review* (see MusiQuE Standards for Institutional, Programme and Joint Programme Review, pp. 30-41).
2. An international Review Team studied the *SER* and conducted a site visit at ZHdK during 20–22 May 2019. The site-visit comprised meetings with the head of DMU, programme leaders, senior administrative officers, representatives of the Music Department Committee, students, teachers, mid-tier teaching and support staff, research staff, alumni, representatives of Senate, the University Assembly and Staff Council, representatives of the University Board, representatives from the profession, as well as a guided tour on campus and visitation of classes and exams. The Review Team used the *MusiQuE - EQ-Arts Standards for Programme Review* noted above as the basis of its investigations.
3. The Review Team produced the following review report which is structured according to the Standards mentioned before.

The Review Team consisted of:

- Professor John Butler (Chair) - CEO EQ-Arts, Amsterdam, The Netherlands
- Henk van der Meulen (Review Team member) - Royal Conservatoire The Hague, The Hague, The Netherlands
- Mist Thorkelsdottir (Review Team member) - Thornton School of Music, University of Southern California, Los Angeles, United States
- Wiebke Rademacher (Student) - University of Cologne, Cologne, Germany
- Ester Tomasi-Fumics (Secretary) - University of Music and Performing Arts Vienna, Vienna, Austria

The Review Team would like to thank the representatives of the ZHdK and especially of DMU for the production and timely delivery of the *SER* and all supporting documents, for the organisation of the site-visit and for the hospitality they demonstrated. The Review Team was able to meet various stakeholders and the atmosphere of all meetings was open and collegial. The Review Team wishes to express its gratitude to DMU for the high quality of the documentation, the extra materials supplied to the team during the site-visit and the access to classes and exams during the site-visit.

The Review Team hopes that the report will be helpful to DMU as a tool for underpinning and further supporting its ongoing development as an international institution. The Review Team would like to encourage ZHdK to make the review report available to all stakeholders by circulating it among its staff members and students and by publishing it in an appropriate place on the ZHdK website with a translation if appropriate.

Key data on ZHdK

Name of the institution	Zürcher Hochschule der Künste - Zurich University of the Arts (ZHdK)
Legal status	Autonomous public institution
Date of creation	2007 as the result of a merger of several art institutions of which the music related institutions stem from the conservatories of Zurich (founded in 1875) and Winterthur (founded in 1873). (Source: <i>SER</i> p. 6, see also p.3 above)
Website	https://www.zhdk.ch
Number of students	An average ¹ of 750 students (269 in two bachelor studies (33%), 501 in four master studies (67%) and 6 students in doctoral programmes) Pre-college programme: an average of 65 students a year (Source: <i>SER</i> , pp. 4,5,9 and Doc 3_3)
Number of teachers	Numbers for academic year 2017/18 ² : 122 full time equivalents (fte) corresponding to 338 (headcount) of which 14% full time and 86% part time. (Source: <i>Annex Doc 4_1</i>)
Number of research staff	Researchers: 18 fte corresponding to 47 (headcount) and 14 fte corresponding to 18 (headcount) research associates (Source: <i>Annex Doc 4_1</i>)

List of reviewed programmes

1. Bachelor of Arts in Music, including specialisations in Classical Music, Jazz and Pop, Church Music and Composition, Theory and Sound Engineering and offering several majors
2. Bachelor of Arts in Music and Movement, including specialisations in School Music and Music and Movement
3. Master of Arts in Composition and Theory, including a specialisation in Composition - offering several majors - and a specialisation in Sound Engineering
4. Master of Arts in Music Performance, including specialisations in Instrumental or Vocal Performance

¹ ZHdK has 2067 students and a detailed overview of the number of students enrolled in each programme was provided to the Review Team in the annexes of the *SER*.

² A detailed overview of the number of teaching staff was provided to the Review Team in the annexes of the *SER*.

5. Master of Arts in Music Pedagogy, including specialisations in Instrumental or Vocal Music Pedagogy, School Music, Music and Movement, Analysis and Teaching.
6. Master of Arts in Specialised Music Performance, including specialisations in Instrumental or Vocal Performance, Conducting, Church Music, Solo Performance, Chamber Music and Orchestra

(Source: *SER*, p. 5 and 10-17)

Overview of meetings

Site-visit meetings held with the DMU Team	Meeting Code Number
Meeting with Head of the Music Department	M1
Meeting with Bachelor students from the music programmes	M2
Meeting with Master students from the music programmes	M3
Meeting with music programme leaders (Bachelor, Master and Research)	M4
Meeting with senior administrative officers	M5
Meeting with alumni from the music programmes	M6
Meeting with teaching staff (Bachelor, Master and Doctoral programmes)	M8
Meeting with music research staff and research students	M9
Meeting with representatives of the Music Department Committee	M10
Meeting with representatives of Senate, the University Assembly and Staff Council	M11a
Meeting with mid-tier teaching and support staff	M11b
Meeting with representatives of the profession	M12
Meeting with representatives of the University Board	M13
Meeting with representatives of artistic research	M14

1. Programme's goals and context

Standard 1. The programme goals are clearly stated and reflect the institutional mission and aims.

The Swiss guidelines on Profiles for Music Universities demand that ZHdK “provides training in various musical disciplines and cultivates all important instruments” and that students are supported “in their development into “...musical and artistic personalities who carry out their professional activities at a high level and keep music alive as an art form...” Specifically, ZHdK’s graduates are qualified - “... to solve complex and demanding tasks in various fields of music, - to make musical and artistic contributions, - to carry out application-oriented research and - to support musical events in a socially and professionally competent way or - to carry out projects on their own” (Source: *SER*, p. 10 and *Doc 1_01*, p.4).

DMU is embedded in ZHdK as one department. In its *SER* DMU refers for its overall programme goals to the University’s mission (Source: *SER*, p. 11). Deriving from this institutional strategy DMU in the *SER* states the following central goals for the six programmes offered at DMU:

- Excellence
- Sustainability
- Development and renewal of the arts disciplines
- Inter- and transdisciplinarity
- International student population
- Self-responsible students
- Students with individual profiles

(Source: *idem*)

In the meeting with the Review Team the Head of DMU articulated some of the ZHdK’s mission goals and gave it context for the music discipline, especially concerning inter- and transdisciplinarity in curricula, individuality of students’ paths and excellence (Source: *M1*). In a nutshell, he articulated the following contributions DMU is making to ZHdK: music, prestige, a strong sense for quality of the product or rigorous craftsmanship and audience reach (Source: *idem*). The leadership of DMU is clearly aware of challenges the DMU is facing by being the biggest department within an integrated arts university. Among the challenges mentioned by the leadership, the alignment to ZHdK’s strategy is one of the tasks the DMU needs to address, which is also expressed in the *SER* by stating that the “need for a departmental mission statement is under discussion” (Source: *SER*, p. 17).

The *SER* informed the Review Team that consistent regulations (“degree programme regulations”) issued by the University Board for every programme and approved by the Fachhochschule Council govern admission, admission process, course structure, coursework and assessment, course organisation and awarding of degrees at ZHdK (Source: *SER*, p. 11, 12 and *Doc1_04*, *Doc 1_05*).

On programme level, “curricular concepts” for Bachelor (BA) and Master (MA) programmes at DMU include clear course objectives (Source: *Doc 1_06, Doc 1_08, Doc 1_09, Doc 1_11, Doc 1_12, Doc 1_13 and Doc 1_14*). The University Board furthermore defines “the educational objectives and basic principles of the taught programmes offered at” ZHdK, including admission requirements, [...], course structure, course contents and target competencies in the curricular concepts (Source: *Doc1_04*). They are aligned with the national higher education system in Switzerland and the national guideline for higher music education (Source: *SER*, p.6, 7 and 10 and *Doc 1_01*).

This becomes apparent in the documents available to the Review Team that state that BA and MA programmes in higher music education will develop students into “...musical and artistic personalities who carry out their professional activities at a high level and keep music alive as an art form... ” and “specifically, ZHdK’s graduates are qualified “... (1) to solve complex and demanding tasks in various fields of music, (2) to make musical and artistic contributions, (3) to carry out application-oriented research and (4) to support musical events in a socially and professionally competent way or to carry out projects on their own” (Source: *SER*, p. 10 and *Doc 1_01*). The BA and MA programmes leading to a teaching qualification in music are aligned with national rules for this profession (Source: *Doc 1_04*). These programmes are mainly taught in German - the language in which most graduates will work as teachers and pedagogues (Source: *M4*).

Quality management procedures are in place at ZHdK that can ensure maintenance and development of programmes. These include external stakeholders, occupational field monitoring, a student survey and staff evaluation. In the self-reflection section of the *SER* the poor impact of the findings is raised as a concern (Source: *SER*, p. 18).

ZHdK’s approach to equal opportunities is defined in several guidelines tackling gender, diversity, discrimination and equal opportunities. Additionally, an action plan covers four fields for the period 2017-2020 where measures will be taken: “(1) the promotion of young researchers and careers, (2) awareness-raising and reducing stereotypes in choosing programmes and careers, (3) the expansion of diversity competencies in higher education and (4) gender and diversity in research and teaching (Source: *Doc 1_03*).

The Review Team found that the programmes’ aims and goals are clearly defined and executed. Furthermore, the programmes are of high international standard. The stated goals for the BA and MA programmes are relevant and reflect ZHdK’s mission.

It became evident for the Review Team when meeting with programme leaders, the senior administrators, the Department Committee and teachers that ZHdK’s strategic goals were only partly and sometimes not explicitly mirrored within the community of DMU (Source: *M4, M5, M8 and M10*). The Review Team therefore endorses the ambition for the DMU to draft a new strategic plan aligned to the institutional mission and aims, also includes curriculum development, diversity, learning teaching strategy, assessment and research. Such a

mission statement would enhance the clarity of common aims across programmes and produce a shared language for all decision makers within DMU and at the same time help promoting the specific attributes music brings to a multi-arts institution like ZHdK.

The Review Team did not find consistent awareness of ZHdK's aims regarding equal opportunities among staff. In the meeting with the Department Committee it became clear that the question of gender and or diversity has not yet been a strategic topic for DMU (Source: *M10*).

The Review Team found little awareness in leadership and staff concerning relevance and use of existing quality tools and its outcomes. In line with ZHdK's decision to devolve greater quality management to its departments the Review Team recommends DMU establishes the metrics and processes to be implemented across the different programmes³.

Compliance with Standard 1

The Review Team concludes that the music programmes of ZHdK substantially comply with Standard 1.

³ This will be elaborated under standard 7.

2. Educational processes

2.1 The curriculum and its methods of delivery

Standard 2.1. The aims of the programme are achieved through the content and structure of the curriculum and its teaching and learning methodologies.

2.1.1 Programme structure and connection/ progression between cycles

The programme structure of DMU's six music programmes follows the uniform educational structure for Swiss universities, which entails a BA study consisting of 180 study points (ECTS) for the awarding of a BA degree. MA programmes consist of 120 study points. Only the MA in Music Pedagogy (with a specialisation in upper secondary education) comprises 180 ECTS and provides the professional training required to obtain an upper secondary teaching certificate (Source: *Doc 1_10*). There is an option of completing two MA programmes consecutively, leading to a maximal duration of study of 7 years (Source: *SER*; p. 7 and 8).

DMU's programmes may be subdivided into specialisations and profiles and some of the subdivisions may be split even further. Every programme has its own individual structure.

The BA is organised in profiles⁴ and further arranged in specialisations⁵. "The individual specialisations may also be divided into focuses (majors)". The curriculum is divided in four modules (Core, Context, Experience and Extension). Graduates are prepared for a few professions but mainly expected to proceed to a master's level for full professional qualification (Source: *Doc 1_07* and *SER*, p.12).

The BA in Music and Movement is organised differently and offers no general specialisations or focuses. However, it is also divided in the same four modules as the BA in Music. The BA in Music and Movement leads to the professional qualification to teach children between the age of three and twelve in Music and Movement (Source *Doc 1_08*). Both BA programmes qualify graduates for the MA programmes in the respective domain (Source: *Doc 1_10*).

The MA in Music Performance, the MA in Specialised Music Performance, the MA in Music Pedagogy and the MA in Composition and Theory all have specialisations⁶ and some of them offer majors additionally. The MA in Music Pedagogy and the MA in Composition and Theory have three modules (Artistic Core Subject, Core Supplement and Individual Profile). The MA in Music Performance and the MA in Specialised Music Performance

⁴ The following profiles are available: Classical Music, Jazz and Pop, Music and Movement/School Music, Church Music, Composition/Theory/Sound Engineering (Source: *Doc 1_06*)

⁵ The following six specialisation are available: Classical Music, Jazz and Pop, School Music, Church Music, Composition and Music Theory, Sound Engineering (Source: *Doc 1_07*).

⁶ a) Master of Arts in Music Performance: specialisations in "Instrumental/Vocal Performance," "Conducting" and "Church Music"), b) Master of Arts in Specialised Music Performance: specialisations in "Solo Performance," "Chamber Music," "Orchestra" and "Conducting", c) Master of Arts in Music Pedagogy: specialisations in "Instrumental/Vocal Music Pedagogy," "School Music," "Music and Movement" and "Analysis and Teaching"), d) Master of Arts in Composition and Theory: specialisations in "Composition," "Theory," "Sound Engineering" and "Sound Design") (Source: *Doc 1_10*).

offer four modules, adding the module “Master Project” to the three aforementioned modules (Source: Doc 1_09). The MA programmes’ goals are outlined in the respective *curricular concepts* for each programme⁷. According to these, all MA programmes qualify for several professions in the arts sector. The MA in Music Pedagogy with its specialisations in Music and Movement and School Music, qualifies for teaching at upper secondary schools (Source: Doc 1_12).

2.1.2 Learning outcomes and aspects of the Dublin Descriptors’ and/or the ELIA discipline benchmark statements

In the programme documentation goals and learning outcomes for DMU’s BA and MA programmes are clearly formulated. They take into consideration the various aspects of the Dublin Descriptors respectively Polifonia Dublin Descriptors. This is since all Swiss conservatoires agreed on using the documentation and guidelines for the implementation of the Bologna Process in higher music education by the Association Européenne des Conservatoires, Académies des Musique et Musikhochschulen (AEC) (Source: SER, p. 10).

In the meetings with BA and MA students the Review Team understood that students do not connect to the notion of learning outcomes. However, they clearly knew what they were trained for in their core study area (Source: M2 and M3). This was mirrored by the teachers of whom, when speaking to the Review Team, mostly were not reacting to questions around learning outcomes but in teaching were orientating themselves on the basis of their personal experience (Source: M8). Although there were also examples of teachers stating that, on a profile level, they had developed the learning outcomes in a participative process, e. g. in the BA in Music, specialisation in classical music (Source: *idem*).

2.1.3 Individual study profiles

As stated before, DMU programmes offer a wide range of possible specialisations and majors. As a reaction to DMU’s goals regarding the training of students with individual profiles, the students are additionally given the possibility to expand their personal, possible inter- and transdisciplinary interests within university wide courses, called Z-modules and open courses (Source: SER, p.21). Z-modules are largely taking place in compact form outside the regular study time, in the weeks before the semester starts (Source: M2). The four compulsory BA modules set a rather tight frame to the students’ pathway within the specific curricula, especially in the Bachelor in Music, specialisation in classical music, although the number of ECTS credit points dedicated to free choice in the curriculum is 30 (including University-wide Z-modules). DMU Programme leaders named the BA structure as a possible weak point in this context as the BA is lasting three years. These years are further subdivided into two years for compulsory classes and in one year which is mainly dedicated to developing the individual bachelor project. The amount of course offers for individual choice in this setting is regarded as too vast for students (Source: M4 and M10). On the other hand, if students utter the wish to deeply engage in anything, the fact that students’ interests can be met with the large amount of possibilities offered, is mentioned as a strong point by students and academic staff members (Source: *idem*). Mirroring this, representatives of the profession, who have

⁷ The curricular concepts for each programme were provided to the Review Team in the annexes of the SER.

known DMU since conservatoire days, mentioned that DMU now is much more open to interdisciplinarity (Source: *M12*).

For all MA programmes it was evident from the course documentation, the MA students' and the programme leaders' comments that the individual shaping of the curricula is not only possible but regarded as the strongest feature of the programmes (Source: *M3*, *M10* and *SER*, p. 22-27). This is visible in the structure of the programmes as well, which have an amount of 40 ECTS credits reserved for the individual profile (Source: *curricular concepts of the MA programmes*).

2.1.4 Arrangements for students to receive academic, career and personal guidance

According to the curricula concept for the BA in Music, regular conversations between students and the programme head or a deputy are held. In this exchange individual agreements are reached concerning the study path of the student (Source: *Doc 1_06*). BA students confirmed to the Review Team that they were counselled individually (Source: *M2*).

2.1.5 Range of learning and teaching strategies used in the delivery of the curriculum

The programmes offer diversity in its working methods, customised to the nature of higher education in the arts, and dependent on group-size: lectures, seminars, artistic practice, professional placements/learning in the workplace and work outside of lessons consisting of independent study, rehearsals and practice. Artistic practice is the largest part of the study programme, ranging from individual lessons in the student's principal discipline to group lessons in orchestra, chamber music, voice, historical performance practice, contemporary music, improvisation, jazz and pop (Source: *SER*, p. 25, 26). The principal subject study is delivered on a one-to-one basis by a specialised teacher (Source: *course tables on the website*).

2.1.6 Opportunities for students to present their creative practice internally and externally

Students get ample possibilities to present their creative practice internally and externally. The offering of 600 musical events per year attest to this (Source: *Doc 6_3* and *events calendar on website*). The Toni campus and several event locations like the university's own "Mehrspar" music club allow for internal presentations to a general public (Source: *M7*).

2.1.7 Critical reflection and self-reflection by the student within curricula, role of research in curricula and influence of research on students' assignments/activities/tasks

Research and critical reflection are clearly a part of the curricula at DMU. In the BA programmes students are introduced to research through the practice-based BA project (Source: *Doc 1_06* and *Doc 1_08*). In the MA programmes students are required to undertake a master project. In case of the MA in Composition and Theory this includes written reflections about the own creative work (Source: *SER*, p. 22 and *Doc 1_09*). In the MA in Music Pedagogy a research-based written thesis is demanded in most of the specialisations, in the others a final artistic project including reflection is needed (Source: *SER*, p. 22, *Doc 1_11* and *Doc 1_12*). In the MA in Music

Performance and the MA in Specialised Music Performance the master project involves an independent artistic project with research approaches (Source: *SER*, p. 24, *Doc 1_13* and *Doc 1_14*).

2.1.8 How does research inform curriculum development, and teaching?

DMU has two research institutes: The Institute for Computer Music and Sound Technology (ICST) and the Institute for Music Research (IMR), which influence some of the teaching and learning. A remarkable example of this is the research around violin performance and the physiology of musician's hands that is advancing the teaching and performing of musicians as a result (Source: *M4* and website information on *Zürcher Zentrum Musikerhand*). Research results and projects of the two institutes are published through Open Access (Source: *M5*). On the ZHdK website research projects are promoted with information and blogs. Staff regularly attend international conferences and publish their results. In addition, there are internal events designed to make research output accessible to students and other departments.

DMU is legally not able to offer 3rd cycle studies on its own. Therefore, DMU cooperates with the University of Music and Performing Arts in Graz in doctoral studies. The collaboration enables DMU students to study in a PhD and an arts-based research doctoral programme. Students are supervised by teachers from Graz and teachers from DMU respectively (Source: *ZHdK website* and <http://doctorartium.kug.ac.at/>). The PhD student met by the Review Team mentioned that there is no forum within DMU or ZHdK for the exchange of research students with their peers, other students or research staff although activities within ZHdK are organised to raise awareness for research, like the research day (Source: *M9*).

The Review Team noted the high quality of teaching. All teachers met expressed their commitment to the students' academic progress and well-being. Students and alumni alike confirmed this to the Review Team.

The possibility of highly individualised profiles within the curriculum, especially in the MA programmes, is regarded as a commendable feature of DMU's curricula. However, integration of extracurricular subjects and projects is needed to ensure that all components of the curriculum are properly valued in the student's learning. While at MA level individualisation is clearly possible and fruitfully implemented, at BA level, curricula are too burdened, especially in Church Music and Classical Music, to take advantage of the great offer in cross disciplinary electives ZHdK provides. The Z-modules are organised outside of the regular taught semester, which the Review Team regards as a visible sign of the dilemma DMU is struggling with, to offer everything to everybody. The Review Team therefore recommends DMU to take a proactive approach in the design of the future major-minor programme structure ZHdK is developing to make sure DMU's specific needs and these concerns are properly taken care of.

The Review Team found there was inconsistency in the student's ability to influence their programmes curricula. Some students the Review Team met experienced immediate impact of their feedback in their curriculum. Others gave the impression that their reflections on the current curriculum are not taken seriously

into account. The Review Team advises DMU to clarify how quality assurance and enhancement (QAE) measurements should be consistently used across programmes to grant all students the same possibility to feedback into the development of the curriculum and the learning and teaching strategy.

The Review Team observed that the course learning outcomes were clearly stated in the programme documents. They are available on the ZHdK website, too. In practice the Review Team found inconsistency in the introduction and use of learning outcomes and the alignment and use of assessment criteria across the programmes. Students and teachers as well as programme leaders often did not understand the questions concerning learning outcomes the Review Team asked and did not convincingly confirm the consistent use of learning outcomes in teaching and assessing of courses by teachers. This might be partly due to a different language used in DMU for this matter as the term “target competence” comes up quite often in the documentation. Yet, the concept of curricular alignment is not reaching academic staff and students. Therefore, the Review Team recommends that the programme leaders can guarantee, with the support of the teachers, that the learning outcomes for each course are used as a clear guideline to teach and assess the course.

The Review Team noted that there is clear evidence of a broad range of learning and teaching strategies used to deliver the curriculum of all programmes.

Before the site visit, the Review Team had several questions about research at ZHdK. Scientific research is mentioned in the *SER*. Practice or arts-based research is not visible in the *SER*. After talking to the representative of the Composition programme and a researcher, the Review Team now has a clearer understanding of practice-based/artistic research in ZHdK. Combined with this, the Review Team found high quality examples of both practice and scientific research in DMU, which was clearly feeding into the curriculum and experienced very articulate, reflective and knowledgeable students. However, DMU should look to find tools to better disseminate and inform programmes about research activities (e.g. research cafes). Furthermore, DMU should establish tools to evaluate the quality of research outputs (e.g. Peer Review Group). In the opinion of the Review Team, research could also further inform curriculum development and teaching in all DMU programmes.

Student awareness of what services are available for them is low, especially concerning the equal opportunities officer and whom to contact in cases where they are not treated respectfully, or their personal integrity is violated by any member of DMU. The Review Team strongly recommends DMU to develop an equal opportunities policy and procedures and clearly disseminate it to students and staff.

The Review Team recommends DMU to establish a strategy to engage with society and communities surrounding the campus. Especially the students of the MA in Specialised Music performance and MA in Composition and Theory should be encouraged to take a bigger leadership role in this. As these MA students

are in many instances entering the profession after graduation, DMU (beyond the Z-modules & Portfolios) should also try to ensure they gain experience and knowledge in self-promotion and monetising their skill.

Compliance with Standard 2.1

The Review Team concludes that the music programmes of ZHdK substantially comply with Standard 2.1.

2.2 International perspectives

Standard 2.2. The programme offers a range of opportunities for students to gain an international perspective.

ZHdK's mission includes a statement on aiming at an international student body, no such statement exists explicitly for DMU (Source: *SER*, p.11,12). According to the *SER*, international orientation of the DMU programmes varies depending on specialisation and professional profile. While pedagogical training is mainly nationally orientated, performance focused programmes aim at a global musical market (Source: *SER*, p.29). However, learning outcomes or target competencies of BA or MA programmes do not include statements on international experience (Source: *curricular concepts of BA and MA programmes*).

Nonetheless, numbers provided to the Review Team show that in 2017, 49 % of DMU's students came from outside Switzerland, whereas only 30% of the total of ZHdK's students were international students (Source: *Doc 3_4 IR 3_3*). The highest number of international students can be found in the Classical Music performance programmes, the lowest number in relation to national students in the Jazz and Pop and the School Music specialisations. The numbers also show that a high number of international students can be found in the MA Music Pedagogy within the specialisation of Classical Music and the specialisation of Conducting (Source: *SER*, p. 5).

According to the *SER* a quarter of the teaching body have an international background. Although numbers were not provided, some of the academic staff the Review Team met had clearly international backgrounds and most had international experience (Source: *M4 and M8*). Numbers for teacher mobility show that there is an equal amount of outgoing and incoming faculty (Source: *Doc 2_08*). From the meeting with the teachers and the research staff the Review Team learned that mobility is financially supported by DMU (Source: *M8 and M9*).

In the *SER* it is stated that DMU cooperates internationally with the Bangalore School of Music in India and the College of Music at Mahidol University in Thailand. DMU is actively involved in ZHdK's hubs "Arts for Change" and "Global Shared Campus", the latter cooperates with arts institutions in South-East Asia. DMU maintains 50 institutional partners worldwide (Source: *SER*, p. 29). During the meeting with senior administrators the Review Team was informed that a lot of international relationships happen as a consequence of personal relationships. The strategy now is to focus on some specific areas, e.g. Pop and Jazz, to find more international partners, also

outside Europe (Source: M5). An already implemented approach to internationalisation is *internationalisation@home*, which according to the SER is an explicit possibility for students of the Music and Movement profiles to gain a broader view (Source: SER, p. 29). Teachers from other profiles also mentioned masterclasses with international teachers as possibility to get an international experience within DMU (Source: M8). Confirming this, MA students positively noted that they have productive contact to international visiting teachers (Source: M3).

Student incoming mobility is higher than outgoing mobility as stated in the SER and in the student statistics provided for 2018 (Source: Doc 2_08). ZHdK offers students the necessary support to take full advantage of the “Swiss European Mobility Programme” which provides a link to Erasmus+ Swiss universities (Source: SER, p. 30). In the meeting with the MA students the Review Team heard about a very positive international experience with Brazil. MA students confirmed that the staff in the international relations office is very helpful. The same group of students explained having the impression, DMU takes internationalisation for granted when international students study at DMU. But they also recognise that DMU is making efforts to change this. BA students on the other hand did not report international experiences. Some gave the impression that at this moment in their study career at DMU they are not interested in this perspective as they are engaging in the curriculum at home. Other obstacles were also mentioned like not being accepted when applying for an exchange semester (Source: M2).

Permanently at DMU studying international students are offered German language classes at the beginning of their studies in Zurich. But the teachers the Review Team met were concerned about the lacking German language skills of these students. German is needed in theory classes, music history and pedagogical courses that involve contact with Swiss children. Although individual teachers help students with not enough proficiency in the language of tuition, this is regarded an unfair situation for international students. Some of the classes, especially at MA level, are taught also in English. In the MA specialisation in Composition and Music Theory, major in Composition for Film, Theatre and Media, multilingualism is seen as part of the profession and consequently English is part of tuition (Source: M8). Students entering the MA Specialised Music Performance and MA Music Performance are not required to demonstrate knowledge of the German language (Source: SER, p. 29). At the same time the teaching staff met by the Review Team emphasises the fact that the German language is a carrier of European culture as well. The part of the studies concerning the cultural heritage in the opinion of some teachers needs to be taught in German. Contrasting this view, most of the teachers from the performing programmes present in the meeting with the Review Team welcome international students and wish for English as a tuition language which, in their subjects, is already often practiced unofficially (Source: M8).

Extensive general information on curricula and application procedures to the BA and MA programmes on the ZHdK website is available both in German and in English. Details like admission criteria and lecture contents as well as the whole intranet, which is developing into a comprehensive guide through ZHdK’s studies, are currently only available in German (Source: www.zhdk.ch).

Upon graduation, in addition to their degree certificate, “all students are issued a diploma supplement, a transcript of records as well as a certificate sheet giving details of their course grades and assessments” in German and English (Source: *Doc 1_07* and *Doc 1_10*).

The Review Team commends DMU on their plans to develop a stronger international orientation. Especially the question of tuition language connected to language requirements at admission needs to be addressed consistently to ensure international students can follow the required courses and have access to all relevant information. Students must be treated fairly and know what language level is needed. Teaching all courses also or only in English would certainly be useful for international students and German speaking students as well at least in the internationally orientated programmes.

The Review Team encourages the programmes to actively explore new approaches to increase the mobility of their students. International students find their way to the BA and MA programmes. The Swiss students are more hesitant to go abroad. Students would benefit from international experience and this can be encouraged more by programme leaders and teachers and must be acknowledged in their learning, especially on the BA level. Students should not have to choose between being successful at DMU or being able to get international experience. Strong partnerships with trusted partners could be a possible approach for this or short time mobility.

DMU is already engaging in a variety of international projects, however the Review Team encourages DMU to explore the opportunities within the existing networks more. As a majority of the students of the MA programmes are international, and a large number of their teachers as well, the program is by default quite international. However, due to the fact that this is an international (global) profession, more emphasise should be on creating collaborative international projects and experiences for students to participate in, and thus widen their potential professional network.

A strong point is the financial support for outgoing mobility of teachers and researchers. The Review Team was also very pleased to learn that students receive an international diploma supplement upon graduation with all required documentation attached in German and English.

Compliance with Standard 2.2

The Review Team concludes that the music programmes of ZHdK substantially comply with Standard 2.2.

2.3 Assessment

Standard 2.3. Assessment methods are clearly defined and demonstrate achievement of learning outcomes.

The Review Team has seen evidence of appropriate and clearly expressed assessment methods for most of the programmes and specialisations on the intranet. Within the programmes, various assessment formats are used, which are complementary and are customised to the learning objectives that are being tested (Source: *SER*, p.30). Assessment can take the form of musical-artistic performance, project work, presentations, talks, written and oral examinations, written work, exercises and reports, completion of courses, modules and practical lessons, internships and degree examinations. Students are awarded credits at the end of each semester (Source: *SER*, p. 31 and *Doc 1_06* and *intranet study guides*).

The Review Team learned from the teachers, that in the BA of Music programme there are three cornerstones in assessing the main subject. Each term the core subject is assessed in a ten-minute session, which is called feedback. It consists of a dialogue on progress and is not marked. After four or five terms a module exam (repertoire exam) must be taken. At the end of the programme the BA project is assessed (Source: *M8*). In the MA programmes overall assessment is mostly done via a final examination for the respective module. However, students receive “performance certificates for active participation in courses” (Source: *intranet study guides* and *SER*, p. 30). In BA and MA programmes, the Head of Profile is responsible for organising course assessment and examinations (Source: *Doc 1_07* and *Doc 1_10*).

In the provided assessment regulations feedback is mostly mentioned as being part of the assessment. The BA and MA students the Review Team met stated that they regularly get immediate oral feedback when being assessed. Overall, most of the students met by the review team are satisfied with the feedback. However, it was also reported to the Review Team that some of the MA students’ work is not discussed properly (Source: *M2* and *M3*). MA students mentioned that the main feedback during their studies is coming from the main subject teacher. This teacher, however, has no further knowledge about all complementary courses. So, the information on the students’ performance is felt to be incomplete. Furthermore, feedback can be very subjective and biased in some cases and very constructive and professional in other cases (Source: *M3*).

Student performance is either awarded a “pass” or “fail” or graded 6 (highest) to 1 (lowest) in 0.25 step. (Source: *SER*, p. 32 and *Doc 1_06*).

A strength of the BA and MA programmes is that they work with several assessors, including external ones for a large number of final performance exams. In the BA and MA specialisations for music and movement internal teachers are assessing. In all programmes in most final assessments, the teacher from the main subject area is part of the assessment panel as an advisory member (Source: *intranet study guides*).

General assessment criteria are stated clearly in the degree programme regulations for the BA and MA programmes (Source: *Doc 1_07* and *Doc 1_10*). Complemented by the specific indications on criteria, programme and content of the assessment in question available on the intranet for all formal assessments, the documentation gives a rather complete picture of the required skills and competences for each exam (Source: *study guides on the intranet*). All the same, the BA students met by the Review Team indicate that assessment criteria are not always clear but that there is a consistent practice. For the BA in Music with the specialisation in Composition and Theory, it was explicitly mentioned that the course objectives are very clear because in the one-to-one lesson they are extensively discussed between student and teacher (Source: *M2*). MA students reported mixed experiences on clear assessment criteria and consistent and fair procedures. Some noted that the concept of learning outcomes is not understood in the department therefore the alignment with assessment criteria is mostly not properly done (Source: *M3*).

The Review Team observed that the assessment methods and criteria were clearly stated in the programme study guides and easily accessible through the intranet. On the other hand, the Review Team found inconsistency between the alignment and use of these criteria across programmes. The Review Team recommends that teachers should regularly discuss, and make more use of, learning outcomes and the related assessment criteria. Currently, there is gap between the written material and practice in DMU. The fact that single teachers are aware of the importance of learning outcomes and know about ways to discuss these with students and others do not, shows that DMU has begun its way towards a student-centred approach but is not yet there. It is important that all teaching staff understands what is behind every learning outcome in order to assess it consistently.

The Review Team found inconsistency in the quality of assessment feedback. Feedback is oral only and tends to be perceived as subjective by students. MA students mentioned that they are not allowed to see the written feedback (Source: *M3*). Feedback on assessment is complementary to grading. Its main reason is to facilitate students learning. When receiving oral feedback, students can only rely on their memory of what has been said to them immediately after a demanding and often exceptional situation an assessment usually is. Written feedback on the other hand can be read and reflected upon with some distance to the assessment and enhance the learning experience. It also forces assessors to use a clear and respectful language and it is transparent. The Review Team therefore recommends DMU to introduce written feedback at key assessment points. A form could be developed for such purpose that also connects to feedback on the stipulated assessment criteria.

Compliance with Standard 2.3

The Review Team concludes that the music programmes of ZHdK partially comply with Standard 2.3.

3. Student profiles

3.1 Admission/Entrance qualifications

Standard 3.1. There are clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme.

Criteria for admission to DMU programmes are clearly defined in the Degree Programme Regulations (Source: *SER*, p. 33). These requirements are in line with ZHdK's general regulations for admission and the Federal Act on Funding and Coordination of the Swiss Higher Education Sector. A central component of the admission process is the entrance examination, an aptitude test for all programmes (Source: *Doc 1_05*). The specific programme and instrument related requirements for the entrance examination are available on the ZHdK website. In addition, examples for specific preparation for the aptitude test are available online for some of the tasks within the aptitude test (Source: www.zhdk.ch).

Besides the aptitude test and other formal requirements, BA programme candidates must also "provide evidence of a sufficient oral and written knowledge of German and, if necessary, of English, in order to be able to follow classes" (Source: *Doc 1_07*). For MA programmes the language skills required to "follow classes without difficulty" must be proven (Source: *Doc 1_10*). If all requirements are met by candidates, places are awarded on a competitive basis subsequent to the results of the aptitude test (Source: *SER*, p. 33).

BA students met by the Review Team indicated that they were aware of what was expected from them at admission. They mentioned the possibility to meet their future teachers beforehand and get feedback by them (Source: *M2*). The description the MA students gave was less favourable. Although the information provided was very accurate, some had the impression that no comprehensible criteria were applied in the process. This was interpreted as especially unfair for students applying to a DMU MA programme coming from another school (Source: *M3*). Sustaining this impression, the *SER* in its reflective part mentions that "artistic assessment criteria are not well-publicised" (Source: *SER*, p. 34).

DMU is aware of the importance to foster musical talent in Switzerland. Since 2014 ZHdK offers its own pre-college programme to cater to these needs (Source: *SER*, p.9).

The Review Team found the admission process to be rigorous and clear. Comprehensive information regarding admission to DMU programmes is available online. Applicants receive feedback and can inform themselves in several ways about the programmes offered. Individual contact to teachers is offered as well as information days (Source: www.zhdk.ch).

However, like learning outcomes and assessment criteria within the studies, also admission criteria concerning the assessment of the artistic skills of applicants in the aptitude test are not sufficiently clear for students,

which is already consciously reflected in the *SER* by DMU itself.

Furthermore, although the provided information makes a clear statement on language requirements, there is no further information on any level of language skills. It was reported by the programme leaders and by the teachers that language is an issue when it comes to being able to follow all courses at DMU. As the programmes, and here especially MA programmes, are aiming at an international student body, this is a crucial point. The Review Team therefore strongly recommends that admission criteria include clear language policy and strategy which must be implemented rigorously.

Compliance with Standard 3.1

The Review Team concludes that the music programmes of ZHdK substantially comply with Standard 3.1.

3.2 Student progression, achievement and employability

Standard 3.2. The programme has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.

Students progression and achievement at DMU are measured with a variety of instruments (Source: *SER*, p. 34). Within programmes, students are assessed regularly (see elaborations on standard 2.3). The overall drop-out rate of students in DMU programmes is app. 8% (Source: *Doc 3_3*). Numbers provided to the Review Team show that 81% of BA students completing their programme do so within the standard course duration and 14% complete it above standard duration (Source: *Doc 3_3.2*, p.5, numbers for 2007). For MA students the numbers show that 61% complete their programme within the standard course duration and 35% complete it above standard duration (Source: *idem*). In the light of these numbers, it must be mentioned that MA students indicated to the Review Team that, although students have the right to get credit for prior learning according to the degree programme regulations, this is not always properly applied within DMU. The specific student had to retake courses with learning outcomes that were already achieved in prior studies (Source: *M2*).

Alumni met by the Review Team spoke very highly of the training received that equipped them with the necessary skills in their core artistic or pedagogical domain. It was even mentioned that they would have liked to start studying all over again after graduation (Source: *M6*). Students' perspective on their education according to what the Review Team was able to hear in the meetings, indicates that they also feel well prepared and educated in their main subject area and that their expectation towards the programme are mostly met (Source: *M2, M3*).

All the same, alumni feel that the education received did not prepare them for the world of work as much as expected. It was mentioned e.g. that the transfer of their skills to the profession and how to use what they learned in a real-life setting could have been better prepared within the MA in Specialised Music Performance. Orchestra mentoring was named as a missing element in the same programme (Source: *M6*). The institution has

undertaken efforts to address this need – an extra-specialisation in orchestral instruments now exists within the MA in Spec. Music Performance, and it is mentored by members of the Philharmonic Orchestra Zurich (Opernhaus)⁸. The BA students did not seem to regard the BA as an entry point into profession apart from students being prepared for the teaching profession in the BA of Music and Movement. The other BA students all plan to proceed to a MA programme. Asked by the Review Team if they would like to be offered more courses regarding professional development and skills, they were not in favour to top their already full three-year study with any of these (Source: M2).

Numbers available from federal Swiss statistics give information on how this is to be seen in the greater picture. The statistics are based on all ZHdK graduates. As DMU is the largest department of ZHdK the numbers are relevant for DMU as well, at least as indication of trends, even if the results do not specifically highlight music programmes. Results show an employment rate of ZHdK graduates above 94% for 2017 (Source: Doc 3_8, p.5). Of this percentage only 25% indicate that they are underemployed whereas 66% are adequately employed and 10% overemployed (Source: Doc 3_8, p.9). 68% of graduates are permanently employed (Source: Doc 3_8, p.11). These numbers are all above the rates for Switzerland's general working population (Source: Doc 3_8). The occupational fields of these graduates are in the teaching profession (55%), in artistic fields (18%), in media related professions (10%) and in other occupational fields (17%) (Source: Doc 3_8, p.15)⁹. 85% of this group of graduates indicate that their occupation relates to the content of their studies (Source: Doc 3_8, p.19). 73% of graduates retrospectively were satisfied with their studies at ZHdK (Source: Doc 3_8, p.27).

As ZHdK is not entirely satisfied with the general data available, it established a new instrument for quality enhancement, the occupational field monitoring. This instrument was piloted in 2017 and then used yearly (Source: Doc 3_6). The concept and the process are well documented on the intranet, including guidelines, informative workshops and standardised material for the realisation on departmental level, thus providing the tools to shape the instrument according to the needs of the specific programmes (Source: <https://berufsfelder.zhdk.ch>). In 2018 two specialisations of DMU, the School Music and the Composition and Theory profiles, used this tool for the first time (Source: D3_5).

Additionally, DMU has a long-standing tradition of informal feedback on the sustainability of its programmes, often seen as a positive dimension. DMU closely cooperates with professional organisations and ZHdK's alumni organisation and has access to individual networks of teachers (Source: SER, p.35, 36 and M4).

The Review Team finds that the programmes clearly meet the students' expectations.

The available numbers show that employability is high. Statistics and alumni met by the Review Team alike

⁸ Source: <https://www.zhdk.ch/en/degree-programmes/music/classical-music-2445/ma-performance-classical-music-1236/specialization-in-orchestral-instruments-orchestral-piano-2750>

⁹ Usually, graduates have more than one occupation, and the questionnaire allows them to list several occupational fields. The percentages herein reflect only the occupational choices listed under "the first" or "the most important" fields.

show that graduates are successful in building their careers.

DMU is a valued partner in professional networks. The stakeholders from the profession the Review Team met, made this very clear (Source: *M12*). DMU maintains strong formal and informal connections with employers and external stakeholders within the professional field.

The Review Team has been able to verify that DMU has the appropriate quality tools to monitor and assess the progression, achievement and employability of its students respectively alumni. The Review Team is not satisfied with the degree to which the programmes analyse the findings of the output of its quality enhancement reviews and all available surveys. Also, the instruments provided by ZHdK like the occupational field monitoring need to be customised to be of value to the DMU programmes. The Review Team recommends DMU to take on a more proactive role concerning the use of the existing tools as e.g. only two DMU programmes engaged in the occupational field monitoring so far.

Regarding the progression within the studies the Review Team was informed by students that their prior learning has not been recognised properly. The Review Team recommends DMU establishes guidelines and practice for accrediting prior learning, especially in MA programmes where students with BA from other institutions enter the programmes.

Alumni indicated that the programme could prepare them more strongly for the job market. This can be done with, for example, information sessions on self-employed status. The Review Team found the alumni as very outspoken and ready to give feedback on the training received from DMU. The Review Team recommends DMU establishes a more formal relationship to its alumni.

Compliance with Standard 3.2

The Review Team concludes that the music programmes of ZHdK substantially comply with Standard 3.2.

4. Teaching staff

4.1 Staff qualifications and professional activity

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

According to the *SER* and the underlying documentation, DMU applies “sound and legally well-founded selection and employment procedures” (Source: *SER*, p.37). These procedures follow ZHdK wide recruitment criteria. Amongst others the criteria demand that various stakeholder groups are involved in the process including external experts. Selected candidates present themselves to the University community in form of a practical teaching situation. The criteria include the notion of diversity and equal opportunities. Depending on the job profile, positions are also advertised internationally (Source: *SER*, p. 38 and *Doc 4_2*).

In-house appointments are the exception and “it is rare for staff to rise from junior to senior positions without first gaining experience elsewhere” (Source: *SER*, p. 37). Personal further development is part of the contractual workload of faculty (Source: *Doc 4_4*). For mid-tier staff 10% of the contractual workload are dedicated to personal development, which content is agreed upon with the supervisor (Source: *Doc 4_5*). The Review Team was informed by the teachers that they can take sabbaticals as long as they are employed more than 30% (Source: *M8*). In the meeting with mid-tier staff it was mentioned that personal development like artistic development outside DMU is supported (Source: *M11b*). Since 2017 the ZHdK has been operating a staff development concept. This concept includes all staff groups in ZHdK. “Courses focus on transversal and general topics of strategic importance. Target groups are teachers and researchers, persons in management positions, members of the mid-tier staff and the administrative and technical staff” (Source: *Doc 4_9*).

The documentation states that staff appraisal is undertaken yearly for mid-tier teaching staff (Source: *Doc 4_5*). For professors and lecturers every second year a performance review is required (Source: *Doc 4_2*). Teachers confirmed that performance reviews are carried out, although on an irregular basis. Key points are documented in writing (Source: *M8*).

The teachers are engaged in different activities of the institution. They are required to be part of committees, assessment panels, BA and MA project presentations on the campus and outside (Source: *SER*, p. 39). Teachers informed the Review Team that they are constantly engaged in different activities, be it the organisation of concerts or work for the specialist group. The *SER* states that these specialist groups are “participatory bodies” that “provide advice on curriculum development.” Furthermore, “they are responsible for developing and assuring professional quality and participate in examination boards” (Source: *SER*, p. 39 and *Doc 6_4*). The teachers the Review Team talked to regard the specialist group as an informal group that meets in the spare time of the teachers. They articulated that they are not paid for the work they are doing in these bodies. Especially the function of a specialist group leader is regarded as a remunerated position but one that comes with a lot of work

and has no representative power, even if this person is often asked to contribute as a spokesperson for the group (Source: *M8*).

According to ZHdK's teaching evaluation concept, critical reflection and advancement of teaching is a central part of the quality culture. Teachers are responsible to evaluate their own teaching by using different formats. Comprehensive information including contact persons and examples of best practice are available on the intranet (Source: *Teaching evaluation concept on intranet*).

In the meeting with the teachers, the Review Team was informed that DMU has a great variety of lecturers with different teaching strategies. This is seen as beneficial and enhanced by ZHdK's arts campus (Source: *M8*). Teachers meet each other mainly in exams or informally while running errands on campus. Time for exchange is limited, however the subject specialist groups have enhanced the situation (Source: *M8*).

DMU manages to engage outstanding internationally renowned musicians serving as highly qualified and dedicated teachers resulting in alumni having obtained an excellent musical level.

The Review Team commends the implementation of a staff appraisal process. This process contains all required elements to ensure a dialogue on the performance of the teacher. However, the Review Team found an inconsistency in how the staff appraisal process operates and demonstrates the benefit to both staff and employer. Some of the teachers the Review Team met were not aware of this process as being part of the culture in their programme (Source: *M8*). Therefore, the Review Team recommends DMU to make more effective use of the staff appraisal process by connecting it to clear career perspectives.

The Review Team recommends DMU to introduce further staff development towards embracing a greater understanding and benefit of the Bologna processes and terminology. Most teachers and student met by the Review Team did not connect to the notion of learning outcomes, assessment criteria and alignment of curricula.

The Review Team recommends DMU to review how members of staff with managerial and extracurricular duties are supported and guided, and these duties are contractually recognised. Staff members contributing to the participatory processes ZHdK has initiated also need to understand their function better.

In line with the ZHdK's strategy the Review Team recommends DMU to clarify how research is recognised within staff contracts and permeates into teaching and learning.¹⁰

Compliance with Standard 4.1

The Review Team concludes that the music programmes of ZHdK substantially comply with Standard 4.1.

¹⁰ Elaboration see also standard 2.1.

4.2 Size and composition of the teaching staff body

Standard 4.2. There are sufficient qualified teaching staff to effectively deliver the programme.

The *SER* and the according document show that 338 teachers are engaged in BA and MA programmes. This number corresponds to 122 full time equivalents. In research positions 47 persons are employed (= 18 fte) (Source: *Doc 4_1*). This teaching body is to be seen alongside the number of 750 students enrolled in the BA and MA programmes.

DMU is operating with a predominant number of part-time teaching staff. 86% of the teaching staff is employed on a part-time basis (Source: *Doc 4_1*). Most of these combine their function within DMU with other assignments in the artistic profession (Source: *SER*, p.41). The ZHdK employment regulations allow a very flexible bandwidth model, which gives the possibility to adapt the contractual teaching hours according to the need of specific subject areas within programmes and specialisations (Source: *Doc 4_4*).

Both the students and teachers informed the Review Team that DMU employs sufficient qualified teaching staff for the BA and MA programmes (Source: *M2, M3 and M8*).

In line with the recruitment policy of DMU, applicants for vacant teaching positions are required to prove their teaching and specialist qualification. As mentioned under standard 4.1, procedures include demonstration of teaching skills. Academic staff holds a university degree and a higher education teaching certificate when involved in teacher training programmes for upper secondary schools (Source: *SER*, p. 41).

In its *SER* DMU raises the question if the high number of senior staff positions, mostly in the main subject area, is hindering the renewal of faculty, especially when it comes to internationally renowned individuals (Source: *SER*, p. 42). Students the Review Team met, mentioned that, to their knowledge, gender in the teaching body is something the institution is already working on as female teachers are underrepresented in some programmes and positions (Source: *M3*). The recruiting policy of ZHdK indeed includes diversity. The finding commission is supported in this aspect by the equal opportunities and diversity officer (Source: *Doc 4_1*).

The Review Team was impressed by the healthy student teacher ratio and the level of contact time offered by DMU to its students.

The institution critically reflects about the appropriate balance between established members of teaching staff and recruitment of newer staff with fresh perspectives and competencies. The employment of guest/visiting teachers is a useful strategy in this regard.

The programmes vary in size, both in terms of the numbers of teaching staff and the numbers of enrolled students. There is no evidence that students of smaller programmes are disadvantaged by smaller teaching teams. In the opinion of the Review Team, there are sufficient qualified teaching staff members to effectively deliver the programmes. The Review Team recommends DMU to pay special attention to the gender balance of the teaching staff particularly those in senior positions.

Compliance with Standard 4.2

The Review Team concludes that the music programme of ZHdK fully comply with Standard 4.2.

5. Facilities, resources and support

5.1 Facilities

Standard 5.1. The institution has appropriate resources to support student learning and delivery of the programme.

The BA and MA programmes are delivered on ZHdK's Toni Campus. This revitalised building is the realisation of ZHdK's vision of a multi-arts university. The different departments moved there in 2014. Teachers of DMU commented more than once about the multi-arts campus being beneficial for exchange between the arts. Additionally, it was mentioned that faculty and students learn that music is not the core of the world (Source: *M4, M8*). It was added that some BA and MA projects challenge the whole ZHdK in terms of resources and cooperation capacities. However, demands made by students for their artistic vision have been met so far with the effort of students, teachers and administrative staff (Source: *M8*). Alumni and MA students commented that this multi-arts situation could even be further explored (Source: *M3 and M6*).

The Toni Campus is equipped with 67 student-administered practice rooms for a total of around 770 DMU students. 60 pianos are at disposal for students 24/7/365 days a year. Furthermore, "students have access to five professionally supervised concert halls, five ensemble rooms, four music and movement rooms, two sound studios with state-of-the-art technology including editing suites, a computer music laboratory, a composition and soundtrack studio, rehearsal stages as well as the opportunity to perform at the University's music club" (Source: *SER, p.43 and Doc 5_1*).

BA and MA students alike were very positive about the resources that they can tap into and feel well supported (Source: *M2, M3*). Alumni commented on the space and equipment as being far beyond what usually is available to them in their profession (Source: *M6*).

The IT infrastructure includes "several hundred publicly accessible IT workstations" (Source: *SER, p. 44*). ZHdK offers students a virtual learning environment and the E-Learning team supports faculty and students with any questions regarding digital learning (Source: *Doc 5_3*).

To round up on supporting facilities, the "Media and Information Centre (MIZ) supports ZHdK teaching and research through providing various kinds of media and scientific information" (Source: *Doc 5_2*). MIZ offers a wealth of media, Open Access holdings, an archive for University's records and services available for members of ZHdK and the wider public (Source: *SER, p. 44 and Doc 5_2*).

The Review Team on its site visit experienced excellent facilities that support learning and delivery of the programmes in a truly exceptional way. The teaching and practice studios, classrooms, concert halls, recording facilities and all rooms connected to musical learning and teaching are more than appropriate. The music equipment is up to current state as well as the IT and other technological facilities. The Media and

Information Centre services the institution very well. The Open Access holdings are commendable.

The Review Team was informed by the head of the MIZ that international students do not always find easy access to the resources as a lot of information is in German only (Source: *M5*). The Review Team therefore recommends DMU to ensure all learning resources are available in the required languages and that there is equitable access to all learning resources.

The Review Team commends the interdisciplinary location of the BA and MA programmes. Some examples of interdisciplinary student projects the Review Team was introduced to show how the multi-arts approach already found its way into learning and teaching (Source: *examples of BA and MA projects documentation*). The Review Team is confident that over time this will be consolidated.

Compliance with Standard 5.1

The Review Team concludes that the music programmes of ZHdK fully comply with Standard 5.1.

5.2 Financial resources

Standard 5.2. The institution's financial resources enable successful delivery of the programme.

From the *SER* and the underlying documentation, the Review Team learned that the Canton of Zurich is the main funding body of ZHdK being accountable for 62% of ZHdK's budget. Other cantons cover a proportion of 12% considering the students originating from them. Federal resources cover 16% and external revenue 9% of the budget. The remaining less than 2% are deriving from tuition fees (Source: *SER*, p. 44 and *Doc 5_4*).

Allocation of funds is determined by the University President. "Annual planning meetings with the University President serve to establish the DMU's development priorities and to compare the objectives of each performance area" (Source: *SER*, p. 45). The head of finances of ZHdK and the head of finances of DMU are working closely together in DMU's financial matters (Source: *M5*).

The *SER* asserts, "in principle, self-evaluation has established that the University's financing system provides sufficient financial resources to adequately design and operate DMU programmes. One reservation is that most of the funding is tied (staff and material cost), leaving few funds to develop new programmes" (Source: *SER*, p. 45). The Review Team learned from the senior administrators that the biggest financial challenge for DMU is the realisation of projects and the upcoming new major/minor programme structure. At the same time this new structure is the reaction of the curriculum developers to the fact that funds are inflexible (Source: *M1* and *M5*).

In consideration of the evidence the Review Team concluded that the financial position of DMU is secure and that its programmes are well-provided for. Clear procedures are in place to ensure that the financial situation is

monitored, both within DMU and within ZHdK.

The Review Team found no indication that funding is an issue when it comes to realising projects or any other learning activity required within the programmes regarding the programmes' current educational activities.

As the planned new programme structure in a major and minor model is regarded both a financial challenge and a chance, the Review Team recommends DMU to consider the possibility to shape a few standard options and allow for free choice only within the boundaries of available funding (including support for supervising the BA project).

Compliance with Standard 5.2

The Review Team concludes that the music programmes of ZHdK fully comply with Standard 5.2.

5.3 Support staff

Standard 5.3. The programme has sufficient qualified support staff.

The *SER* claims a long-standing experience with supporting teaching and learning in music education programmes and knowledge of its specific needs. Since the merger into ZHdK, new resources in organisational terms and technical support matters are now available for DMU as well. University-wide services like facility management, IT service, a production centre and a communication department are helpful effects of being part of a large campus (Source: *SER*, p. 45). Challenges DMU faces are less specialised solutions in relation to conservatoire times and a lot of part-time positions also in the support staff (Source: *SER*, p. 46). BA students mentioned that support staff is always very busy and not easy to reach but at the same time always very helpful (Source: *M2*).

DMU's supporting staff according to recruitment rules need to have a background in the arts and culture, often in a music-related field (Source: *SER*, p. 46). In the meeting with the senior administrators and the mid-tier staff the Review Team experienced very knowledgeable people with a deep understanding of the differentiated needs of DMU programmes (Source: *M5* and *M11b*). From the same people the Review Team was also informed that continuing professional development of support staff is maintained by DMU. As already mentioned in standard 2.1, ZHdK established a continuing development policy in 2017 that offers professional development for support staff as well (Source: *Doc 4_9*). Support staff's performance is reviewed in a staff appraisal process (Source: *Doc 4_6*).

BA and MA students expressed that they feel well supported by the programme's administrative services (Source: *M2* and *M3*).

The Review Team has the overall impression that there is sufficient support staff to adequately support the teaching and learning activities. Although the Review Team had the opportunity to talk only to a limited amount of support staff, they appeared to be very well informed and aware of all aspects of the management and delivery of the programmes.

It was obvious to the Review Team that the support staff members are dedicated and efficient professionals who are one of the driving forces behind the programmes. All student and staff spoke very highly of support staff.

In the light of the ambitious staff development policy ZHdK has introduced, the Review Team encourages DMU to make sure to proactively motivate staff across programmes to engage in the available offers.

Compliance with Standard 5.3

The Review Team concludes that the music programmes of ZHdK fully comply with Standard 5.3.

6. Communication, organisation and decision-making

6.1 Internal communication process

Standard 6.1. Effective mechanisms are in place for internal communication within the programme.

Communication with students about programme content and organisation takes place via different channels. E-mail is regarded as the “primary means of communication” (Source: *SER*, p.48). Although, when it comes to individualised communication with students about their learning and communication between the main subject teacher and the student, personal communication on a face to face basis and communication via other channels like social media platforms are prevailing (Source: *M2, M3, M5* and *M8*). The Head of Specialisation, the smallest unit within the programmes’ organisational structure, is defined as being of central importance for the communication between DMU and the students as he or she is responsible for informing new students about the curriculum as well as advising students and staff on how to draw up workable individual learning agreements (Source *SER*, p. 48). Also important in matters of information are the Programme Office and several newsletters.

Information on topics discussed in the Department Committee is communicated to faculty and staff via a newsletter, which is sent via e-mail but is also available on the intranet (Source: *SER*, p. 49, *Doc 6_1*).

The Intranet is a major source of information at ZHdK. It “contains important data such as curriculum details, module plans, timetables, examination plans, registration portals, room reservations, further information on ZHdK services, etc.” (Source: *SER*, p. 48). MA students as well as the *SER* informed the Review Team that although a great source, it is not as user friendly as needed (Source: *SER*, p. 49 and *M3*).

Communication with part-time staff, which is prevalent at DMU, is regarded as a challenge by the programme leaders. The wish to have them better informed about the philosophy behind the programmes and to involve them more was expressed towards the Review Team (Source: *M4*).

In all meetings with members of DMU where the internal communication was mentioned, it was apparent that students, faculty and staff alike have the feeling of an information overload. Especially marketing for events, DMU organises more than 600 public music events per year, flood the communication channels regularly (Source: *Doc 6_3*). The desire for less and more relevant communication was mentioned to the Review Team more than once (Source: *M2, M3* and *M5*). DMU has understood this already. In its *SER* it mentions that the internal communication needs a reorganisation (Source: *SER*, p. 49). As a reaction, the situation has been analysed by a communication expert and a communication concept has been developed as a result (Source: *Doc 6_3*).

The representatives of the profession and alumni met by the Review Team describe the communication between DMU and them as very informal as it is mostly based on personal ties between teachers and alumni respectively representatives of the profession (Source: *M10, M12*).

The Review Team found that there is clearly strong communication between the teachers and the students, especially when it comes to the individual shaping of curricula and the core artistic subject. Informal communication works well within the programmes and mostly also between them. Students and alumni mentioned easy accessibility of teaching staff, programme leaders, administrators and Head of Department.

However, the communication between departments and between specialisations could be strengthened more. The BA students the Review Team met, mentioned that the different floors divide the departments. By the same students it was said that this is also valid for the different specialisations within DMU (Source: M2).

Part-time teaching staff is difficult to reach. Effective communication to this large group is crucial when implementing any strategy in teaching and learning and should be regarded as a focus point as well.

There is an urgent need for a clear strategy on internal communication to tackle the issue of information overload – a stricter policy and prioritising of relevant (targeted) information. It was clear to the Review Team that the students demand a much better communication. They mentioned that it is not up to the standard anymore to receive all information via E-mail. But they also realised that efforts were being made.

The Review Team therefore endorses the development of the new communication concept and the appointment of a department communication officer. Both measures still need to show their sustainable effect.

Compliance with Standard 6.1

The Review Team concludes that the music programmes of ZHdK partially comply with Standard 6.1.

6.2 Organisational structure and decision-making processes

Standard 6.2 The programme is supported by an appropriate organisational structure and decision-making processes.

DMU has a complex organisational and decision-making structure. According to ZHdK's organisation of departments two central institutions within the department must be installed: Head of Department and Department Committee (Source: *Doc 6_5*). Furthermore, at least the following functions must be in place: Head of Study (programme) or Head of Profile and Head of Institute (Source: *idem*). DMU has established the required institutions and functions. Additionally, in its rules of procedures a more detailed organisational structure becomes evident. Within DMU five profiles have been established as organisational units. Heads of Specialisations and Head of Pre-college are DMU specific functions. Four kinds of participatory bodies are in place as well. These are subject specific Faculty Groups, the BA and the MA Committee and an event coordinating group called Commission Coordination Music (Source: *Doc 6_4*).

For all units, bodies and functions the DMU's rules of procedure clarify tasks and decisive power (Source: *Doc 6_4*). The Review Team was provided with an overview of DMU's committees (Source: *Doc 6_7*). The chart shows that Heads of Profiles have several functions and own memberships in more than one committee. It also shows that students are represented in the Department Committee, the BA and the MA committee. They are not part of any programme or specialisation specific group (Source: *idem*).

Mainly, Heads of Profiles who are also Heads of one or more Specialisations are responsible for organising and developing the curricula. The Heads are additionally representing their profiles in the BA and the MA Committee. These two Committees are responsible for coordination of curricula affairs across programmes (Source: *SER*, p. 50).

The Heads of Profiles are also members of the Department Committee and the Commission Coordination Music (Source: *Doc 6_7*). The Department Committee is the "highest decision-making body within DMU" (Source: *SER*, p. 50).

The subject specific Faculty Groups advise the Heads of Profile when developing curricula and are responsible for the professional quality in their subject area as well as participating in assessment panels (Source: *Doc 6_4*).

ZHdK has several participatory bodies in which representatives of all departments are present. These are University Assembly, University Senate, Mid-Tier Staff Council, Staff Council and Student Council (Source: *Doc 6_9*).

The Student Council (VERSO) is a university-wide body. Each department has two representatives on the steering group of VERSO (Source: www.verso-verso.org).

The organisational structure and its different components (BA Committee, MA Committee, Department Committee, Students Council) seems to cover all relevant areas concerning decision making. In the meeting with the DMU Committee the Review Team learned that strategic decisions for DMU are taken by this body. However, the single representatives are coming with their own agenda for their profile or specialisation. They see their role as defending the perspective and the needs of the area they represent rather than working together on topics concerning the department (Source: *M10*). As a result, nobody seems to take responsibility for a strategic approach that connects the specific DMU situation to university-wide visions and strategic developments. Therefore, the Review Team recommends that there is a clear standing agenda established for the DMU Department Committee and specific meetings could focus on key areas (research, diversity, best practice etc.) when appropriate.

The decision-making processes and the structure of DMU is perceived confusing by outsiders but makes sense for DMU (Source: *M1* and *SER*, p. 51). While studying this structure, it became clear to the Review Team that a few people have several different functions and high responsibility for strategy and vision. The Review Team learned in the meeting with representatives of the Senate, the University Assembly and the Staff Council that DMU, although being the biggest of the ZHdK's departments, is not taking initiative in university

wide developments (Source: *M11a*). The Heads of Programmes have been delegated decision making powers which does not necessarily lead to the appropriate participation of teachers and students, especially when it comes to development and implementation of curricula. Students are completely left out of this process. The Review Team can confirm from its findings that DMU is not engaging enough in discussions on vision or strategy. Initiatives of ZHdK are not reaching from top to bottom. The Review Team understood that one of the reasons for the current situation is that DMU has not yet fully processed the merger into ZHdK. In the light of these findings, the Review Team recommends DMU to rethink its organisational structure and decision-making processes regarding the fact that as a department it is now integrated in a greater institution.

Compliance with Standard 6.2

The Review Team concludes that the music programme of ZHdK partially comply with Standard 6.2.

7. Internal quality culture

Standard 7. The programme has in place effective quality assurance and enhancement procedures.

According to ZHdK's quality strategy the members of the institution are expected to be familiar with deliberations around quality and actively participate in shaping the quality culture (Source: *Doc 7_2*, p. 2).

The *SER* states that DMU is "committed to using various university-wide methods and instruments" of QAE, namely "teaching evaluation, occupational field monitoring, employee surveys, faculty and staff performance reviews, and student surveys. From these the DMU continuously derives its quality objectives in the areas of governance, actors, networks, the public, resources, training and further education, research, services and previous education" (Source: *SER*, p. 52). Some of these formal QAE tools were established quite recently. The student survey e.g. was conducted for the first time in early 2018 (Source: *Doc 7_3*). In the meeting with the Senate, the University Assembly and the Staff Council the Review Team learned that the last student survey has still to be discussed in the Senate. When meeting the students, BA and MA students likewise were in favour of more structural feedback on how the programmes deal with their feedback, especially how the results of the student survey impact on programmes (Source: *M2 and M3*). Mid-tier representatives also expressed the wish to the Review Team that the discussion of the results of the previously mentioned survey would happen in a timelier manner (Source: *M11a*). Most of the people present in the meetings between Senate, the University Assembly, the Staff Council and the Review Team never heard of the occupational field monitoring (Source: *idem*).

Furthermore, the Senate did decide to not discuss the results of the last staff survey because the results were not what the Senate expected. (Source: *M11a*). In the meeting with teachers not all teachers present have reported experience with the staff performance review (Source: *M8*). When carried out, it is not undertaken regularly (Source: *idem*).

Although the *SER* states that "DMU programme heads draw on the biennial online graduate survey conducted by the Federal Statistical Office" (Source: *SER*, p. 35) to develop curricula, generic surveys are perceived as being of no distinctive use to the DMU. The Programme Heads did not feel concerned by the results (Source: *M4*). Giving reason to this, they commented on the fact that they cannot identify their own situation out of the data, meaning specific information about their own programme and specialisation (Source: *idem*). In this light it is important to note that when speaking to the alumni, it became clear for the Review Team, that this group would be prepared to be more formally engaged in quality discussions by DMU itself (Source: *M6*).

On a departmental level, the *SER* identifies BA and MA Committees as sites of evaluation of the quality of teaching and learning regarding the curriculum and staff performance reviews to reflect teaching (Source: *SER*, p. 53). The BA Committee meets yearly and the MA Committee at least two times per semester (Source: *M10*).

Artistic quality is also regarded to be evaluated by peers in the context of public performances within a programme (Source: *SER*, p. 53). The Department Committee regards the quality of teachers and the artistic output of students and teachers alike as the central quality indicator for DMU (Source: *SER*, p. 53 and *M10*). The quality of elective courses offered at DMU is ensured “to a certain extent by supply and demand” (Source: *SER*, p. 54). DMU regards the quality of administrative processes and resource planning as indicators of institutional quality according to the *SER* (Source: *idem*).

From the *SER* the Review Team learned that “self-evaluation [on a departmental level] emphasises the value of low-threshold intuitive measures for quality assurance and development” (Source: *SER*, p. 54). Teachers, Programme Heads and the Department Committee confirmed this by expressing that the most valuable amount of information on quality of programmes and teaching is gathered informally. It was explicitly uttered that if DMU did not receive informal feedback by several stakeholder groups the school could not thrive (Source: *M4*, *M8* and *M10*).

DMU has introduced the university’s tools to provide the information towards establishing a quality culture. The Review Team endorses the appointment of a department quality officer to support the processes of internal QAE. The tools are of a good variety and could cover all relevant areas for quality enhancement if used properly.

Contrasting the strategy papers and the available statements on quality on ZHdK’s website is the fact that the Review Team was not able to find all the evidence that formal QAE measurements are understood to their full extent within DMU. Therefore, the Review Team recommends DMU to develop their own language towards the understanding of a quality culture, to gain a greater buy-in by all stakeholders. Especially the understanding amongst DMU staff and leadership of how QAE measurements could support teaching and learning and enhance the overall quality of DMU should be articulated.

The Review Team noted that one year after the last student survey was conducted, the results were not discussed in the Senate yet and they were also not communicated to the teachers and students. The Review Team was surprised about the lack of response to findings of the student questionnaire when discussing programme development with DMU’s Programme Heads (Source: *M4*).

Only a few members of DMU the Review Team met were aware that there exists a tool that monitors the occupational field, even less were aware of the possibilities and the existing results this instrument offers. In the perceived absence of relevant findings produced by QAE tools, Programme Heads rely on their personal experience, observations and perceptions when developing curricula. The Review Team got the impression that the results of surveys would only be regarded relevant if programme or even specialisation specific data would be available. In general, the Heads of Profiles identified problems in structure and organisation of the evaluation elements when meeting with the Review Team and were conscious that there is a lack of clarity (Source: *M4*).

The Review Team therefore recommends that programme specific quality assurance should be more explicitly defined. In a timely manner, DMU should develop clearly documented policies and procedures for systematic internal quality assurance in relation to specific programmes, implementing the full quality circle – plan-do-check-adapt including a clear description of the responsibilities of those involved. There are various models of internal quality assurance that programme teams could explore for enhancement. Such models include the provision of a comprehensive programme handbook, annual monitoring and reporting by programme and periodic review of programmes.

Alongside this, the Review Team recommends greater empowerment to the members of staff responsible for QAE within both DMU and ZHdK to fulfil their responsibilities.

Not all relevant stakeholders are involved in QAE process in a formal way. While DMU programmes have strong ties to professional bodies, the alumni the Review Team had the opportunity to meet, would be able to give relevant feedback on a more regular and formalised basis. This finding should encourage the department to take its plans to undertake a comprehensive DMU specific graduate survey to a next level of realisation (Source: *SER*, p. 54).

In response to remarks made by some students about inappropriate behaviour, which the Review Team was unable to verify, the Review Team recommends ZHdK and DMU to adopt and communicate a procedure in which such inappropriate behaviour, bullying, (sexual) harassment etc. among students, among students and staff, and among staff members, can be reported and addressed in a safe, careful and effective manner, within a given timeframe. The publication and communication of such a procedure will raise awareness and lower the risk of such behaviour taking place.

Compliance with Standard 7

The Review Team concludes that the music programmes of ZHdK partially comply with Standard 7.

8. Public interaction

8.1 Cultural, artistic and educational contexts

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

Public interaction in the context of programme curricula is ensured in two ways. Firstly, DMU programmes encourage “students to participate in extramural activities” via the individual profile module (Source: *SER*, p. 55). Secondly, BA “Study Days” and specific subjects within the programmes have been introduced to support discussion on the social relevance of music and the roles of professional musicians (Source: *idem*). The teachers the Review Team met mainly see the individual projects of the students as an option to reflect new developments in the profession and the wider context (Source: *M8*).

DMU offers numerous performance formats to the wider public. Events are also made available over a YouTube channel and through ZHdK’s own record label. Numerous events are streamed (Source: *SER*, p. 55). The Orchestra of Zurich University of the Arts and the Arc-en-Ciel Ensemble for Contemporary Music perform up to twelve public concerts a year. The in-house “Mehrspur” music club offers a venue for pop and jazz music, presenting DMU acts as well as inviting guest artists (Source: *SER*, p. 57). Nevertheless, alumni met by the Review Team mentioned that a lot of live performances have very small audiences. They perceive the Toni Campus as isolated on the outskirts of the city (Source: *M6*). Representatives from the profession also mentioned that DMU could engage more in the greater community and focus on outreach, which is regarded as crucial especially in the orchestra business (Source: *M12*). In the meeting with the Senate, the University Assembly and the Staff Council the view on DMU’s responsibility towards the surrounding society was discussed with the Review Team. The persons present mentioned the difficulty to reach audiences from the city. Furthermore, students seem not encouraged enough to realise outreach projects (Source: *M11a*).

Music related research results from areas like music pedagogy, music history, music theory, physical well-being of musicians as well as artistic research topics are published by DMU (Source: *ZHdK Annual Reports 2017 and 2018*).

DMU is engaged in two international projects “Music for Change” and “Crossing Boundaries Musically”. These projects are aiming at mutual learning experiences and the latter is supporting the MA in Music Pedagogy students in “the development of new fields of experience” (Source: *SER*, p. 56).

With its pre-college programme DMU reaches out for young talents. The programme “offers a one-year part-time course of study that prepares prospective students for all BA programmes/specialisations and is attended by around 70 students a year” (Source: *SER*, p. 11). The BA in Music and Movement is closely cooperating with music schools and state schools in the field of basic music education (Source: *SER*, p. 14).

It is clear to the Review Team that the BA and MA programmes to a certain extent engage within wider cultural, artistic and educational contexts. DMU obviously offers a large number of presentations and concerts

to the public. These are of high quality. The collaboration with the Opera Orchestra in the MA Specialised Performance is commendable.

However, as the ZHdK according to its mission statement places its work in the context of cultural, social and economic responsibility, the Review Team recommends an outreach strategy to be developed by DMU to reach and engage more with the greater community, i.e. by establishing outreach programmes and inviting a wider population into the campus housing. Attracting different audiences to the Toni Campus and engaging more in different and new contexts with the surrounding city would be both a benefit for DMU and the region.

On one end of its educational offer DMU caters to continuous education by offering several programmes for graduates. On the other end, DMU already offers a pre-college programme which provides talented young people with a preparation for music degree programmes aiming at talents with previous musical training who are lacking a year or two of specific preparation before entering higher education. On top of these commendable efforts, DMU should engage in music education from an early age with the aim to create greater influx of Swiss music talent.

Compliance with Standard 8.1

The Review Team concludes that the music programmes of ZHdK substantially comply with Standard 8.1.

8.2 Interaction with the artistic professions

Standard 8.2. The programme actively promotes links with various sectors of the creative industries.

As already mentioned under previous standards, the BA and MA programmes of DMU have continual and intense contact with the profession. The programmes monitor the changing demands of the music industry through the informal feedback mechanisms described under standard 7. In addition, in orchestra training cooperation with professional orchestras in the city of Zurich and Winterthur are established. Joint orchestra projects maintain the interaction with other Swiss music universities (Source: *SER*, p. 57 and *examples of projects on ZHdK's YouTube channel*). Besides the collaboration in orchestra training, contemporary music, classical music and jazz and pop also have strong links to the surrounding scene (Source: *SER*, p. 57).

The pedagogical programmes cooperate with local and regional music schools as well as with elementary and upper secondary schools and special needs institutions (Source: *SER*, p. 58). Collaborations with the Intercantonal College for Special Needs Education and the Zurich University of Teacher Education ensure that the educational network for future teachers is well rooted in the regional educational landscape as well (Source: *SER*, p. 58).

The major in Composition for Film, Theatre and Media maintains a partnership with the Solothurn Film Festival. The specialisation in Church Music on BA and MA level has strong connections with the Reformed and Catholic church (Source: *SER*, p.58 and *Doc 8_2*).

To substantiate the statements the *SER* is making about the interaction with the artistic profession, the Review Team was presented a list of partnerships including links (Source: *Doc 8_2*). Teachers and programme leaders mentioned many structural links and partnerships as well (Source: *M4 and M8*). The representatives of the profession met by the Review Team confirmed the existence of these partnerships. As mentioned under several previous standards, these representatives are very positive about DMU's attitude towards their initiatives (Source: *M12*). On top of this, the existing ties to the creative industry are much appreciated by the students and teachers met by the Review Team (Sources: *M3, M8*).

DMU offers continuing education in form of numerous Certificates of Advanced Studies (CAS), Diplomas of Advanced Studies (DAS) and Master of Advanced Studies (MAS) programmes in music. The programmes mainly aim at holders of music degrees. Some of them are open to amateurs or holders of other than music degrees as well (Source: <https://www.zhdk.ch/weiterbildung/weiterbildung-musik/>). These programmes are attended by around 400 students a year (Source: *SER*, p. 11).

The Review Team commends the programmes on their close links with the profession. The connections with orchestras and music schools in the region are very good and sustain practical professional learning of students. At the same time, they offer feedback to DMU regarding professional standards and expectations towards programmes. Overall, the Review Team considers that DMU has robust links with professional bodies in the artistic, cultural and educational spheres at local and national level.

The perception of DMU by the profession is very positive. Representatives of music schools as well as orchestras and musical entrepreneurs told the Review Team about their ongoing and past positive experiences with collaborations between them and DMU. This clearly shows that the cooperation pays back for both sides and should be fostered.

The continuing professional programmes are a strong feature offered by ZHdK. The Review Team commends the fact that several possibilities are offered to music graduates to pursue their life-long-learning at DMU

Compliance with Standard 8.2

The Review Team concludes that the music programmes of ZHdK fully comply with Standard 8.2.

8.3 Information provided to the public

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

The central mean of communication to the public about DMU programmes is the ZHdK website (Source: *SER*, p. 59). It contains information in German and in English. The public can find detailed information about every programme and the specialisations, including curricular concepts, degree programme regulations, teaching and assessments methods on this website. Additionally, current projects are presented as well as an overview over core faculty and contact details for programme management and administration (Source: www.zhdk.ch/music).

An annual report including strategies and finances is available online and information days are offered every November for prospective students (Source: *SER*, p. 59 and www.zhdk.ch/music). The Review Team was also provided with printed copies of the annual report, although ZHdK keeps printed publications low pursuing its strategic goal on sustainability. An image film and an image brochure round up the information available to prospective students and the public.

The quality and consistency of the information is ensured by a detailed operational concept for DMU that identifies duties and responsibilities concerning the website. Heads of Profiles are thus responsible directly for the content available. A communications officer and the Head of Department oversee the underlying concept (Source: *SER*, p. 60).

The website and the material accessible to the Review Team provided clear, consistent and accurate information. The layout of the material is up to date and professional. It is visible that DMU engages professionals in these matters.

The Review Team commends that a lot of information is available online in German and English.

The website concept is strongly orientated towards prospective students. (Source: *SER*, p. 59). Therefore, less attention is given to the structural aspect of DMU programmes. Organisational structures are not described in detail as a matter of fact. As a result, it is hard to understand how DMU is organised internally. Therefore, the Review Team suggests that DMU communicates the departmental structure more clearly to the outside world. This could be achieved by an organigram or another type of organisational chart. DMU should also invest in a clear concept on how to transparently communicate the complicated and multidimensional structure of the programmes with profiles, specialisations, majors and modules.

Compliance with Standard 8.3

The Review Team concludes that the music programmes of ZHdK fully comply with Standard 8.3.

Summary of the compliance with the Standards and recommendations

The Review Team concludes that the DMU programmes comply with the *Standards for Programme Review* as follows:

1. Programme's goals and context	
Standard 1. The programme goals are clearly stated and reflect the institutional mission and aims.	Substantially compliant
<p>Recommendations</p> <p>1. The Review Team endorses the ambition of DMU to draft a new strategic plan aligned to the institutional mission and aims, which also includes department positions on curriculum development, diversity, learning teaching strategy, assessment and research.</p> <p>2. In line with ZHdK's decision to devolve greater responsibility for quality management to its departments the Review Team recommends DMU establishes QAE metrics and processes to be implemented across the different programmes.</p>	
2. Educational processes	
Standard 2.1. The aims of the programme are achieved through the content and structure of the curriculum and its teaching and learning methodologies.	Substantially compliant
<p>Recommendations</p> <p>1. The Review Team recommends the DMU to take a proactive approach in the design of the future major-minor programme structure ZHdK is developing now to make sure DMU's specific needs and these concerns are properly taken care of.</p> <p>2. The Review Team advises DMU to clarify how QAE measurements should be consistently used across programmes to grant all students the same possibility to feedback into the development of the curriculum and the learning and teaching strategy.</p> <p>3. The Review Team recommends that the programme leaders can guarantee, with the support of the teachers, that the learning outcomes for each course are used as a clear guideline to teach and assess the course.</p> <p>4. DMU should look to find tools to better disseminate and inform programmes about research activities (e.g. research cafes). Furthermore, DMU should establish tools to evaluate the quality of research outputs (e.g. Peer Review Group).</p>	

5. The Review Team strongly recommends DMU to develop an equal opportunities policy and procedures and clearly disseminate it to students and staff.

6. The Review Team recommends the DMU to establish a strategy to engage with society and communities surrounding the campus.

7. Research could further inform curriculum development and teaching in all DMU programmes.

MA Specialised Music performance and MA in Composition and Theory

8. Especially the students of these MA programmes should be encouraged to take a bigger leadership role in the engagement with society and community surrounding the campus.

9. As these MA students are in many instances entering the profession after graduation, the DMU should try to ensure they gain experience and knowledge in self-promotion and monetising their skill.

Standard 2.2. The programme offers a range of opportunities for students to gain an international perspective.	Substantially compliant
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Recommendations

1. The question of tuition language connected to language requirements at admission needs to be addressed consistently to ensure international students can follow the required courses and have access to all relevant information.

2. The Review Team encourages the programmes to actively explore new approaches to increase the mobility of their students.

3. DMU is already engaging in a variety of international projects, however the Review Team encourages DMU to explore the opportunities within the existing networks more.

MA Specialised Music performance and MA in Composition and Theory

4. As a majority of the students of the MA programs are international, and a large number of their teachers as well, the program is by default quite international. However, due to the fact that this is an international (global) profession, more emphasis should be on creating collaborative international projects and experiences for students to participate in, and thus widen their potential professional network.

Standard 2.3. Assessment methods are clearly defined and demonstrate achievement of learning outcomes.	Partially compliant
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Recommendations

1. The Review Team recommends that teachers should regularly discuss, and make more use of, learning outcomes and the related assessment criteria.

2. The Review Team recommends DMU to introduce written feedback at key assessment points. A form could

be developed for such purpose that also connects the feedback to the stipulated assessment criteria.	
3. Student profiles	
Standard 3.1. There are clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme.	Substantially compliant
Recommendations 1. The Review Team strongly recommends that admission criteria include clear language policy and strategy which must be implemented rigorously.	
Standard 3.2. The programme has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.	Substantially compliant
Recommendations 1. The Review Team recommends DMU to take on a more proactive role concerning the participation in and the use of the findings of its quality enhancement reviews and all available surveys on the occupational field monitoring. 2. The Review Team recommends DMU establishes guidelines and practice for accrediting prior learning, especially in MA programmes where students with BA from other institutions enter the programmes. 3. The Review Team recommends DMU establishes a more formal relationship to its alumni.	
4. Teaching staff	
Standard 4.1. Members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers.	Substantially compliant
Recommendations 1. The Review Team recommends DMU to make more effective use of the staff appraisal process by connecting it to clear career perspectives. 2. The Review Team recommends DMU to introduce further staff development towards embracing a greater understanding and benefit of the Bologna processes and terminology. 3. The Review Team recommends DMU to review how members of staff with managerial and extracurricular duties are supported and guided, and these duties are contractual recognised. 4. In line with the ZHdK's strategy the Review Team recommends DMU to clarify how research is recognised within staff contracts and permeates into teaching and learning.	
Standard 4.2. There are sufficient qualified teaching staff to effectively deliver the	Fully compliant

programme.	
1. The Review Team recommends DMU to pay special attention to the gender balance of the teaching staff, particularly those in senior positions.	
5. Facilities, resources and support	
Standard 5.1. The institution has appropriate resources to support student learning and delivery of the programme.	Fully compliant
Recommendations 1. The Review Team recommends DMU to ensure all learning resources are available in the required languages and that there is equitable access to all learning resources.	
Standard 5.2. The institution's financial resources enable successful delivery of the programme.	Fully compliant
Recommendations 1. As the planned new programme structure in a major and minor model is regarded both a financial challenge and a chance, the Review Team recommends DMU to consider the possibility to shape a few standard options and allow for free choice only within the boundaries of available funding.	
Standard 5.3. The programme has sufficient qualified support staff.	Fully compliant
Recommendations 1. In the light of the ambitious staff development policy ZHdK has introduced, the Review Team encourages DMU to make sure to proactively motivate staff across programmes to engage in the available offers.	
6. Communication, organisation and decision-making	
Standard 6.1. Effective mechanisms are in place for internal communication within the programme.	Partially compliant
Recommendations 1. There is an urgent need for a clear strategy on internal communication to tackle the issue of information overload – a stricter policy and prioritising of relevant (targeted) information through up to date channels. 2. Although communication on an individual bases and between teachers and students is very open and good, a systematic way of communicating with part-time teachers and involving them in curricular and other strategic decisions should be established.	

Standard 6.2 The programme is supported by an appropriate organisational structure and decision-making processes.	Partially compliant
<p>Recommendations</p> <p>1. The Review Team recommends that there is a clear standing agenda established for the DMU department committee and specific meetings could focus on key areas (research, diversity, best practice etc.) when appropriate.</p> <p>2. The Review Team recommends DMU to rethink its organisational structure and decision-making processes regarding the fact that as a department it is now integrated in a greater institution and in this to find ways to ensure appropriate participation of teachers and students.</p>	
7. Internal quality culture	
Standard 7. The programme has in place effective quality assurance and enhancement procedures.	Partially compliant
<p>Recommendations</p> <p>1. The Review Team recommends DMU to develop their own language towards the understanding of a quality culture, to gain a greater buy-in by all stakeholders. Especially the understanding amongst DMU staff and leadership of how QAE measurements could support teaching and learning and enhance the overall quality of DMU should be articulated.</p> <p>2. The Review Team recommends that programme specific quality assurance should be more explicitly defined. In a timely manner, DMU should develop clearly documented policies and procedures for systematic internal quality assurance in relation to specific programmes, implementing the full quality circle – plan-do-check-adapt including a clear description of the responsibilities of those involved.</p> <p>3. The Review Team recommends greater empowerment to the members of staff responsible for QAE within both DMU and ZHdK to fulfil their responsibilities.</p> <p>4. The Review Team encourages the department to take its plans to undertake a comprehensive DMU specific graduate survey to a next level of realisation.</p> <p>5. The Review Team recommends ZHdK and DMU to adopt and communicate a procedure in which inappropriate behaviour, bullying, (sexual) harassment etc. among students, among students and staff and among staff members, can be reported and addressed in a safe, careful and effective manner.</p>	
8. Public interaction	
Standard 8.1. The programme engages within wider cultural, artistic and educational	Substantially

contexts.	compliant
Recommendations 1. The Review Team recommends an outreach strategy to be developed by DMU to reach and engage more with the greater community, i.e. by establishing outreach programmes and inviting a wider population into the campus housing. 2. DMU should engage in music education from an early age with the aim to create greater influx of Swiss music talent.	
Standard 8.2. The programme actively promotes links with various sectors of the creative industries	Fully compliant
Recommendations /	
Standard 8.3. Information provided to the public about the programme is clear, consistent and accurate.	Fully compliant
Recommendations 1. The Review Team suggests that DMU communicates the departmental structure more clearly to the outside world. This could be achieved by an organigram or another type of organisational chart. DMU should also invest in a clear concept on how to transparently communicate the complicated and multidimensional structure of the programmes with profiles, specialisations, majors and modules.	

Conclusion

DMU as the biggest of the ZHdK's departments is widely appreciated by its students, alumni and professional partners. It is internally and externally perceived as a demanding and rewarding working environment striving to achieve the highest possible quality in the artistic output and at the same time taking individual care of its students and staff.

Highly individualised curricula are in place. This is DMU's answer to a rapidly changing professional world and society. This puts a heavy weight on the student's individual responsibility for shaping his or her own profile. On the MA level this is commendable. On a BA level and especially in classical music it is difficult to achieve. It is also a financial thread when having one-to-one teaching at the core of programmes. DMU should clarify its position towards the planned major and minor system regarding its specificities.

A recurring issue is the decision-making process and the full understanding of QAE matters among DMU leadership and teaching staff. The workload and responsibility for change is high. DMU needs to address this and find ways to sustain and reward those taking this process to a next step.

Leadership and staff are working hard on realising the vision of a multidisciplinary campus also for DMU. Although the department is seen as a distinguishing part of ZHdK, it still must articulate its own vision on the developments in the greater university that were initiated over the last years. DMU needs to highlight its values and distinctive and doubtless highly respected contributions to ZHdK and the surrounding communities in a comprehensible way. In its *SER* it consciously addresses these and other challenges and areas for improvement in a commendable way.

Having highly dedicated staff and ample resources, the Review Team is confident that DMU will find its way and its own distinctive voice when communicating in strategic, developmental and QAE matters within and beyond ZHdK.

Annex 1. Site-visit schedule

Day 1 - Arrival and preparation (Sunday 19 May 2019)

Time	Session	Names and functions of participants from the visited institution
<i>From 12:00h onwards</i>	<i>Arrival of Review Team members</i>	
14:00 - 18:00	Preparatory meeting of the Review Team	
19:00	Review Team working dinner	'NENI Zürich' at 25hours Hotel Zürich West Pfungstweidstrasse 102, 8005 Zürich

Day 2 - Full day site-visit (Monday 20 May 2019)

Time	Session	Names and functions of participants from the visited institution	Room
09:00 - 09:30	Review Team meeting		
09:30 - 10:00	Meeting 1: welcome and meeting with the Head of the Music Department	Michael Eidenbenz, Head of Music Department	5.K03
10:00 - 10:30	Break and Review Team meeting (sharing conclusions with Secretary)		5.K03
10:30 - 11:30	Meeting 2: with Bachelor students from the Music programmes	Deborah Züger, church music Valérian Bitschnau, classical music Viktor Gregor Hänssler, classical music Philipp Classen, composition for film, theatre and media Corina Haldenstein, school music Carter Muller, student council Lorenz Zauter, student council	5.K03
11:30 - 12:00	Visiting classes and/or attending exams	See attachment "Peer Visit ZHdK, schedule of lessons/exams"	
12:00 - 13:00	Lunch and Review Team meeting		5.K04

13:00 - 14:00	Meeting 3: with Master students from the Music programmes	Daniel Pérez, church music Rahel Zimmermann, composition for film, theatre, media Susanne Althaus, elementary music pedagogy Rosamund van der Westhuizen, pedagogy classical music Yaël Dengler, piano chamber music Yannick Urbanczik, pop music Andreea Binica, school music Ivan Basic, soloist Mario Bruderhofer, sound engineering Joana Quelhas, student council Lukas Züblin, student council	5.K03
14:00 - 14:30	Break and Review Team meeting (sharing conclusions with Secretary)		5.K03
14:30 - 16:00	Meeting 4: with music programme leaders (Bachelor, Master and Research)	Martin Neukom, deputy head icst ¹ Beat Schäfer, head of church music Ranko Markovic, head of classical music (ba) Maria Rapp, head of classical music (music pedagogy) Cobus Swanepoel, head of classical music (performance) Felix Baumann, head of composition and theory	5.K03

		<p>Dominik Sackmann, head of ims²</p> <p>Gregor Hilbe, head of jazz and pop</p> <p>Ruth Frischknecht, head of school music/m&m³</p> <p>¹ Institute for Computer Music and Sound Technology</p> <p>² Institute for Music Research</p> <p>³ Music and Movement</p>	
16:00 - 16:30	Break and Review Team meeting (sharing conclusions with Secretary)		5.K03
16:30 - 17:30	Meeting 5: with senior administrative officers	<p>Martin Huber, coordinator career center</p> <p>Felix Falkner, deputy head of media and information centre</p> <p>Martin Weyermann, head of finances dmu</p> <p>Hans Ulrich Gasser, head of finances zhdk</p> <p>Ranko Markovic, head of international relations (dmu)</p> <p>Florence Balthasar, head of international relations (zhdk)</p> <p>Verena Schmid, head of university office</p> <p>Hanja Blendin, scientific advisor quality development</p> <p>Martin Binz, secretary teaching and learning (dmu)</p> <p>Ursula Akmann, secretary general</p>	5.K03

17:30 - 18:30	Meeting 6: with alumni from the music programmes	Alexander Boldachev, harpist Raphael Walser, jazz double bass player Rajiv Satapati, lecturer music theory, hkb Dennis Bäsecke, lecturer composition and music theory Isabel Gehweiler, soloist, music pedagogue	5.K03
18:30 - 19:00	Attending lessons/exams (optional)	See attachment "Peer Visit ZHdK, schedule of lessons/exams"	
19:00 - 19:30	Review Team meeting		5.K03
19:30 - 20:00	Transport to dinner		
20:00	Review Team dinner	Nooch Asian Kitchen Heinrichstrasse 267, 8005 Zürich	

Day 3 - Full day site-visit (Tuesday 21 May 2019)

Time	Session	Names and functions of participants from the visited institution	Room
09:15 - 10:45	Meeting 7: tour of facilities and visiting classes	See attachment "Peer Visit ZHdK, schedule of lessons/exams"	
10:45 - 11:45	Meeting 8: with teaching staff (Bachelor, Master and Doctoral programmes)	Matthias Müller, lecturer clarinet Philippe Kocher, lecturer composition and theory Burkhard Kinzler, lecturer composition and theory André Bellmont, lecturer composition film, theatre, media Andreas Zihler, lecturer music didactics Christoph Merki, lecturer music history, theory jazz & pop Marc Kissoczy, lecturer orchestral conducting Hans Jörg Strub, lecturer piano Lina Maria Akerlund, lecturer singing Frits Damrow, lecturer trumpet Monika Baer, lecturer violin	5.K03
11:45 - 12:15	Break and Review Team meeting (sharing conclusions with Secretary)		5.K03

12:15 - 13:15	Meeting 9: with music research staff and research students	Stephan Klarer, phd-student Lucas Bennett, research associate icst Carlos Hidalgo, research associate icst Hanna Järveläinen, research associate icst Karin Wetzel, research associate icst Marta Nemcova, research associate ims Martin Zimmermann, research associate ims	5.K03
13:15 - 14:00	Lunch and Review Team meeting		5.K04
14:00 - 15:00	Meeting 10: with representatives of the Music Department Committee	Beat Schäfer, head of church music Ranko Markovic, head of classical music (ba) Maria Rapp, head of classical music (pedagogy) Cobus Swanepoel, head of classical music (performance) Felix Baumann, head of composition and theory Michael Eidenbenz, head of department Martin Weyermann, head of finances (dmu) Katharina Rengger, head of further education (dmu) Markus Werder, head of human resources (dmu) Dominik Sackmann, head of institute for music research	5.K03

		<p>Gregor Hilbe, head of jazz and pop</p> <p>Daniel Knecht, head of pre college music</p> <p>Ruth Frischknecht, head of school music</p> <p>Martin Neukom, lecturers council representative</p> <p>Martin Zimmermann, mid-tier staff representative</p> <p>Daniela Huser, responsible communication</p> <p>Lukas Züblin, student council representative</p>	
15:00 - 15:30	Break and Review Team meeting (sharing conclusions with Secretary)		5.K03
15:30 - 16:15	Review Team splits up		
	Meeting 11a: with representatives of Senate, the University Assembly and Staff Council	<p>Martin Zimmermann, mid-tier council representative</p> <p>Oliver Margulies, mit-tier assembly representative</p> <p>Philippe Kocher, senate representative</p> <p>Marcel Thomi, senate representative</p> <p>Martin Zeller, senate representative</p>	5.K03
	Meeting 11b: with mid-tier teaching and support staff	<p>Katerina Janku, administrative assistant ba classical music</p> <p>Matthias Kohler, administrative assistant jazz & pop</p> <p>Sabine Dani, administrative assistant school music</p>	5.K03

		Jens Fuhr, répétiteur Petya Mihneva, répétiteur Simone Erasmi, research associate music pedagogy	
16:15 - 16:45	Break and Review Team meeting (sharing conclusions with Secretary)		5.K03
16:45 - 17:45	Meeting 12: with representatives of the profession	Cathy van Eyck, composer, sound artist Howard Griffiths, conductor, active worldwide Lukas Hering, head of youth music school Winterthur Susanne Kübler, journalist, music editor Heiner Madl, orchestra director philharmonia Zurich Nik Bärtsch, pianist, freelance musician	5.K03
17:45 - 18:15	Attending lessons/exams (optional)	See attachment "Peer Visit ZHdK, schedule of lessons/exams"	
18:15 - 19:00	Review Team meeting		5.K03
19:00 - 19:30	Transport to dinner		
19:30	Review Team dinner	Restaurant Viadukt Viaduktstrasse 69/71, 8005 Zürich	

Day 4 - Half day site-visit (Wednesday 22 May 2019)

Time	Session	Names and functions of participants from the visited institution	Room
09:00 - 09:45	Meeting 13: with representatives of the University Board	Thomas D. Meier, president Michael Eidenbenz, head of music department Claire Schnyder, head of administration Hansuli Matter, head of design department Svetlana Heger-Davis, head of art and media department Sabine Boss, head of performing arts and film department Michèle Graf, project manager	5.K03
09:45 - 10:30	Meeting 14: optional meeting	[As requested by the Review Team]	5.K03
10:30 - 13:30	Review Team meeting (preparation feedback)		
13:30 - 14:00	Meeting 15: feedback session	Thomas D. Meier, president Michael Eidenbenz, head of music department Claire Schnyder, head of administration Michèle Graf, project manager Hanja Blendin, scientific advisor quality development	5.K03

		Martin Binz, project coordination department music Alice Schwab, project coordination department design	
14:00 - 14:30	Lunch with institutional representatives		5.K04

Annex 2. List of documents provided to the review team

The following documents were provided by DMU to the Review Team in advance of the site-visit:

g = german

e = english

IR = Institutional Review (IR documents are part of the SER IR but have been included again)

SER = Self-Evaluation Report

Doc 0_1 Peer Review Framework Concept_g

Doc 0_2 Timetable Self Evaluation Process DMU_e

Doc 0_3 SER Institutional Review ZHdK_e

Doc 0_4 Organisational Chart DMU_e

Doc 0_5 Organisational Structure of Programmes DMU_e

Doc 0_6 IR 0_7 History of Swiss Higher Education_e

Doc 0_7 IR 0_8 HEdA_e

Doc 1_01 Profile of Music Universities_g

Doc 1_02 Mission Statement_e

Doc 1_03 Equal Opportunities and Diversity_e

Doc 1_04 Study Courses_Legal Framework_e

Doc 1_05 General Study Regulations_e

Doc 1_06 Curricular Concept BA Music_g

Doc 1_07 Degree Programme Regulations BA Music_e

Doc 1_08 Curricular Concept BA Music and Movement_g

Doc 1_09 Curricular Concept MA Composition and Theory

Doc 1_10 Degree Programme Regulations MA Music_e

Doc 1_11 Curricular Concept MA Music Pedagogy

Doc 1_12 Curricular Concept MA Music Pedagogy, School Music II

Doc 1_13 Curricular Concept MA Music Performance

Doc 1_14 Curricular Concept MA Specialized Music Performance

Doc 1_15 ZHdK Strategy 2014-18_e

Doc 1_16 IR 0_3 Strategy Process 2019_2023

Doc 2_01 Curricula_g

Doc 2_02 Bologna Declaration, Guidelines University Council

Doc 2_03 Semester Courses

Doc 2_04 IR 2_5 University-wide Modules_e

Doc 2_05 ICST_IMS Research Projects, Report_e
Doc 2_06 Career Center Music_e
Doc 2_07 Diploma/Diploma Supplement_g_e
Doc 2_08 Annual Report DMU International_e
Doc 2_09 Strategy International Affairs_e
Doc 2_10 Appeals_e_g

Doc 3_1 Admissions Requirements BA_e
Doc 3_2 Admissions Requirements MA_e
Doc 3_3 Tuition Fees_3
Doc 3_4 Key Figures Students
Doc 3_5 IR 7_4a NEW Occupational Field Monitoring_g
Doc 3_6 IR 7_5 Occupational Field Monitoring_e
Doc 3_7 OFA School Music / MA Music Pedagogy_g_e
Doc 3_8 IR 7_3a NEW BFS Graduate Survey 2017_e
Doc 3_9 IR 7_4 Graduate Survey BFS_e
Doc 3_10 Achievement 2018_g_e

Doc 4_1 IR_4_6 Key Figures Staff_e
Doc 4_2 IR 4_1 Staff Appointment Procedures_e
Doc 4_3 IR 4_5 Talent Promotion_e
Doc 4_4 Employment Regulations for Faculty and Lecturers_g
Doc 4_5 Employment Regulations of Zurich University of Applied Science_g
Doc 4_6 IR 4_2 Performance Reviews_e
Doc 4_7 IR 4_2xc Jan 19 Performance Reviews, Statistics_e
Doc 4_8 IR 4_4 Professorship Award Regulations ZFH_g
Doc 4_9 IR 4_3 Professional Development_e

Doc 5_1 Toni Campus_e
Doc 5_2 Media and Information Centre_e
Doc 5_3 Virtual Learning Environment_e
Doc 5_4 IR Finance_e
Doc 5_5 Study Programme Administration, Processes_g
Doc 5_6 ATS Profile_g

Doc 6_1 Internal Newsletter_Staff_g
Doc 6_2 IR 6_1 Communication_e

Doc 6_3 Communications concept DMU_g_e

Doc 6_4 Rules of Procedure, DMU_g

Doc 6_5 Departmental Regulations DO_g

Doc 6_6 General Regulations ZHdK_HSO_e

Doc 6_7 Overview Committees DMU_e

Doc 6_8 IR 1_2 ZHdK Leadership Principles_g

Doc 6_9 Participation_e

Doc 7_1 Quality Assurance and Enhancement_e

Doc 7_2 Quality Strategy 2016-2020_g

Doc 7_3 Student Survey_e

Doc 7_4 Staff Survey 2016_g

Doc 8_1 Annual Report ZHdK_2017_g

Doc 8_2 Cooperations DMU_e

Annex 3. Definitions of the four compliance levels

- **Fully compliant.** *A standard is fully compliant when the approaches, structures or mechanisms relevant to that standard are fully implemented in a coherent and consistent way.*
- **Substantially compliant.** *A standard is substantially compliant when the standard is in place, while minor weaknesses have been observed but the manner of implementation is mostly effective. In such cases Review Teams are asked to include a recommendation as to how full compliance can be achieved.*
- **Partially compliant.** *A standard is partially compliant when the standard is in place, while significant weaknesses have been observed or the manner of implementation is not sufficiently effective. In such cases Review Teams are asked to include a recommendation as to how full compliance can be achieved or a condition*.*
- **Not compliant.** *A standard is not compliant when the approaches, structures or mechanisms relevant to that standard are lacking or implemented inadequately. In such cases Review Teams are asked to include a strong recommendation or a condition*.*

*(*Please note that conditions can only be formulated in accreditation reports and not in quality enhancement review reports.)*

