



## Report

### Accreditation and Re-Accreditation of programmes delivered by the Hochschule für Musik Karlsruhe



Programmes to be re-accredited

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Studiengang	Abschluss	ECTS	Regelstudienzeit	Studienart	Kapazität*	Master	
						konsekutiv / weiterbild.	Profil
Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie	B.Mus.	240	8	Vollzeit	143		
Instrumentalfächer, Gesang, Klavierkammermusik, Liedgestaltung, Dirigieren, Komposition, Musiktheorie, Bläser-Kammermusik, zeitgenössische Musik, Musikpädagogik	M.Mus	120	4	Vollzeit	164	k	k
Operngesang	B.Mus.	240	8	Vollzeit	15		
Operngesang	M.Mus.	120	4	Vollzeit	13	k	k
Musikjournalismus	BA	180	6	Vollzeit	11		
Musikjournalismus	MA	120	4	Vollzeit	14	k	

Musikwissenschaft/Musikinformatics (Kombifach)	BA	180	6	Vollzeit	50		
Musikwissenschaft	MA	120	4	Vollzeit	12	k	
Musikinformatics	MA	120	4	Vollzeit	23	k	

\*capacity in regard to all students per year

### Programmes to be accredited

Studiengang	Abschluss	ECTS	Regelstudienzeit	Studienart	Kapazität	Master	
						konsekutiv / weiterbild.	Profil (a/f/k)
Musiktheater-Regie	BA	240	8 Sem	Vollzeit			
Musiktheater-Regie	MA	120	4 Sem	Vollzeit		k	k

Contract signed the 10th of November 2015

Date of the Peer-Review: 8-10 June 2016

Date of the final draft version: XX

Date of final version: XX

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Expert group:

- Prof. Dame Janet Ritterman (chair), Vice-President and former Rector of the Royal College of Music London; Chair of the International Board for the Austrian FWF PEEK Programme (for arts-based research)
- Markus Plettendorff, Music Journalist, Radio-/TV-Journalist, Hambourg, Germany
- Prof. Thomas Neuhaus, Artistic Director of the Institute for Computer Music and Electronic Media (ICEM), Folkwang University of the Arts, Germany
- Wim Vos, Head of the Classical Department at the Royal Conservatoire in The Hague; Former Artistic Coordinator of the Dutch Orchestra and Ensemble Academy, The Netherlands
- Prof. (em) Cornel Franz, Former Head of "Studiengang Musiktheater- und Schauspiel-Regie" and "Operschule" at the Hochschule für Musik und Theater München / Bayerische Theaterakademie A. Everding

- Finn Schumacker, CEO of the Odense Symphony Orchestra, Denmark
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Following a request from the Hochschule für Musik Karlsruhe, the German Accreditation Agency (ZEvA) and the European subject-specific external review body MusiQuE - Music Quality Enhancement (referred to as MusiQuE) - agreed to jointly organize an accreditation procedure of programmes offered by the Hochschule. MusiQuE was given the responsibility of organising the accreditation process in accordance with ZEvA procedures, including composing the review team, organising and conducting the review visit, writing the experts' report and submitting to ZEvA a final experts' report, incorporating any factual amendments requested by the Hochschule (as laid down in the contract between all parties and the "ZEvA-MusiQuE Standards for the External Assessment of Study Programmes").

The present document includes the findings of the expert committee and its recommendations to the ZEvA Accreditation Committee. Sources of information for the observations included in this document are shown in parentheses. The report refers to the German Accreditation Council regulations: **Rules for the Accreditation of Study Programmes and for System Accreditation** (Resolution of the Accreditation Council of 08.12.2009, last amended on 20.02.2013); **Common structural guidelines of the Länder for the accreditation of Bachelor's and Master's study courses** (Resolution of the Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany of 10 October 2003 as amended on 4 February 2010) and **Qualifications Framework for German Higher Education Qualifications** (Produced by the German Rectors' Conference, the Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany and the Federal Ministry of Education and Research, and adopted by the Standing Conference on 21 April 2005).

In addition to the criteria of the German Accreditation Council, the MusiQuE Standards for Programme Review (version May 2015) were also applied to this procedure, with the aim of providing a further European and subject-specific dimension. The German Accreditation Council criteria and the MusiQuE Standards for Programme Review were compared for this particular procedure and a merged set of criteria was designed, intended specifically for the accreditation of music programmes. This merged set of criteria served as the basis for the accreditation procedure at the Hochschule für Musik Karlsruhe (see annex).

## 1. Introduction

### 1. Short presentation of the institution

The history of the Hochschule für Musik Karlsruhe goes back to 1812, when a training institute for wind players was founded with support of the city, followed by the foundation of a “Singerstalt” two years later. From these institutions, a “Musikanstalt” was established in 1837, which developed into the “Großherzoglichen Konservatorium” in 1883, the “Badische Hochschule für Musik” in 1929 and the “Staatliche Hochschule für Musik Karlsruhe” in 1971. Today, the Hochschule is one of 5 Musikhochschulen in Baden-Württemberg with 640 students from 50 countries and 254 teachers. The Hochschule presents nearly 500 concerts a year and has a wide range of international contacts. The University of Music Karlsruhe is one of the biggest cultural centres in the region and organises nearly 500 events every year. Unique performances and events such as the festivals organised by the school provide special cultural highlights and cater to a variety of audiences. Internationally renowned conductors such as Stefan Asbury, Péter Eötvös, Axel Kober, Ariane Matiakh, Ingo Metzmacher, Jonathan Nott, Christof Prick, Sir Simon Rattle, Steven Sloane and Mario Venzago present partly public rehearsals and regular concerts of the university orchestra (Self-evaluation report p. 29).

The Hochschule offers instrumental and vocal training courses, as well as composition, conducting and music theory. Within these disciplines, an innovative approach to specialisation already indicates the distinctive nature of this institution. For example, there is a dedicated Opera training programme already available from the Bachelor level, and Masters specialisms include contemporary music, Lied, accompaniment and chamber music. In addition, the Hochschule includes the Institut für MusikTheater, the Institut für neue Musik and Medien (InMM), the Institut für Musikwissenschaft and Musikinformatik (IMWI) and the unique Institut LernRadio (ILR). Bachelor and Masters programmes in Musikwissenschaft and Musikinformatik have interesting links with Composition, while the programmes in Music Journalism have a unique profile in this field within Europe. Two new programmes were presented for accreditation, a four year Bachelor and a two year Master degree in MusikTheaterRegie. In general, there was evidence of ready cooperation between students from different programmes and this contributes to a vibrant atmosphere on the campus. The educational activities of the Hochschule extend beyond the remit of this accreditation procedure for its Bachelor and Master programmes to include training for music teachers in schools, a Solistenklasse, Ergänzungsstudium (offered in the areas of chamber music, Lied accompaniment and Baroque music), as well Berufsbegleitende Weiterbildung (CAS) and pre-college level music education. Another interesting programme is the joint Bachelor in KulturMediaTechnologie offered in association with the Hochschule Karlsruhe – Technik und Wirtschaft. The Hochschule für Musik publishes an excellent Handbuch documenting the many-faceted activities of the School along with contact information for all lecturers.

The different activities of the Hochschule, previously located in various buildings around the city, have now been brought together in one location, CampusOne, newly built around the renaissance castle Schloss Gottesaue. Many of the teaching and performing activities now take place in the new state-of-the-art multimedia performing arts centre on the campus. This development is central to the changes that have occurred since the last accreditation visit. There are many projects and festivals organised by the school on the new CampusOne, which has quickly established itself as a vibrant cultural centre for the city. Cooperations and unique events attract diverse audiences and give many creative opportunities to students. A newly established career centre has been offering a series of seminars giving advice on various topics concerning possible future careers for students. Renowned practitioners from different disciplines are invited to give guest lectures. The Career Center is also responsible for the event series entitled Music in Conversation, which is dedicated to aspects of the relationship between music and society, as well as history and politics. Most of these events, which are received with great interest, are free of charge and open to the general public.

A major challenge for the Hochschule in the last few years has been the task of planning the future of the school in the context of the German education policy and new government laws. This included participation in five Zukunft conferences, where all relevant areas of Baden-Württemberg conservatoire provision were discussed in detail. As one of the larger music universities in the region, the School had a complex engagement with the process of establishing a future integrated policy of educational goals, initiating a benchmarking process and obtaining university contract funding for the future from the Ministry of Science, Research and the Arts (MWK) (Self-evaluation report, pp. 16-17). In addition, there have been changes in law in respect of teaching

contracts and main discipline subjects needing to be taught by certain categories of contract holders, which have also led to reforms in terms of subject choice and approach to teaching content. (Self-evaluation report, p. 204)

The school's Strukturkommission is a representative committee where all departments and all institutes of the university as well as student representatives participate in open discussions. Proposals for structural innovations are prepared by this committee and submitted for decision by the Senate (Self-evaluation report, p. 63 and meetings with academic staff). For example, a major change introduced in 2005 was the abolition of the Y-model, in other words the former division after the fourth semester of the Bachelor's programme into an artistic or an educational focus. Educational qualifications in the context of artistic training were considered a decisive factor in terms of future career opportunities for all students. (Self-evaluation report p. 40)

Finally and most significantly, the ratio of teaching and administrative staff to students, currently unfavourable in comparison to that of other Musikhochschulen in the region, is an issue that has preoccupied the management and is yet to be resolved. According to the self-evaluation report, the Minister has made a statement in this regard, and there is hope that the situation will be ameliorated in due course (Self-evaluation report, p.17).

### **Accreditation procedure**

The German accreditation system for higher education comprises a self-evaluation of the programmes put forward for accreditation, followed by an external evaluation by a committee of independent experts. In the case of this particular procedure, both the self-evaluation and the external evaluation were based on the merged set of ZEvA-MusiQuE Standards, as explained in the preface. The completed self-evaluation report was circulated to the experts at the beginning of May; the visit took place on 8-10 June 2016.

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

The following nine programmes were put forward for re-accreditation:

1. Bachelor Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie
2. Master Instrumente, Gesang, Klavierkammermusik, Liedgestaltung, Dirigieren, Komposition, Musiktheorie, Bläser-Kammermusik, zeitgenössische Musik, Musikpädagogik
3. Bachelor Operngesang
4. Master Operngesang
5. Bachelor Musikjournalismus für Rundfunk und Multimedia
6. Master Musikjournalismus für Rundfunk und Multimedia
7. Bachelor Musikwissenschaft/Musik informatik (Kombifach)
8. Master Musikwissenschaft
9. Master Musikinformatik

The following two programmes were put forward for accreditation:

1. MusikTheaterRegie
2. MusikTheaterRegie

### **1.3 Visiting committee**

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

- Prof. Dr. Dame Janet Ritterman (chair) Vice-President and former Rector of the Royal College of Music London; Chair of the International Board for the Austrian FWF PEEK Programme (for arts-based research)
- Markus Plettendorff, Music Journalist, Radio-/TV-Journalist, Hamburg
- Prof. Thomas Neuhaus, Artistic Director of the Institute for Computer Music and Electronic Media (ICEM), Folkwang University of the Arts
- Wim Vos, Head of the Classical Department at the Royal Conservatoire in The Hague; Former Artistic coordinator of the Dutch Orchestra and Ensemble Academy
- Prof. (em) Cornel Franz, Former head of "Studiengang Musiktheater- und SchauspielRegie" and "Operschule" at the Hochschule für Musik und Theater München / Bayerische Theaterakademie A. Everding;

Member of the artistic Directors board of the "Bayerische Staatsoper" during the directorship of Sir Peter Jonas

- Finn Schumacker, CEO of the Odense Symphony Orchestra
- Wiebke S. E. Rademacher, M.A. stud. University of Cologne, Musicology
  
- ZEvA Representative: Dr. Dagmar Ridder, Referentin im Referat Programmakkreditierung
- MusiQuE Secretary: Gabriela Mayer, Head of Department of Keyboard Studies, CIT Cork School of Music, Cork Institute of Technology

#### **1.4 Self-evaluation report**

The Hochschule produced an extensive, well-structured and amply supported self-evaluation report, which provided detailed information about the programmes and general information about the Hochschule, along with statistics and financial information. Particularly helpful was the clear structure of the documentation, with clear references in the main self-evaluation document to extensive appendices. A future strategy plan for the Hochschule, information about the German higher education system and reports of previous evaluation exercises were also provided.

During the on-site visit, material previously only available electronically was also produced for the team in hard copy. In addition, further documentation was provided during the visit, including published brochures, newsletters and the school handbook, as well as concert programmes. Additional supporting documents were provided following discussions in various meetings and access was given to an on-line database of all documents. Finally, the team was able to facilitate an additional meeting requested by the visiting committee in respect of the new degrees in MusikTheaterRegie with relevant faculty members.

Significant developments took place since the last accreditation visit in 2010 and these were all fully documented in the report. In terms of facilities, the development of CampusOne means that all the school's activities are now concentrated on a single campus. A great deal of thought and effort has gone into making the transition a success, not only academically and for students and teaching staff, but also from the point of view of a complex administrative infrastructure.

#### **1.5 On-site visit**

The on-site visit started with a briefing session of the expert committee in the evening of Wednesday 8 June, followed by visits to the Hochschule on Thursday 9 June and Friday 10 June and after a final private meeting of the expert committee, ended with a short final session between the Rektor and other representatives of the senior management of the Hochschule on the afternoon of Friday 10 June (programme review visit).

The various sessions comprising the visit can be summarised as follows:

Wednesday 8 June: committee meeting followed by attendance at a music performance/ production of student work 'Ariadne' presented by the Institute of MusikTheater; Informal dinner with members of staff and management.

Thursday 9 June: Meeting with the Vice-President of the Hochschulrat and the management team; meeting with Modulbeauftragten/ programme directors; meeting with academic staff in two groups (Group 1 - Musikjournalismus, Musikwissenschaft and Musikinformatik and Group 2 - BA/MA Bachelor Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie, etc. and BA/MA Operngesang); meeting with former and current students in two groups (as above); review of facilities; visits of classes; attendance at concerts.

Friday 10 June: meeting with IMT and MusikTheatreRegie academic staff and management; meeting with senior administrative officers; meeting with representatives of the profession (all programmes); final meeting with management team; final review committee meeting.

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

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

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

## 2. Description and analysis of the programmes; compliance with the criteria

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

### 2.1 Bachelor Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie

Bezeichnung des Studiengangs laut PO, bei Kombinationsstudieng. mit Auflistung beteiligter Fächer/Studiengänge)	Bezeichnung Abschluss	Studienbeginn/Ersteinrichtung	Befristung vorangegangene Akkreditierung	Leistungspunkte	Regelstudienzeit	Art des Lehrangebots (Vollzeit, berufsbegl. Dual)	Jährliche Aufnahmekapazität
Bachelor of Music – Hauptfächer Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie	Bachelor of Music (B.Mus.) - jeweiliges Hauptfach			240	8 Semester	Vollzeit- und Präsenzstudium	143

#### Short description

The 'Bachelor of Music - Instrumente, Gesang, Chordirigieren, Orchesterdirigieren, Komposition, Musiktheorie is a four-year full-time programme delivered across eight semesters with a total ECTS credit allocation of 240 credits. The programme aims at offering a basic and broad education to develop a well-rounded musical personality and to reach a first professional qualification in music. Central to the programme is the one-to-one teaching in the artistic courses, with additional courses in theory, musicology and pedagogy in the first two years. A major change since the last accreditation is that the former so-called Y model, which occurred half way through the programme when a choice had to be made between an artistic and a pedagogical focus, has now been discontinued. In 2015, the Senate ratified a proposal by the school management to change this and integrate pedagogical skills within the artistic training. (Self-evaluation report p. 63) It was felt that the educational qualifications would enhance the employment opportunities for graduates. Representatives from the profession confirmed their support for this



change in their meeting with the accreditation committee.

Although the programme is offering training in a wide range of musical instruments, as well as in voice, conducting, composition and music theory, the overall structure for the different subjects within the programme is similar and the 'Studien- und Prüfungsordnung' is the same for all subjects (Self-evaluation report, page 40). Differences between individual programmes for different subjects can be clearly seen in the course plans and module overviews. For example, the course of study for all instrumentalists and singers includes an extensive educational module (with module sub-sections such as pedagogy, methodology, demonstration lessons, teaching practice, etc.) For conductors, composition and music theory students the requirements of this module are reduced.

(A 1 - Studienplan und -verlaufsmodelle

BA Instrumentalfächer • Gesang • Dirigieren • Komposition • Musiktheorie; A 2 - Studien- und Prüfungsordnung (SPO)

für den Studiengang Bachelor Instrumentalfächer • Gesang • Dirigieren • Komposition • Musiktheorie von 16.07.2015; B3 -Semester-Handbuch (Vorlesungsverzeichnis) • Sommersemester 2016; E 1 - Webseite: <http://www.hfm-karlsruhe.de>)

Analysis according to the criteria

**GAC Criterion 1: Qualification objectives of the study programme concept (see definition of criteria in the annex of the document)**

The study programme concept orients itself towards qualification objectives. These comprise of technical and interdisciplinary aspects, particularly

- scientific or artistic qualification,
- competence to take up a qualified employment,
- competence for involvement in society,
- and personality development.

The study programme concept will focus on disciplinary and trans-disciplinary qualification objectives that correspond to the aspired scientific or artistic educational goal and degree level.

When defining the qualification objectives, the Higher Education Institution will also draw on the results of graduate destination surveys.

**Criteria compliance: fulfilled / partially fulfilled / not fulfilled**

**MusiQuE standards:**

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

Standard 2.1: The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.

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

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

## 1. Qualifikationsziele des Studiengangskonzeptes

The programme aims (Qualifikationsziele) are well described at the programme level. They include technical and interdisciplinary aspects and relate in particular to the areas of educational, artistic or scientific qualifications. The degree programmes are distinguished by their respective priorities and defined by competence profiles and learning outcomes, which appear in the modules. (A 29 - Modulbeschreibungen • Wegweiser)

A clear outline of the programme aims presents a differentiation between 'Fachkompetenzen' (such as artistic expression, repertoire knowledge, ensemble skills and public performance, as well as the competences to enter the music profession) and 'Methodenkompetenz' (focusing on the ability to gain employment, and including preparation for entering different careers as well as professional integration courses). In addition, the competences for engagement in civil society in 'Sozialkompetenz' and self-development in 'Selbstkompetenz' are clearly laid out (Self-evaluation report, pages 42-43). Accordingly, the programme aims correspond with the degree eventually obtained.

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

The committee would also like to express its appreciation of the excellent artistic quality that was evident in all the musical performances offered during the visit (short student performances, a MusikTheaterRegie project involving singers as well as instrumentalists performing in a range of genres, a percussion class concert, and an innovative art and chamber music event). In addition, the opportunity to visit classes that were in progress provided first hand experience of the high quality of teaching and coaching, a positive and constructive attitude and a strong engagement of the professors with the students and the institution (visit to classes). These positive aspects were commensurate with the respect that representatives from the profession have for the institution and its graduates (meeting with representatives from the profession and meeting with alumni). The tour of the new facilities also emphasised the care and planning for the students' benefit that are at the core of the institution's priorities and values, for example, aiming to give students a chance for regular access to the main Auditorium (facilities tour).

The Hochschule also showed itself to be well embedded into the cultural life of the city, which supports the personal development of the students. Part of the ethos of the school is to cultivate a commitment to social engagement and to democratic citizenship, along with developing performance skills in students. This is evident in the range and variety of events the School organises, which involve different demographic groups, such as the KinderMusikFest, a yearly event which started in 2013 that sees close to 2000 children descend on CampusOne, the activities developed in particular for the support and integration of refugees, and the contemporary music festival, another innovative offering. These events were considered very beneficial at all levels, an opinion expressed in meetings with management, as well as meeting with students and external representatives. An exhaustive list of projects and performance events can be found in the Self-evaluation report pp. 213-214 and in the appendices. (Band 1, p. 30, (A 26: Fachübergreifende Projekte • Übersicht; D 6: Veranstaltungsprogramm Sommersemester 2016; D 8: Programm ZeitGenuss 2015 and others).

Students also benefit from the possibilities provided by a wide range of optional modules that are offered throughout their study time, including languages. Another asset for the students in this regard is the wide range of well-maintained international contacts of the Hochschule, which open perspectives for the students at both personal and professional levels. (Self-evaluation report, pp. 214-221, meeting with academic staff, meeting with students)

**The committee considers this criterion as fulfilled.**

## **GAC Criterion 2: Conceptual integration of the study programme in the system of studies**

The study programme complies with:

- (1) the requirements of the Framework of Qualification for German Degrees of 21 April 2005 in the respective valid version,
- (2) the requirements of the Common Structural Guidelines of the Länder for the Accreditation for Bachelor and Master's Study Programmes of 10 October 2003 in the respective valid version,
- (3) Länder-specific structural guidelines for the accreditation for Bachelor's and Master's study programmes,
- (4) the binding interpretation and summary of (1) to (3) by the Accreditation Council.

The study programme concept: - is coherent in terms of structure; - is fit for purpose in respect of the defined qualification objectives

The study programme will meet these requirements each in particular with regard to:

- the definition and typological classification of the study programme,
- the use of the descriptors assigned to the qualification levels,
- the use of ECTS and modularisation,
- competence orientation.

The study programme concept orients itself towards qualification objectives. These comprise of technical and interdisciplinary aspects, particularly

- scientific or artistic qualification,
- competence to take up a qualified employment,
- competence for involvement in society,
- and personality development.

The study programme concept will focus on disciplinary and trans-disciplinary qualification objectives that correspond to the aspired scientific or artistic educational goal and degree level.

### **MusiQuE standards:**

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

Standard 2.1: The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.

## 2. Konzeptionelle Einordnung des Studiengangs in das Studiensystem

The Hochschule was the first Musikhochschule in Germany to make the change to the new BA/MA system as promoted by the Bologna Declaration process. The institution has approached the BA/MA implementation as an opportunity to create more flexible programmes; furthermore, with the 4+2 structure, students have an extra year of study compared to the previous five-year diploma. This new model has now had a chance to settle. The Hochschule established a new StrukturKommission in 2014, which is very active in discussing and recommending changes to programmes and modules (meeting management team). This body includes student representatives and has a quality assurance role as well, monitoring and engaging with proposals for change. Its recommendations are submitted to the School Senat and the Hochschulrat for decisions and its role is felt to be both effective and well publicised (meetings with students, meetings with programme and Modulbeauftragten and meeting with academic leaders. All departments are represented here, and important changes were delivered through this mechanism, such as making chamber music and pedagogy modules mandatory. (Self-evaluation report p. 52, and p. 63)

**The requirements of the “Qualifikationsrahmen für deutsche Hochschulabschlüsse” are fulfilled.** This four-year Bachelor programme, followed by a consecutive two-year Master programme in the same field, leads according to the regulations for artistic programmes to 360 ECTS. This structure applies in Karlsruhe not only to the Bachelor and Master in instruments, singing, composing, conducting and music theory, but also to the opera programmes and the programmes in Musical Theatre Stage Direction. The committee is convinced that the programme complies with the requirements in terms of obtaining and deepening adequate knowledge, and the relevant instrumental, systematic and communicative competences. Students that eventually obtain the degree “Bachelor of Music” possess the necessary qualifications to enter the job market. It is however clearly stated that this is a first qualification, which prepares students for the job market but many students would naturally opt to deepen their studies further by following an MA course (Self-evaluation report, p. 45).

**The requirements of the “Ländergemeinsame Strukturvorgaben KMK 2010) are fulfilled.** In all programmes, the workload in the module descriptions is calculated on the basis of 30 hours for one ECTS point. As the module descriptions are an annex to the examination regulations, their application is obligatory. The artistic instruction is carried out to a large extent at an individual level through one-to-one teaching. The committee finds the length of the modules to be in line with requirements for achieving an adequate level of artistic skills in music at this qualification level. For the artistic programmes Teil B. Besondere Regelungen für einzelne Studienbereiche of the “Ländergemeinsame Strukturvorgaben” applies. Therefore the size of obligatory main modules in artistic programmes varies between 26 and 87 ECTS and may cover up to 4 semesters, which is in accordance with regulations. The artistic programmes follow as mentioned above the concept of a four-year Bachelor programme and a two-year Master programme that students reach at the end of their study a total of 360 ECTS. In artistic Bachelor programmes of the HfM Karlsruhe at least two main modules are obligatory. The size of the final thesis module of artistic and non-artistic programmes corresponds in all programmes to regulations. Concerning the application of the ECTS it was observed that in several study programmes (BMus Instr, BMus Oper, MMus Instr, MMus Oper, BA Musikjournalismus and MA MusikTheaterRegie) only half ECTS credits were allocated which does not comply with the intentions of the ECTS User’s guide. It is therefore highly recommended that the calculation of ECTS is adapted to whole numbers per module.

Before matriculation, an entrance examination is required for all students. The level and requirements for the different programmes are adequately defined in the admission regulation. The exception is that currently, for MusikTheaterRegie (Bachelor and Master programmes), only a draft exists. The official admission regulation (Immatrikulationsordnung) must eventually include the requirements for admission to the Bachelor or Master programme on MusikTheaterRegie.

Concerning the examination regulations it was realised that the clause on recognition of knowledge and skills acquired outside of the tertiary education system was completely missing in some study programmes; in other programmes it was not sufficiently defined: e.g. it is not permitted to reduce or limit the possibility to replace up to 50% of the study programme with competences acquired outside of the tertiary education system. Only the examination regulation of the programme on Musicology/Music Informatics (B.A.) adequately integrates this clause. Another aspect that is waiting for further clarification concerns a clear definition of conditions and the procedure for exmatriculation. Revised examination regulations must include clear regulations on how to deal

with conditions of hardship. It is recommended that the Hochschule takes the opportunity not only to clarify aspects on exmatriculation but to revise all examination regulations and mainstream the paragraphs defining identical issues.

Having implemented the BA/MA model in 2010 and operated it for the last few years, staff and students felt it was generally working well (meeting with management team and meeting with academic staff), although occasionally some concerns were still voiced about the risk of a fragmentation in the delivery of the artistic education as a result of modularisation (meeting with academic staff). The Rektor pointed out that a certain flexibility still existed, for example in terms of choosing electives and allowing teachers to determine students' readiness for particular activities (meeting with academic staff).

The increased contact between departments as part of the work done in the BA/MA Ausschuss was felt to be positive (meeting with academic staff). From the perspective of the students, there was support for the BA/MA structure in general and from foreign students in particular, who find their BA/MA qualifications better accepted in their home countries. From the perspective of the music profession, the impact of the new qualifications and study organisation were felt to be positive, in particular the added pedagogy element for instrumentalists. (meeting with representatives from the professions). Those who met the visiting committee confirmed that graduates were now better equipped to function as instrumental/vocal teachers in music schools (meeting with representatives from the profession).

The committee would like to commend the Hochschule for its pro-active approach to taking on board the recommendations from the previous accreditation of the BA and MA programmes. Following the BA/MA reforms, the committee felt that the institution took the next steps in its development, by adopting learning outcomes and developing the module descriptors in more detail. The Studiengangprogramme and their specific emphases are defined with linked competences profiles and learning outcomes (Self-evaluation report, p. 41 and A 29 Modulbeschreibungen • Wegweiser). Furthermore, students felt that they could build an individual pathway as elective modules were open to them and they could avail themselves of several choices, which in turn would equip them with better chances for employment (meeting with students).

There appears to be a somewhat wide variation in the clarity and detail the module descriptions are provided. The committee recommends that attention be given to the coherent progression of modules (for example, ensuring that learning outcomes reflect whether a module is the first, second or third in a series of modules dealing with the same area). The modules could also benefit from greater conceptual integration, enhanced reading material and a greater precision in the definitions provided as well as clearer guidelines for students (final committee meeting).

The examination regulations should integrate the clause that recognition of knowledge and skills acquired outside of the tertiary education system is possible and can replace up to 50% of the study programme.

**The committee considers this criterion as partially fulfilled.**

### **GAC Criterion 3: Study programme concept**

The study programme concept covers the imparting of specialised knowledge and interdisciplinary knowledge as well as of technical procedural and generic competences.

It is built up coherently in the combination of the individual modules with regard to the formulated qualification objectives and provides adequate forms of teaching and learning. Possibly planned practical components are so organised that credit points (ECTS) can be acquired.

The organisation of studies ensures the implementation of the study programme concept.

Regulations are provided for compensating disadvantages of handicapped students. Possibly

planned windows are integrated in the curriculum.

The study programme lays down the admission requirements and if necessary an adequate selection procedure and rules for both the recognition of credits achieved at other higher education institutions in accordance with the Lisbon Recognition Convention as well as externally achieved credits.

The definition and typological classification of the study programme will also encompass the definition of entry requirements and of transition paths from other types of study programmes. (In case of Master programmes.)

When defining the study programme, the Higher Education Institution will also consider evaluation findings, including studies on student workload, study success (graduation rates) and the results of graduate destination surveys.

### **MusiQuE Standards**

Standard 2.1: The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.

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

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

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

### 3. Studiengangskonzept

The committee confirms that, as mentioned in 1, the programme contains the appropriate professional and generic aims with professional, methodical and generic competences. In addition, the programme is clearly structured with modules, although the recommendations mentioned in 2. concerning the further conceptual integration of the module descriptions must be kept in mind in relation to this criterion as well. In general, the committee finds the organisation of the programme well designed for its implementation.

One of the strong points of the Hochschule is the programme of performances and the many opportunities available for students to perform (meeting with students, meeting with former students and Appendix D 16 "Veranstaltungsprogramm Sommersemester 2016). The high quality of the performing groups and individual players is a matter of pride and widely recognised by external parties (meeting with representatives from the profession). Another positive issue mentioned was the availability of internships. The Hochschule has a wide regional network of contacts with organizations in the music profession, which provide internships to students, mostly in orchestras and music schools (meeting with students and meeting with representatives from the profession). This practical orientation to the programme is seen as a core advantage and is cultivated as a central pivot for future employment. (meeting with students, meeting with professors and meeting with representatives from the profession). Many of these internships are based on the direct (frequently informal) involvement of individual professors (meeting with academic staff), but formal partnerships have now been established as well (Self-evaluation report pp. 47-48.)

The committee would like to commend the institution for its continuous efforts to set up closer links to organizations in the music profession to provide students with internships and professional experiences. The new Career Center and its activities, including seminars and chances to interact with people from varied careers is a notable initiative. This is a practical and an innovative way to connect students with alumni and promote a greater understanding of available career paths, as well as an understanding of what they may entail. (Appendix A 24 - Seminar Berufsbezogene Beratung • Themen und Referenten and A 25 – Musik im

Gespräch • Themen und Gesprächspartner.)

The Praktika element of the programme study is clearly laid out in the documentation and on the school website. The Unterricht- and Hospitationpraktika is conducted in cooperation with regional music schools such as Badisches Konservatorium Karlsruhe, Musikschule Ettlingen, Musikschule Neureut, Musik- und Kunsthochschule Westlicher Enzkreis e. V. (Self-evaluation report p. 47 and <http://www.hfm-karlsruhe.de/hfm/03-Studium/05-Vorbereitungskurse.htm>) The Orchesterpraktika element involves an audition to gain a place as Praktikant in a professional orchestra. The orchestras involved include some highly regarded ensembles, such as the Frankfurter Opern- und Museumsorchester, Symphonieorchester des Bayerischen Rundfunks, München, Stuttgarter Philharmoniker, Deutsche Staatsphilharmonie Rheinland-Pfalz, Ludwigshafen, Orchester des Nationaltheaters Mannheim, Badische Staatskapelle Karlsruhe (Self-evaluation report p. 48 and B20 - Orchesterpraktika 2013-2016- Auswahl).

The institution seems to be open to new didactic approaches: first experiments with team teaching were made and continued once a month. Nevertheless the HfM is encouraged to follow a more structured approach to integrating innovative approaches to learning into artistic programmes.

The institution follows clear procedures, which are articulated in the Appendix C 16 (Satzung über die Zulassung, Immatrikulation, Rückmeldung, Beurlaubung und Exmatrikulation (Immatrikulationsatzung) vom 11.07.2013 in der mit Änderungssatzung vom 17.12.2015 beschlossenen Fassung mit Anlage Prüfungsanforderungen bei der Eignungsprüfung). In this document, requirements for all stages from admission and Immatrikulation to Exmatrikulation are laid down. The committee finds the admission procedure and the number of admitted students appropriate. The number of student places is now regulated by the region and may have an impact on the ability of the students to defer their studies. While students expressed the feeling that it was difficult to obtain an additional period of time to finish their studies, unless extenuating circumstances existed, the committee understood that the management had to restrict the number of students availing themselves of this option in order to safeguard the opportunity for new students to enter the programmes (meeting with students and meeting with management).

The recognition of studies at other Musikhochschulen within and outside Germany is detailed in the Self-evaluation report p. 49), in line with the 'Prüfungs- und Studienordnung' (A 2: Studien- und Prüfungsordnung (SPO) für den Studiengang Bachelor Instrumentalfächer • Gesang • Dirigieren • Komposition • Musiktheorie vom 16.07.2015) and opportunities for exchanges are available through the ERASMUS Programme (Self-evaluation report, page 220- 221). Further comments on European cooperation can be found in point 6.

Finally, with regard to the organizational structure of the study programme and the existing decision-making processes for the curriculum, the committee was given several organigrams of the institution, showing the various formal bodies that exist. The committee felt that there was a dynamic quality to the interaction between students, academic staff and management, allowing for suggestions for changes and improvements to be considered at formal levels, for example through the Strukturkommission (meetings with students, academic staff and management). Furthermore, the committee recognised that the fact that collaboration and a shared passion are evident throughout the Hochschule as a whole, including the administration, has helped to create a very distinctive and strongly supportive institutional culture within the Hochschule. Students recognised that the level of involvement in their progress they receive from their professors and management team is very high and expressed their appreciation of this environment (meeting with students).

The roles of the various bodies and how they interrelate was explained in the meeting with management and in supporting documentation, and there was sufficient information available to confirm that the current structure works well and is adequate to support decision-making processes in relation to the programme, both in terms of pedagogical and artistic content (Appendix B 16 - Zusammensetzung der Verwaltung • Organigramm Verwaltung, meeting with Senior Administrative officers, meeting with Management).

The committee did, however, make some observations about the size of the institution's administration, as well as that of its teaching staff in respect of the regional averages at comparable institutions; more information about this issue can be found in relation to point 7.

The committee felt that consideration should be given to composition being given its own profile, or at least to

it becoming more prominent as a subject. Currently the same module descriptions apply to performance as to composition, and the committee felt this was not always suitable for composition or for the music theory fields. There is informal but very good collaboration between composition, Musikinformatik and multi media staff and students. The committee felt that more could be made of this. Such collaboration needs to be integrated more formally in the course of study, mirrored more precisely in the module descriptions by providing more detailed information on what is offered, and possibly even by exploring new study combinations.

The committee noted that electro-acoustic composition is currently weighted at only 3 credits, giving the impression that it is seen as not particularly important. The committee felt that the role of electro-acoustic composition within the composition programme should be reviewed, and made clearer. (final committee meeting)

**The committee considers this criterion as fulfilled.**



#### **GAC Criterion 4: Academic feasibility**

The academic feasibility of the study programme is ensured through:

- consideration of the expected entry qualifications,
- an appropriate curriculum design,
- the information on the student workload, which is checked for plausibility (or, in the case of the first accreditation, estimated according to empirical values),
- frequency and organisation of examination, which is adequate and has a reasonable workload,
- corresponding offers of support as well as,
- technical and inter-disciplinary course guidance.

The interests of handicapped students will be taken into consideration. The organisation of study will provide for appropriate support instruments, in particular, tutorials as well as academic and non-academic student advisory service.

#### **MusiQuE Standard**

Standard 2.1: The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.

#### **4. Studierbarkeit**

Workload of students in the programme is addressed in various ways.

Firstly, the entrance procedure that admits students selected from a high number of applicants, ensures that only those with the appropriate entrance qualifications are admitted to the programme (Self-evaluation report, page 50). The regulations and repertoire requirements for the admission procedure are well described and accessible to students on the institution website (Appendix C 16 (Satzung über die Zulassung, Immatrikulation, Rückmeldung, Beurlaubung und Exmatrikulation (Immatrikulationsatzung) vom 11.07.2013 in der mit Änderungssatzung vom 17.12.2015 beschlossenen Fassung mit Anlage Prüfungsanforderungen bei der Eignungsprüfung) and web page "Anforderungen bei der Aufnahmeprüfung" on institution website). Students met by the visiting committee confirmed they found the admission procedure clear and well-organized, although very competitive as the number of applicants vastly exceeds the number of available places (meeting with students). Roughly 10% of applicants are admitted. This in itself guarantees a high quality of entrants, and the school prides itself on its ability to attract students from over 50 countries (meeting with management).

Secondly, the BA/MA Ausschuss monitors student workload constantly, by addressing the flexibility of the curriculum and the planning of the examinations. Most recently, they conducted an assessment of study completion by evaluating the completion rates for graduating students between the Sommersemester 2010 and Winter- semester 2015-2016. From a total of 1.869 students in this programme, only 33 exceeded the prescribed study length, representing 1,76% (Self-evaluation report, page 51).

Thirdly, the students are offered various ways of counselling, ranging from their close contact with their main teachers and the services offered by the StudienServiceBüro, to more formal types of counselling for psychological, legal and pedagogical issues (Self-evaluation report, page 52 and Appendix B3- Semester-Handbuch Sommersemester 2016). Each student has an individual Studienkonto through the Studien-ServiceBüro, which offers great transparency as regards the study path of each student (Appendix B4 - Studienkontenmodell • Beispiele). Students also can avail themselves of advice in terms of subject choices

and planning of their examinations (Self-evaluation report, page 51). Overall, the students receive much personalized advice from teachers, who can assist students through their network of contacts (meeting with management team and meeting with students). Through the newly established Career Center, a new component was added to the programme, offering workshops and projects with a focus on entrepreneurship and professional integration issues (Appendix A 24 - Seminar Berufsbezogene Beratung • Themen und Referenten and A 25 – Musik im Gespräch • Themen und Gesprächspartner and meeting with management team).

Concerns were voiced by students met by the committee about a high workload for those students who decide to participate in the many performance projects organised by the school (meeting with students). The obligatory attendance and pre-scheduled performance examinations create problems for students in periods during which they are also expected to participate in projects (meeting with students, particularly string and percussion students). Despite these problems, students also voiced their satisfaction about the availability and flexibility of the teachers with regard to tuition and preparation help, as well as their appreciation of the performance opportunities offered (meeting with students).

Keeping in mind that perceived student overload is a common problem in higher music education programmes, the committee would like to encourage the institution to continue to monitor workload in the programme and to invite further feedback from students. The management articulated a clear policy in respect of planning, through the issuing of an events calendar 18 months in advance (meeting with management). The committee felt that the teachers clearly have an admirable level of involvement with the students as well as the multi-faceted projects which the institution promotes, but would caution against the danger of overburdening the staff (final committee meeting).

In the realm of digital learning, the Hochschule has already conducted some initial experiments in e-learning, which are intended to support the introduction of e-teaching. Some digital databases which are used for music, are made accessible to students.

The organisation and number of examinations in the programme seem to be adequate and manageable. Although no complaints about the examinations were heard from students met by the committee, some students expressed the view that it was difficult to obtain study extensions for personal reasons such as outside work, rather than illness (meeting with students).

The situation of disabled students is regulated by law, and provisions are made in respect of arranging alternate forms of assessment and making appropriate procedures available (Self- evaluation report p. 55 and Appendix C 8: Allgemeines Gleichbehandlungsgesetz vom 14. August 2006 (BGBl. I S. 1897), das zuletzt durch Artikel 15 Absatz 66 des Gesetzes vom 5. Februar 2009 (BGBl. I S. 160) geändert worden ist (AGG)).

**The committee considers this criterion as fulfilled.**

#### **GAC Criterion 5: Examination system**

The examinations serve the purpose of determining, whether the formulated qualification objectives have been accomplished. They are module-related as well as knowledge and competence oriented. Every module, as a rule, concludes with an examination covering the entire module. Compensating disadvantages of handicapped students with regard to time-related and formal guidelines in the studies as well as in the final performance tests and those during the studies are ensured. The examination regulations were subjected to legal verification.

#### **MusiQuE Standards**

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

## 5. Prüfungen

Regulations for assessment and studies are well described in the 'Prüfungs- und Studienordnung' (Appendix A 2 Studien- und Prüfungsordnung (SPO) für den Studiengang Bachelor Instrumentalfächer • Gesang • Dirigieren • Komposition • Musiktheorie vom 16.07.2015) and accessible on-line (web page on study programmes on institution website). The assessment regulations are discussed in the Senate and finally approved by the Rektor (Self-evaluation report, page 53), as well as checked according to legal requirements (Appendix B 7 Rechtsprüfung – Testat). The examinations for specific modules are set out in the Appendix A 29 – Modulbeschreibungen – Wegweiser and discussed in the Self-evaluation report on p. 54.

The committee finds the assessment regulations and methods appropriate to the programme aims and the various modules. Appropriate provision for disabled students is available and documented in the Self-evaluation report (p. 55). Students met by the committee confirmed that grades and results are clear and communicated in a timely manner, but some felt that only the highest marks were considered by students as an achievement (meeting with students). The committee felt that this was a common concern in the sector and not specific to this institution.

There currently does not seem to be a clear pathway for part-time study within this programme. The committee would suggest that the institution may want to investigate a mechanism for offering this option for those students who have to work and cannot engage in full-time study (final committee meeting). The committee understood from management that currently there is no difference in accounting for the part-time versus full-time students, and this presents a difficulty for management, as each student occupies one place and the number of total places allowed by law is predetermined. This would require a change in the regional accounting that is outside the remit of the institution (meeting with management).

Recognition of prior learning was discussed extensively in the meeting with the senior administration and mechanisms are in place for recognition of experiential learning (such as orchestral experience) in terms of credits and obtaining exemptions from similar modules, but not in lieu of mandatory subjects, such as music history. Recognition of study abroad is formalised according to European rules. The main stipulation for transfer students and recognition of prior learning is that at least 50% of the course has to be completed in the institution in order to obtain a degree there (meeting with Senior administration). It appears that this rule is applied in practice but the adequate formal implementation into the examination regulations is (partly) missing (compare point 2. Konzeptionelle Einordnung).

**The committee considers this criterion as fulfilled.**

### **Criterion 6: Programme-related co-operations**

The Higher Education Institution ensures the implementation and the quality of the study programme concept, if other organisations are involved or commissioned by the former to carry out parts of the study programme.

#### **MusiQuE Standards**

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

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

Standard 8.2: The programme actively promotes links with various sectors of the music and other artistic professions.

#### **6. International Perspectives and Public Interaction**

There are many ways in which the Hochschule ensures that it maintains a high international profile. Approximately 38% of students come from abroad, with the Hochschule hosting students from more than 50 countries (Self-evaluation report, page 34). The integration of these international students is supported through an initial orientation, German languages course and the participation in musical activities, as well as through a 'Study-buddy' system organised in association with Allgemeinen Studierendenausschuss AStA (Self-evaluation report, p. 181). The institution also boasts an impressive list of partners in the ERASMUS programme (Appendix B 22 - ERASMUS and ERASMUS+ Internationaler Austausch) and other bilateral contacts (Self-evaluation report, pages 220-221), has been active in various European working groups implemented by the AEC (Self-evaluation report, page 217) and has initiated various international projects in Brazil and China, as well as Israel, USA and Japan (Self-evaluation report, pages 218-220). Students have opportunities to gain an international perspective, from availing themselves of ERASMUS mobility to participating in international projects, or travelling abroad as part of the regular cooperations with other countries established by the institution (meeting with students). The institution sees its international profile as an important part of its identity and this vision is mirrored in the artistic projects it organises, which reach across wider cultural and educational dimensions. Some examples are its Apropos series of events, as well as others highlighting interdisciplinary links, such as the lecture concert presented during the review visit featuring Russian paintings and music. (Appendix D4 –Apropos... EESTI Programm and meeting with management).

The committee commends the Hochschule for its active participation in international initiatives and notes that the international projects are underpinned by many dedicated teachers and a management team which believes in the intrinsic value of an international dimension to the experience of students and staff (meeting with management). What is missing is a documented Internationalisation Strategy to provide an explicit frame for the various activities. Formally articulating an International Strategy that reflects the institution's ethos and values would be a logical next step. It is therefore recommended that HfM Karlsruhe develops an Internationalisation Strategy and makes this public. Furthermore, it could be beneficial to explore the possibility of joint European programmes, in which expertise and resources can be combined in a network with similar institutions in other European countries, leading to highly competitive programmes in specialised areas.

With regard to the role of the Hochschule in wider musical and cultural contexts, the committee can only commend the institution for its constant efforts to play an active role in the city of Karlsruhe and the Land of Baden-Württemberg. The committee was impressed by the activities that were organised, such as the KinderMusikFest 2016 (Appendix D6), "Erlebnis Musik" (Appendix D9), and the impressive list of performances and activities organized by the Hochschule (Appendix D6 - Veranstaltungsprogramm Sommersemester 2016).

Finally, the committee would also like to commend the Hochschule for the steps it has taken in engaging with varied areas of the music profession, particularly through the series of workshops organised by the Career Center. It was evident from the meeting with representatives from the profession that the Hochschule had strong and long-standing links with organizations in the music profession, which are obviously functioning well (meeting with representatives of the profession). These representatives confirmed that the new changes implemented in the study programmes have already resulted in graduates being better prepared to enter the various professions.

**The committee considers this criterion as fulfilled.**

## **Criterion 7**

### **Criterion 7: Facilities**

The adequate implementation of the study programme is ensured with regard to the qualitative and quantitative facilities with regard to personnel, material and space. In this inter-dependence with other study programmes is taken into account. Measures for a personnel development and qualification are available.

#### **MusiQuE Standards:**

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

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

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

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

Standard 5.3: The programme has sufficient qualified support staff.

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

## **7. Ausstattung**

The committee would like to commend the Hochschule for its highly qualified teaching staff (Appendix B 15 - Zusammensetzung des Lehrkörpers • Organigramm Lehre • Biographien and visits to classes), many of whom are internationally renowned artists. The teaching staff was confirmed as one of the main attractions of the Hochschule by the current and former students (meeting with students and meeting with former students). The committee was also genuinely impressed by the evident high level of engagement of the professors with the institution and the students (meeting with academic staff and meeting with students).

From the information available, the committee feels that the current teaching staff covers the requirements of the programme aims. Nevertheless, it is clear that by comparison to similar institutions, the ratio of teachers to students is less favourable in the HfM Karlsruhe than elsewhere. A complex process of evaluation of all Musikhochschulen in the Baden-Württemberg region commenced in 2013 and this situation and its consequences and findings are discussed in the Self-evaluation report (pp 16-17 and Appendixes, C5, C6 and C7). In this region, the Karlsruhe Hochschule is the second largest institution in terms of student numbers, but the smallest in terms of teaching staff – with 23 additional posts needed in order to reach the average ratio which exists in comparable institutions (Self-evaluation report, p. 17 and meeting with management). Having had the opportunity to observe and to analyse the work undertaken within the Hochschule für Musik Karlsruhe, the committee supports the position of the Hochschule and can attest to the fact that the current number of teaching staff is comparatively low. The committee believes that these numbers should be increased in order to cope with the demands of existing programmes, as well as to enable new initiatives to be

introduced (meeting with programme leaders, meeting with management). This applies in particular to the artistic programmes for individual instruments and to opera.

The institution is also responding to changes in the law governing teaching contracts, for example, dealing with regulations in respect of subjects that can be taught by holders of 'Lehrbeauftragten', who can no longer teach Hauptfach subjects. In response to this, as well as the regional restructuring process, certain streamlining decisions have been already implemented, such as the decision no longer to offer organ or guitar as a main study, for example. On the other hand, Karlsruhe was deemed one of two specialised centres for music theatre (Self-evaluation report p. 204 and meeting with management). The management has redefined new posts that have been advertised and filled in recent years in order to address new professional and educational requirements, particularly in contemporary music and musical theatre. The current staffing situation maximises the work required from all teachers and administrative staff, who share a culture of helping the institution to achieve its goals by fulfilling additional functions (meeting with staff and meeting with administrative staff). Students commented that there is a culture of openness and goodwill, which results in a positive atmosphere on the campus.

The committee was very impressed with the new physical facilities, aptly named CampusOne, which are an excellent development and a great enhancement to both programme delivery and student life. The committee agrees that this campus, which now provides excellent facilities for both teaching and public performances, has improved the quality of the programme as a whole and the attractiveness of the institution as a performance venue (visit to teaching and performing spaces). The facilities are working very well and allow for interaction between the various programmes. Cooperation across programmes is easier than ever before (meeting with staff, meeting with students, meeting with management). The introduction of a new publication, Campus Post - a newsletter for all, reaching across departments and disciplines – is a further signal of the new spirit of unity that CampusOne has helped to engender within the institution.

The logistics behind this development posed a number of challenges, from the IT system to library and administrative reorganisation (meeting with administration and senior technicians, librarian). New technologies are also helping to create greater coherence within the campus. An institutional IT service, with a dedicated IT administrator, is connecting departments and has developed a data system that keeps information on students in one place, from application to alumni status (meeting with technical staff). The technical infrastructure was already started in 1992 and developed since to meet the distinctive requirements of music students. In particular, much thought has been given to supporting the Musikinformatik field. Capabilities for very large electronic music storage, exchange of materials, an Apple Portal and an Intranet system available to all students are fully operational. A great deal of effort to make sure that the system is fit for purpose has underpinned the establishment of CampusOne, and this is continuing. Likewise, the new librarian, who is a graduate of the Hochschule, spoke about the new engagement with more modern technologies, digitalization of scores and books, a project to put online older books, cooperation with the Bayerische Library, exchange with other libraries, practical musicianship and research (meeting with administrative staff). The library is well supported with materials and books for all disciplines, with plenty of study spaces, a Clavinova keyboard for reading scores, facilities to listen to music and increased opening hours, following student requests (meeting with management and administrative staff).

In discussion of lifelong learning with members of administrative staff, the committee heard that colleagues had been supported to go to courses or to attend Tagungen, and had received help in keeping up with regional or national developments in their respective areas (meeting with administrative staff). The committee suggests that the Hochschule establishes a more formal policy of continued professional development for administrative staff (final committee meeting) and that information on available possibilities of further education and training are distributed on a systematic basis.

In general, the continuing professional development of teaching staff was well understood and supported. The institution sees professional development as a natural component of the daily artistic practice of the professors, but further specific support is also available. The possibility exists for staff to request a research semester for research and/or artistic activities, as well as for activities organised by bodies such as AEC, DAAD, ERASMUS or ALMS, serving on international juries and for managers (Self-evaluation report, page 202 and meeting with teachers).

Comments were noted on the current functioning and size of the institution's administration. Administration workload increased following the introduction of BA/MA programmes and modules and with the CampusOne activities. However, there was a general feeling of being part of a greater community, and administrative staff felt that their suggestions for improvement were taken into consideration and they felt creative fulfilment in being part of the institutional team. The approach to Verwaltung is flexible and multi-faceted. Rather than one person doing only one thing, members of administrative staff tend to have (and to welcome) a wide involvement in various areas, although there are dedicated technicians and librarian posts (meeting with administrative staff).

**The committee considers this criterion as fulfilled.**

### **Criterion 8: Transparency and documentation**

The study programme, course of study, examination requirements and the prerequisites for admittance including the regulations for compensating disadvantages of handicapped students are documented and published.

#### **MusiQuE Standards:**

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

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

#### **8. Transparenz und Dokumentation**

The access and availability of information are well organized through the various media used by the institution. All regulations (admission, matriculation, examination) and - if applicable - tuition fees are published in their ultimate version on the website (institution website). For the individual guidance of students, information on contact persons and their availability in the administration, the buildings, technical facilities, AStA and the various study departments is clearly published in the 'Semesterhandbuch' (Semesterhandbuch Sommersemester 2016), as well as on the website (institution website). The same applies to the relevant information on studies and examinations, which is published in a clear way on the website with clear overviews of study programmes, including course of study, module overviews and module catalogues and examination regulations (institution website). The institution also uses a variety of techniques for the distribution of information and publicity, such as the monthly Video-podcast of the Rektor (homepage website), the new CampusPost newsletter, the CampusIntern publication, and targeted emails on important timely issues (Self-evaluation report, p. 56). Students met by the committee confirm that they know where to find relevant information (meeting with students). A Pressebüro in the institution keeps track of all articles and published materials about the institution (e.g. concert reviews) and is responsible for the publicity of all concerts and performances taking place (Self-evaluation report, page 27). Furthermore, both students and teachers underline the presence of a good flow of information due to the close contact between individual students and teachers (meeting with students;(meeting with academic staff).

The committee finds the arrangements necessary for the fulfilment of this criterion well developed in the institution. Comments from some students in respect of Exmatrikulation rules suggested that this area could be reviewed to see whether the communication of information and the provision of advice for individual students could be improved (Self-evaluation report, p 51 and final committee meeting).

**The committee considers this criterion as fulfilled.**

### **Criterion 9: Quality Assurance and further development**

Results of quality management internal to the Higher Education Institution are taken into consideration in the further developments of the study programme. Here the Higher Education Institution takes into consideration evaluation results, studies of the student's workload, academic accomplishment and the whereabouts of the graduates.

MusiQuE Standards:

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

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

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

### **9. Qualitätssicherung und Weiterentwicklung**

The institution adopts a 'flat hierarchy' ethos for its everyday interactions. This means that while formal structures operate with relevant student and subject specific representation, staff and students also interact informally on a regular basis. This 'cultivated openness' underpins the formal quality assurance structures (Self-evaluation report, p. 57 and meeting with students).

The institution has taken several measures in the past to address the evaluation of its quality. For example, it has participated with the Musikhochschule Detmold in the project "ProMusE" for the external evaluation of Musikhochschulen (Appendix B 8 Evaluationsbericht 1998), which provided an important rationale for the new building. The institution has also sought external advice through the European 'Polifonia' project site visit on instrumental and vocal teacher training in 2009. Although this visit was not formally set up as an evaluation visit, this gave additional input for the development of the pedagogical component in the programme (Appendix B 16 Evaluation 2009). Furthermore, there are various institutional committees (Senate, BA/MA-Ausschuss, Hochschulrat, Studienkommission, Strukturkommission, Fachgruppensitzungen, meetings with AStA), many of which include student representatives, which address issues of quality on a continuing basis (Self-evaluation report, pages 57-61).

In addition, the students felt that they could contribute suggestions for changes to the programmes through the available structures. Some examples of implemented changes are alterations to the auxiliary piano curriculum, the introduction of supplementary career-focused seminars and the addition of the subject Marketing for Musicians in the MA programmes (Self-evaluation report, p. 63 and meeting with students).

One major change that has taken place since the first accreditation is that the subjects organ and guitar are no longer offered in the artistic instrumental programmes. The respective ministry has decided that specific subjects with low student numbers are only to be offered at few Musikhochschulen in Baden-Württemberg (or only in one Musikhochschule), especially taking into consideration the fact that student numbers are expected to decline in the future.

A new feature in the institution is the use of a student feedback questionnaire (Appendix B 12 Studierendenbefragung). This type of questionnaire was used for the first time in 2009 and is now conducted by the StudienServiceBüro once a semester. The results are considered by the BA/MA Ausschuss and fed back to the Rektorat (Self-evaluation report, p 63). Ultimately, students can avail themselves of a variety of mechanisms for accessing advice and this is both well documented and recognised by the students (Self-evaluation report, p. 53 and meeting with students). The committee felt that the Hochschule should consider whether the feedback questionnaire offers an additional opportunity to gather valid information on student



workload (pen and paper and online as well). In general the expert committee likes to encourage institutions to capture and assess reliable data on the workload of their students.

An interesting table (B14) in the Annex of the Self-Evaluation report offers information on the employment status of graduates from 2009 to 2015 and in which countries/cities they are living. The Hochschule explained that around 94% of student who enrol, complete their study programme within the standard period of study. The dropout rate is very low: only in rare situations - often due to family reasons – do students discontinue their study programmes before graduation.

The committee would like to commend the Hochschule for its work on alumni relations, which ranges from the establishment of an alumni network to a variety of interactions between alumni and current students, particularly as this work has been developed since the last accreditation visit (Self -evaluation report, p 64). The esteem in which former students hold this institution is admirable and the formalisation of the alumni relations, events and communication has been welcomed by both current and former students (meetings with students and former students.) Altogether it can be concluded that the Hochschule applies different instruments of quality assurance and makes appropriate use of information gathered for the further development of their study programmes.

**The committee considers this criterion as fulfilled.**

#### **Criterion 10: Study programmes with a specific demand**

Study programmes with a special profile demand have special requirements. The mentioned criteria and rules of procedure have to be applied under consideration of these requirements.

10. Studiengang mit besonderen Profilsanspruch  
Not applicable to this programme.

#### **GAC Criterion 11: Gender justice and equal opportunities**

The concepts of the Higher Education Institution for gender justice and for the promotion of equal opportunities of students in special situations such as students having health impairments, students having children, foreign students, students with migration background and/or from so-called educationally disadvantaged classes are implemented at the level of the study programme.

11. Geschlechtergerechtigkeit und Chancengleichheit  
The committee finds that the institution addresses the issue of equal opportunities effectively through various actions, such as the appointment of a 'Gleichstellungsbeauftragte' (meeting with senior administrative staff; institution website), through research and through several projects that focus on gender balance, including a focus on women composers. (Self-evaluation report, pages 190-191). Statistics are available showing the gender balance in the institution and a detailed 'Gleichstellungsplan' is included as Appendix 1 of the 'Struktur- und Entwicklungsplan 2009-2014'. Furthermore, the institution offers students a wide range of scholarships (Self-evaluation report, page 192). Staff and students confirmed that the institution shows consideration for health and family circumstances, one example of which is the reservation of places for children of students and staff in the KITA Schlossgeister. Staff and students confirmed that arrangements could be made to defer examinations when necessary (meeting with staff, and meeting with students).

**The committee considers this criterion as fulfilled.**

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

Bezeichnung des Studiengangs laut PO, bei Kombinationsstudieng. mit Auflistung beteiligter Fächer/Studiengänge)	Bezeichnung Abschluss	Studienbeginn/Ersteinrichtung	Befristung vorangegangene Akkreditierung	Leistungspunkte	Regelstudienzeit	Art des Lehrangebots (Vollzeit, berufsbegl. Dual)	Jährliche Aufnahmekapazität	Master	
								K= konsekutiv W= weiterbildend	F= forschungsorientiert A= anwendungsorientiert K= künstlerisch
Master of Music - Instrumentalfächer, Gesang, Klavierkammermusik, Liedgestaltung, Dirigieren, Komposition, Musiktheorie, Bläser-Kammermusik, zeitgenössische Musik, Musikpädagogik	Master of Music (M.Mus.)			120	4 Semester	Vollzeit- und Präsenzstudium	164	K	K

### Short description:

The Master of Music - Hauptfächer Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie, Klavierkammermusik, Liedgestaltung, Korrepetition, Historische Tasteninstrumente is a two-year full-time programme delivered across 4 semesters and with a total ECTS credit allocation of 120 credits. The programme aims at offering further development of musical and technical competences and the broadening of repertoire. The central component of the programme consists of one-to-one teaching in the main subject with teachers of international reputation. Students participate in various public performances and master classes, and have the chance to make CD recordings. In chamber music classes social competences are developed and an additional group of courses intended to support professional integration is part of the programme (Self-evaluation report, page 68). Although the programme offers training in a wide range of musical instruments, as well as in voice, choir and orchestral conducting, composition, music theory, chamber music for piano or brass, Liedklasse Gesang, Liedklasse Klavier and Contemporary Music, the overall structure for the different subjects within the programme is similar and the Prüfungs- und Studienordnung is the same for all subjects (Self-evaluation report, page 67, Appendix A 4 Prüfungs- und Studienordnung Master of Music - Instrumentalhauptfächer, Gesang, Klavierkammermusik, Bläserkammermusik, Liedgestaltung, Dirigieren, Komposition, Musiktheorie, Musikpädagogik, Zeitgenössische Musik vom 16.07.2015). Differences between most of the individual programmes for different subjects can be clearly seen in the curriculum overviews (Appendix A 3: Studienpläne und –verlaufsmodelle Master of Music - Instrumentalhauptfächer, Gesang, Klavierkammermusik, Bläserkammermusik, Liedgestaltung, Dirigieren, Komposition, Musiktheorie, Musikpädagogik, Zeitgenössische Musik).

Analysis according to the criteria

### **GAC Criterion 1: Qualification objectives of the study programme concept**

#### 1. Qualifikationsziele des Studiengangskonzeptes

The programme aims ('Qualifikationsziele') are well described at the programme level with a differentiation between 'Fachkompetenz' (such as artistic expression, repertoire knowledge, ensemble skills and public performance, competences to enter the music profession), 'Sozialkompetenz' (such as social skills in ensembles and engagement in civil society) and self-development in 'Selbstkompetenz' (Self-evaluation report, pages 70-71).

The committee agrees that the content and structure of the programme are relevant for a programme at this level. The committee would also like to express its appreciation of the excellent artistic quality which was evident from all the musical performances offered during the visit (concerts, performances by instrumental ensembles, voice and opera students, short student presentations before meetings and visits to classes), and which was confirmed by representatives from the profession (meeting with representatives from the profession) and alumni (meeting with former students).

**The committee considers this criterion as fulfilled.**

### **GAC Criterion 2: Conceptual integration of the study programme in the system of studies**

#### 2. Konzeptionelle Einordnung des Studiengangs in das Studiensystem

Please see comments in point 2 of §2.1 on the implementation of the BA/MA structure and the work achieved since the last accreditation visit which also apply to this programme, including the information on further definition of module descriptions, particularly as regards the fields of composition and music theory.

Furthermore, the programme is asked to review the possibilities for further collaboration between the Composition area, Musikinformatik and the Sonic Arts field and to consider formalising this relationship, perhaps through defining separate modules for new combinations of subjects within these areas. Some module content seems somewhat generic and could be developed further for the separate specialism areas covered by the MA programme. For example, the descriptions relating to performance do not apply to Composition and Music Theory (final committee meeting) (see point 2 of §2.1).

The examination regulations should integrate the clause that recognition of knowledge and skills acquired outside of the tertiary education system is possible and can replace up to 50% of the study programme.

**The committee considers this criterion as partially fulfilled.**

### **GAC Criterion 3: Study programme concept**

#### 3. Studiengangskonzept

The MA programme is centred on the artistic development of a main specialism and at its core is the one-to-one teaching. In the 4+2 model it is designed to follow the BA programme consecutively. The module descriptions and programme aims were developed by the BA/MA Ausschuss and are published on the institute website (Self-evaluation report, p. 73). The ethos of the programme is to prepare students for entry into various professions. Innovations in this regard have been effected within the module 'Freiberuflichkeit', where mandatory elements from Marketing to Berufsbezogene Beratung Seminars have been introduced.

Specific projects are also organised with the aim of giving relevant experience to the Masters students (Self-evaluation report, p. 74 and Appendix A 26 Fachübergreifende Projekte • Übersicht). Specific details in respect of the Praktika element of the programme in each specialism are clearly outlined (Self-evaluation report, p. 75)

The entrance requirements outline clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme. (Self-evaluation report, p. 76 and Appendix C 16 Satzung über die Zulassung, Immatrikulation, Rückmeldung, Beurlaubung und Exmatrikulation (Immatrikulationssatzung) vom 11.07.2013 in der mit Änderungssatzung vom 17.12.2015 beschlossenen Fassung mit Anlage Prüfungsanforderungen bei der Eignungsprüfung)

Please see comments in point 3 of §2.1 on the organisational structure, strengths of the performance profile, and mechanisms for quality assurance, which are relevant for this programme as well.

The committee found the content and structure of the curriculum achieved the goals of the programme. As regards transition paths, students are encouraged to proceed directly to the MA following their graduation, as there are no fees for them in this case (meeting with management). The International Office is responsible for evaluating prior learning, including experiential learning and international mobility. Formal mechanisms for monitoring student workload, progression and graduation are in place and the StudienServiceBüro collects and compiles the results of a student questionnaire once a semester. The results are considered by the BA/MA Ausschuss and fed back to the Rektorat (meeting with senior administrative staff and meeting with management).

**Recommendation:**

The committee felt that consideration should be given to composition being given its own profile or at least to it becoming more prominent as a subject. Currently the same module descriptions apply to performance as to composition, and the committee felt this was not always suitable for the composition field. Furthermore, it was felt that the cooperation between Composition and Sonic Arts/Musik informatik could be developed, and mirrored in the module descriptions. In general, there is wide variation in the detail provided for the various modules, from specific content to further reading material. The committee felt that these could be reviewed with a view to improving clarity and consistency (final committee meeting).

**The committee considers this criterion as fulfilled.**

#### **GAC Criterion 4: Academic feasibility**

4. Studierbarkeit

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

**The committee considers this criterion as fulfilled.**

#### **GAC Criterion 5: Examination system**

5. Prüfungen

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

**The committee considers this criterion as fulfilled.**

#### **Criterion 6: Programme-related co-operations**

6. International Perspectives and Public Interaction

Please see comments and recommendations in point 6 of §2.1, which are relevant for this programme as well.

**The committee considers this criterion as fulfilled.**

**Criterion 7: Facilities**

7. Ausstattung

Please see comments and recommendations in point 7 of §2.1 on teaching and administrative staff, the new facilities (CampusOne), the continuing professional development of teaching and administrative staff, library and IT development and the size of the teaching and administrative staff, which are relevant for this programme as well.

**The committee considers this criterion as fulfilled.**

**Criterion 8: Transparency and documentation**

8. Transparenz und Dokumentation

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

The committee finds the arrangements necessary for the fulfilment of this criterion well developed in the institution. ) Comments from some students in respect of Exmatrikulation rules suggested that this area could be reviewed to see whether the communication of information and the provision of advice for individual students could be improved. (Self-evaluation report, p 51 and final committee meeting).

**The committee considers this criterion as fulfilled.**

**Criterion 9: Quality Assurance and further development**

9. Qualitätssicherung und Weiterentwicklung

Please see comments and recommendations in point 9 of §2.1, which are relevant for this programme as well.

**The committee considers this criterion as fulfilled.**

**Criterion 10: Study programmes with a specific demand**

10. Studiengang mit besonderen Profilanpruch

Not applicable to this programme.

**GAC Criterion 11: Gender justice and equal opportunities**

11. Geschlechtergerechtigkeit und Chancengleichheit

Please see comments in point 11 of §2.1, which are relevant for this programme as well.

**The committee considers this criterion as fulfilled.**

## 2.3 Bachelor Operngesang

Bezeichnung des Studiengangs laut PO, bei Kombinationsstudieng. mit Auflistung beteiligter Fächer/Studiengänge)	Bezeichnung Abschluss	Studienbeginn/Ersteinrichtung	Befristung vorangegangene Akkreditierung	Leistungspunkte	Regelstudienzeit	Art des Lehrangebots (Vollzeit, berufsbegl. Dual)	Jährliche Aufnahmekapazität
Bachelor of Music – Operngesang	Bachelor of Music (B.Mus.) – Operngesang			240	8 Semester	Vollzeit- und Präsenzstudium	15

### Short description:

The Bachelor of Music Operngesang is a four-year full-time programme delivered across eight semesters and with a total ECTS allocation of 240 credits. This is a broad study programme, which aims to prepare students for professional demands in the field of musical theatre. The programme is based on three pillars: Musik, Szene (theatrical skills, movement and speech) and Aesthetics and History of Musiktheater (Self-evaluation report, page 81). The programme includes the following areas, which are developed in mandatory or optional modules: Modul Hauptfach (Musikalische und szenische Fächer, Ästhetik und Geschichte des Musiktheaters), Modul Sprache und Bewegung, Modul Musiktheorie and Klavier, Workshops. These modules include voice lessons, ensemble work, performance classes, coaching and dramaturgical skills; piano, music theory and musicology; speech lessons, languages and movement classes, and a range of optional modules, such as aesthetics, conducting, pedagogy and contemporary music (Appendix A5 - Studienplan und -verlaufsmodell BA Operngesang and A 29 Modulbeschreibungen – Wegweiser).

Regular master classes complement the programme with internationally renowned opera singers and workshops on various topics (Self-evaluation report, page 87). Students are also offered regular performance opportunities, ranging from an annual children's opera to fully staged opera productions (Self-evaluation report, page 87). Furthermore, the possibility exists for students to combine this programme with the pedagogical strand of the Bachelor of Music programme for voice, thus providing an additional dimension in terms of preparation for the music profession (meeting with academic staff).

Analysis according to the criteria

### GAC Criterion 1: Qualification objectives of the study programme concept

#### 1. Qualifikationsziele des Studiengangskonzeptes

The programme aims (Qualifikationsziele) are well described at the programme level with a differentiation between 'Fachkompetenzen' (such as repertoire knowledge, the ability to independently prepare operatic roles, artistic expression and public performance, as well as the competences to enter the music profession) and 'Methodenkompetenz' (such as professional integration courses, as well as engagement in civil society in 'Sozialkompetenz' and self-development in 'Selbstkompetenz') (Self-evaluation report, page 83).

The committee agrees that the content and structure of the programme are relevant for a programme at this level. The committee also welcomes the flexibility with which courses are being offered to students, e.g. by

giving access to the pedagogical strand or classes in Lied in the Bachelor of Music for voice (meeting with academic staff). Students and former students met by the committee confirm that the many performance opportunities are among the attractions of the programme, as is its unique position as one of the few opera programme at BA level in Germany (meeting with students and meeting with former students).

The committee would like to express its appreciation of the excellent artistic quality that was evident from the musical performances offered (evening concert with voice/opera/MusikTheater students, and visits to classes). The public performance by students of the Institut für MusikTheater presented on the first evening of the visit, which was well attended by members of the local community, showed the Institut to be an excellent model of constant development and experimentation and of interaction with other (instrumental) departments.

**The committee considers this criterion as fulfilled**

## **GAC Criterion 2: Conceptual integration of the study programme in the system of studies**

### 2. Konzeptionelle Einordnung des Studiengangs in das Studiensystem

Please see comments in point 2 of §2.1 on the implementation of the BA/MA structure and the work achieved since the last accreditation visit which also apply to this programme, including the information on further definition of module descriptions.

The programme includes a Bachelorarbeit with 6 ECTS.

The committee would like to commend the Hochschule for the manner in which it adopted the recommendations from the previous accreditation of the BA and MA programmes. Following the BA/MA reforms, the committee felt that the institution took the important next steps in its development, by adopting learning outcomes and developing the module descriptors in more detail. The Studiengangprogramme and their specific emphases are defined with linked competences profiles and learning outcomes (Self-evaluation report, p. 83 and A 29 Modulbeschreibungen • Wegweiser). Students confirmed that they felt able to build an individual pathway, as elective modules were open to them and they could avail themselves of several choices, which in turn would equip them with better chances for employment (meeting with students).

However there still appears to be a somewhat wide variation in the clarity and detail of the module descriptions. The committee recommends that attention be given to the coherent progression of modules (for example, ensuring that learning outcomes are worded in a way which reflects whether a module is the first, second or third in a series of modules dealing with the same area). Modules could also benefit from greater conceptual integration, enhanced reading material and a greater precision in the definitions provided as well as clearer guidelines for students (final committee meeting).

**The committee considers this criterion as partially fulfilled.**

## **GAC Criterion 3: Study programme concept**

### 3. Studiengangskonzept

The institution's vision for opera training is holistic. From the outset, the stage training connected with vocal and artistic development is seen as integral. To support the practical aspects of this career-oriented education, the Institute organises many fully staged events, which range in style from Baroque to contemporary opera and musical theatre, organises children's and youth events and promotes an aesthetic openness in its students (Self-evaluation report p. 85). The IMT (Institut für MusikTheater), formed in 1993, has responded dynamically to changes in the music theatre world and aims to prepare its students for the flexibility needed to succeed in the profession (Self-evaluation report, pp. 85-86, meeting with academic staff, meeting with representatives from industry).

The committee felt that there was a dynamic quality to the interaction between students, academic staff and management, allowing for suggestions for changes and improvements to be considered at formal levels, for example through the Strukturkommission (meetings with students, academic staff and management). Furthermore, the committee recognised that the fact that collaboration and a shared passion are evident throughout the Hochschule as a whole, including the administration, has helped to create a very distinctive and strongly supportive institutional culture within the Hochschule. Students recognised that the level of involvement in their progress they receive from their professors and management team is very high and expressed their appreciation of this environment (meeting with students).

The roles of the various bodies and how they interrelate was explained in the meeting with management and in supporting documentation, and there was sufficient information available to confirm that the current structure works well and is adequate to support decision-making processes in relation to the programme, both in terms of pedagogical and artistic content (Appendix B 16 - Zusammensetzung der Verwaltung • Organigramm Verwaltung, meeting with Senior Administrative officers, meeting with Management).

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

**The committee considers this criterion as fulfilled.**

#### **GAC Criterion 4: Academic feasibility**

4. Studierbarkeit

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

**The committee considers this criterion as fulfilled.**

#### **GAC Criterion 5: Examination system**

5. Prüfungen

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

**The committee considers this criterion as fulfilled.**

#### **Criterion 6: Programme-related co-operations**

6. International Perspectives and Public Interaction

Please see comments and recommendations in point 6 of §2.1, which are relevant for this programme as well.

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

**The committee considers this criterion as fulfilled.**

#### **Criterion 7: Facilities**

7. Ausstattung

Please see comments and recommendations in point 7 of §2.1 on teaching and administrative staff, the new



facilities (CampusOne), the continuing professional development of teaching and administrative staff, library and IT development and the size of the teaching and administrative staff, which are relevant for this programme as well.

In addition to the comments made in point 7 of §2.1 on facilities, the committee noted that the Institut für Musiktheater has several rooms for rehearsals and movement classes, as well as a small performance hall at its disposal in the 'Marstall' of the Schloss. A significant improvement of the facilities has occurred with the opening of CampusOne, which includes a state-of-the-art multimedia venue for opera and orchestra performances, as well as other rooms for rehearsals and opera production needs (visit to facilities).

**The committee considers this criterion as fulfilled.**

## **Criterion 8: Transparency and documentation**

### 8. Transparenz und Dokumentation

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

The committee finds the arrangements necessary for the fulfilment of this criterion well developed in the institution. Comments from some students in respect of Exmatrikulation rules suggested that this area could be reviewed to see whether the communication of information and the provision of advice for individual students could be improved (Self-evaluation report, p 51 and final committee meeting).

**The committee considers this criterion as fulfilled.**

### **Criterion 9: Quality Assurance and further development**

9. Qualitätssicherung und Weiterentwicklung

Please see comments and recommendations in point 9 of §2.1, which are relevant for this programme as well.

**The committee considers this criterion as fulfilled.**

### **Criterion 10: Study programmes with a specific demand**

10. Studiengang mit besonderen Profilanpruch

Not applicable to this programme.

### **GAC Criterion 11: Gender justice and equal opportunities**

11. Geschlechtergerechtigkeit und Chancengleichheit

Please see comments in point 11 of §2.1, which are relevant for this programme as well.

**The committee considers this criterion as fulfilled.**

## 2.4 Master Operngesang

Bezeichnung des Studiengangs laut PO, bei Kombinationsstudieng. mit Auflistung beteiligter Fächer/Studiengänge)	Bezeichnung Abschluss	Studienbeginn/Ersteinrichtung	Befristung vorangegangene Akkreditierung	Leistungspunkte	Regelstudienzeit	Art des Lehrangebots (Vollzeit, berufsbegl. Dual)	Jährliche Aufnahmekapazität	Master	
								K=konsekutiv W=weiterbildend	F=forschungsorientiert A=anwendungsorientiert K=künstlerisch
Master of Music - Operngesang	Master of Music (M.Mus.) - Operngesang			120	4 Semester	Vollzeit- und Präsenzstudium	13	K	K

### Short description:

The Master of Music – Operngesang is a two-year full-time programme delivered across four semesters and with a total ECTS allocation of 120 credits. The programme aims at deepening the knowledge and skills gained at BA level, and offers students specialising in opera additional courses to develop their artistic capabilities. Students are required to learn at least six operatic roles during the two-year course and are offered various performance opportunities in solo parts in productions organised by the Institut für MusikTheater. The course promotes stylistic confidence and historically informed performance, the ability to create different theatrical interpretations, stage presence, and an openness to experiment and interact with other art forms (Self-evaluation report, page 93).

The Masterarbeit at the end of the programme includes both a public performance and a written document on a dramaturgical subject in the field of opera (Appendix A 8 Studien- und Prüfungsordnung (SPO) für den Studiengang Master Operngesang (Institut für MusikTheater) vom 16.09.2015)

Analysis according to the criteria

### GAC Criterion 1: Qualification objectives of the study programme concept

#### 1. Qualifikationsziele des Studiengangskonzeptes

The programme aims (Qualifikationsziele) are well described at the programme level with a differentiation between 'Fachkompetenz' (such as a well-developed voice, knowledge of and the ability to play various operatic roles, artistic expression, strong public performance skills and competences to enter the music profession), 'Sozialkompetenz' (such as the ability to work in a team and engage in civil society) and self-development in 'Selbstkompetenz' (Self-evaluation report, pages 94-95).

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

**The committee considers this criterion as fulfilled.**

## **GAC Criterion 2: Conceptual integration of the study programme in the system of studies**

### 2. Konzeptionelle Einordnung des Studiengangs in das Studiensystem

Please see comments in point 2 of §2.1 on the implementation of the BA/MA structure and the work achieved since the last accreditation visit which also apply to this programme, including the information on further definition of module descriptions.

**The committee considers this criterion as partially fulfilled.**

## **GAC Criterion 3: Study programme concept**

### 3. Studiengangskonzept

Please see comments in point 3 of §2.1 on the organisational structure and the recognition of study abroad periods.

**The committee considers this criterion as fulfilled.**

## **GAC Criterion 4: Academic feasibility**

### 4. Studierbarkeit

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

**The committee considers this criterion as fulfilled.**

## **GAC Criterion 5: Examination system**

### 5. Prüfungen

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

**The committee considers this criterion as fulfilled.**

## **Criterion 6: Programme-related co-operations**

### 6. International Perspectives and Public Interaction

Please see comments and recommendations in point 6 of §2.1, which are relevant for this programme as well.

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

**The committee considers this criterion as fulfilled.**

## **Criterion 7: Facilities**

### 7. Ausstattung

Please see comments and recommendations in point 7 of §2.1 on teaching and administrative staff, the new facilities (CampusOne), the continuing professional development of teaching and administrative staff, library and IT development and the size of the teaching and administrative staff, which are relevant for this programme as well.

In addition to the comments made in point 7 of §2.1 on facilities, the committee noted that the Institut für MusikTheater has several rooms for rehearsals and movement classes, as well as a small performance hall at its disposal in the 'Marstall' of the Schloss. A significant improvement of the facilities has occurred with the opening of CampusOne, which includes a state-of-the-art multimedia venue for opera and orchestra performances, as well as other rooms for rehearsals and opera production needs (visit to facilities).

**The committee considers this criterion as fulfilled.**

## **Criterion 8: Transparency and documentation**

### 8. Transparenz und Dokumentation

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

**The committee considers this criterion as fulfilled.**

## **Criterion 9: Quality Assurance and further development**

### 9. Qualitätssicherung und Weiterentwicklung

Please see comments and recommendations in point 9 of §2.1, which are relevant for this programme as well.

**The committee considers this criterion as fulfilled.**

## **Criterion 10: Study programmes with a specific demand**

### 10. Studiengang mit besonderen Profilanpruch

Not applicable to this programme.

## **GAC Criterion 11: Gender justice and equal opportunities**

### 11. Geschlechtergerechtigkeit und Chancengleichheit

Please see comments in point 11 of §2.1, which are relevant for this programme as well.

**The committee considers this criterion as fulfilled.**

## 2.5 Bachelor Musikjournalismus

Bezeichnung des Studiengangs laut PO, bei Kombinationsstudieng. mit Auflistung beteiligter Fächer/Studiengänge)crterio	Bezeichnung Abschluss	Studienbeginn/Ersteinrichtung	Befristung vorangegangene Akkreditierung	Leistungspunkte	Regelstudienzeit	Art des Lehrangebots (Vollzeit, berufsbegl. Dual)	Jährliche Aufnahmekapazität
Bachelor of Arts – Musikjournalismus	Bachelor of Arts (B.A.) - Musikjournalismus			180	6 Semester	Vollzeit- und Präsenzstudium	11

### Short description:

The Bachelor of Arts Musikjournalismus für Radio TV and Internet' is a three-year full-time programme delivered across six semesters with a total ECTS allocation of 180 credits. The programme aims at providing basic training for journalistic professions in the media with a strong musical foundation. This is achieved through a combination of education and training in music performance, musicology, and music theory with basic knowledge and skills in media, journalism and media production (Self-evaluation report, page 121). The programme is strongly focused on professional practice and prepares students for work in radio, Internet radio and Web-TV. In addition to speech and moderation training, students gain technical knowledge about audio-video equipment, produce their own radio programmes and engage in internships in regional and national radio stations (Self-evaluation report, page 123). The programme's content, aims, structure and facilities are unique both in Germany and Europe (Self-evaluation report, page 26).

Analysis according to the criteria

### GAC Criterion 1: Qualification objectives of the study programme concept

#### 1. Qualifikationsziele des Studiengangskonzeptes

The programme aims (Qualifikationsziele) are well-described at the programme level in a set of 'Fachkompetenzen' and 'Künstlerisch-mediale Befähigung'. These include the ability to moderate a radio programme, to develop content for news items on radio and internet, to handle equipment, and to analyse and perform musical repertoire. The programme is strongly focused on professional practice through various practical training, internships and projects with local and national radio stations (Self-evaluation report, page 122). Engagement in civil society is developed in courses on Medienethik and in research assignments, while self-development is addressed through the highly individual guidance to all students and a wide choice of courses (Self-evaluation report, page 123).

The committee agrees that the content and structure of the programme are relevant for a programme at this level. The committee also appreciates the strong connection of the programme to professional practice and the unique position of the programme. Recent graduates displayed high proficiency, particularly in the ability to handle audio-video equipment and new media. These aspects were confirmed by the representative from

the profession, who described in detail the long-standing contacts between the programme and various local and national radio stations (meeting with representatives from the profession). The programme caters for a clear need, as public radio stations are constantly looking for young programme makers and presenters who can build effective contacts with younger audiences. The internship elements of the programme bring students in contact with potential future employers (meeting with representatives from the profession). The technical requirements for the profession for which the programme aims to prepare students, are based on professional practice and on the actual needs and developments in the profession: for example there has been a shift from a focus on radio only to a wider focus on radio, television and internet, which will increase the employment opportunities of graduates (meeting with programme directors).

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

**The committee considers this criterion as fulfilled.**

## **GAC Criterion 2: Conceptual integration of the study programme in the system of studies**

### **2. Konzeptionelle Einordnung des Studiengangs in das Studiensystem**

In addition to the comments in point 2 of §2.1 with regards to the BA/MA implementation, the move to BA/MA is also being seen as helpful in this particular programme, giving the programme more flexibility and the possibility to cooperate with other programmes in the Musikhochschule (meeting with programme directors and meeting with students). Students met by the committee mentioned that they find the possibility to take electives in other programmes very attractive. With the modular system, it is easy to see what works well together and there is freedom in respect of choices in the Nebenfach (meeting with Musikjournalismus and Musikwissenschaft/Musik informatik students).

Students also said the internships were well established and easy to obtain, with much choice (meeting with Musikjournalismus and Musikwissenschaft/Musik informatik students).

The committee noted that the module descriptions of this particular programme are well developed. Students met by the committee confirmed they are aware of these module descriptions and find them helpful (meeting with Musikjournalismus and Musikwissenschaft/Musik informatik students).

**The committee considers this criterion as partially fulfilled.**

### **GAC Criterion 3: Study programme concept**

#### 3. Studiengangskonzept

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

Students met by the committee confirmed that internships places are readily available and the possibility for post-graduation work also exists, as a result of the positive relationship that exists with specific radio stations, (meeting with Musikjournalismus and Musikwissenschaft/Musik informatik students). They also mentioned that the seminars organised by the Career Center were very helpful and informative. The radio production work in which students engage is time consuming, and does not always result in finished products. However, the Institute radio focuses on trying out new themes and ideas, rather than aiming to gain more listeners, and this is perceived as positive by the students (meeting with Musikjournalismus and Musikwissenschaft/Musik informatik students).

Module descriptions, including the module Bachelorarbeit, which takes the place of a final Hauptfach Instrumentalabschlussprüfung, are provided in the Appendix A 13 - Studienplan und -verlaufsmodell BA Musikjournalismus für Rundfunk und Multimedia. The reasoning behind a heavier weighting for the Bachelorarbeit (15 credits instead of 12) is outlined in the Self-evaluation report, p. 125.

The committee notes that the module descriptions do not always clearly reflect the progression from the first to the third module in a given subject. For consecutive modules, it should be clear that the depth of engagement is intensified. The wording in the descriptions should reflect the acquisition of knowledge and subsequent transition to more specialized skills and problem-solving (final committee meeting).

**The committee considers this criterion as fulfilled.**

### **GAC Criterion 4: Academic feasibility**

#### 4. Studierbarkeit

Please see comments in point 4 of §2.1 on workload and student counselling. The committee noted the admission requirements for this programme, which are clearly outlined in the Self-evaluation report, p. 125. These consist of an interview, including a chance for candidates to outline their motivation, an audition to assess musical skills and a test in music theory. These aspects are relevant to the programme aims. The institution has clear guidelines in respect of admissions and these are published on the Institute website. (see also Appendix C 16 - Satzung über die Zulassung, Immatrikulation, Rückmeldung, Beurlaubung und Exmatrikulation (Immatrikulationssatzung) vom 11.07.2013 in der mit Änderungssatzung vom 17.12.2015 beschlossenen Fassung mit Anlage Prüfungsanforderungen bei der Eignungsprüfung.) Provisions are made for recognition of prior learning and study abroad (Self-evaluation report p. 128).

**The committee considers this criterion as fulfilled.**

### **GAC Criterion 5: Examination system**

#### 5. Prüfungen

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

**The committee considers this criterion as fulfilled.**



## **Criterion 6: Programme-related co-operations**

### 6. International Perspectives and Public Interaction

Please see comments and recommendations in point 6 of §2.1, which are relevant for this programme as well.

Interesting international cooperation now exists in student projects with universities in Bordeaux, Strasbourg and Berlin, where students cooperate on journalistic social and political themes. Platforms used are radio, TV, internet and newspaper and the languages in which the students collaborate are English and French (Self-evaluation report p. 123). Students can also benefit from participation in ERASMUS mobilities (Self-evaluation report, p. 128).

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

**The committee considers this criterion as fulfilled.**

## **Criterion 7: Facilities**

### 7. Ausstattung

Please see comments and recommendations in point 7 of §2.1 on teaching and administrative staff, the new facilities (CampusOne), the continuing professional development of teaching and administrative staff, library and IT development and the size of the teaching and administrative staff, which are relevant for this programme as well.

In addition to the comments made in point 7 of §2.1 on facilities, the committee noted the excellent level of the equipment used in relation to this particular programme. The radio studio itself is based in the Schloss, whereas the teaching facilities, various studios and the administration are housed in a building close to the Schloss (visit to facilities). With the opening of the new building in 2012, the programme is now provided with excellent new facilities, including a multi-functional performance venue and studios that are used as production and broadcasting studios for radio, internet radio and Web-TV.

**The committee considers this criterion as fulfilled.**

## **Criterion 8: Transparency and documentation**

### 8. Transparenz und Dokumentation

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

**The committee considers this criterion as fulfilled.**

## **Criterion 9: Quality Assurance and further development**

### 9. Qualitätssicherung und Weiterentwicklung

Please see comments in point 9 of §2.1, which are relevant for this programme as well.

**The committee considers this criterion as fulfilled.**

## **Criterion 10: Study programmes with a specific demand**

10. Studiengang mit besonderen Profilspruch  
Not applicable to this programme.

## **GAC Criterion 11: Gender justice and equal opportunities**

11. Geschlechtergerechtigkeit und Chancengleichheit  
Please see comments in point 11 of §2.1, which are relevant for this programme as well.

**The committee considers this criterion as fulfilled.**

## 2.6 Master Musikjournalismus

Bezeichnung des Studiengangs laut PO, bei Kombinationsstudien mit Auflistung beteiligter Fächer/Studiengänge)	Bezeichnung Abschluss	Studienbeginn/Ersternrichtung	Befreiung vorangegangene Akkreditierung	Leistungspunkte	Regelstudienzeit	Art des Lehrangebots (Vollzeit, berufsbeogl. Dual)	Jährliche Aufnahmekapazität	Master	
								K= konsekutiv W= weiterbildend	F= forschungsorientiert A= anwendungsorientiert K= künstlerisch
Master of Arts – Musikjournalismus	Master of Arts (M.A.)			120	4 Semester	Vollzeit- und Präsenzstudium	14	K	K

Short description:

The Master of Arts Musikjournalismus für Rundfunk und Multimedia is a two-year full-time programme delivered across four semesters with a total ECTS allocation of 120 credits. This programme is designed to follow on consecutively from the BA programme. The programme offers specialised training in the area of arts journalism, in which the focal point lies in media production (radio, internet and television) and in the requirements set by professions for cultural transmission through traditional and new media. Students are trained to enter responsible positions in media production, cultural radio and broadcasting and multimedia (Self-evaluation report, page 135). The programme consists of three main modules (Journalismus, Kultur und Produktion), as well as a Masterarbeit, worth 20 credits, for which students can choose topics in the areas of Kultur im Rundfunk or Trimediale Produktion (Self-evaluation report, page 139).

Analysis according to the criteria

### GAC Criterion 1: Qualification objectives of the study programme concept

#### 1. Qualifikationsziele des Studiengangskonzeptes

The programme aims ('Qualifikationsziele') are well described at the programme level in a set of 'Fachkompetenzen Künstlerisch-mediale Befähigung', such as the ability to independently produce and programme radio and television programmes as well as video clips and online productions; to develop, present and moderate content for programmes on radio, television and internet; and to handle professional equipment for radio, television and internet. The programme is strongly focused on professional practice through various practical trainings, internships and projects with local and national radio stations (Self-evaluation report, pp. 136-137). Engagement in civil society is developed in courses on Medienethik and in research assignments and in Social Media Journalism, while self-development is addressed through the highly individual guidance offered to all students and through a wide choice of courses (Self-evaluation report, pp. 137-138). The programme builds upon the knowledge and skills gained in the BA programme, but whereas the BA is strongly focused on both music education and media, the MA is more focused on the three media - radio, television and internet - with a musical basis (meeting with programme directors).

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

**The committee considers this criterion as fulfilled.**

## **GAC Criterion 2: Conceptual integration of the study programme in the system of studies**

### 2. Konzeptionelle Einordnung des Studiengangs in das Studiensystem

In addition to the comments in point 2 of §2.1 with regards to the BA/MA implementation, the move to BA/MA is also being seen as helpful in this particular programme, giving the programme more flexibility and the possibility to cooperate with other programmes in the Musikhochschule (meeting with programme directors and meeting with students). Students met by the committee mentioned that, with the modular system, it is easy to see what works well together and there is freedom in respect of choices in the Nebenfach, although less so than in the BA programme. They also said that the internships were well established and easy to obtain, with much choice. (meeting with Musikjournalismus and Musikwissenschaft/Musik informatik students).

Module descriptions and learning outcomes are clearly outlined on the Institute website and the Appendix A 15 (Studienplan und -verlaufmodell MA Musikjournalismus für Rundfunk und Multimedia.) Students met by the committee confirmed that they are aware of these module descriptions and find them helpful (meeting with Musikjournalismus and Musikwissenschaft/Musik informatik students).

The examination regulations should integrate the clause that recognition of knowledge and skills acquired outside of the tertiary education system is possible and can replace up to 50% of the study programme.

**The committee considers this criterion as partially fulfilled.**

## **GAC Criterion 3: Study programme concept**

### 3. Studiengangskonzept

Please see comments and recommendations in point 3 of §2.1 on the recognition of study abroad periods and the organisational structure, which are relevant for this programme as well. The programme sets out clear admission and transition pathways for students from various backgrounds, including recognition of international education and experiential learning (Self-evaluation report, p. 139.)

The committee notes that the module descriptions do not always clearly reflect the progression of modules in a given subject. For consecutive modules, it should be clear that the depth of engagement is intensified. The wording in the descriptions should reflect the acquisition of deeper knowledge and subsequent transition to more specialized skills and problem-solving (final committee meeting).

**The committee considers this criterion as fulfilled.**

## **GAC Criterion 4: Academic feasibility**

### 4. Studierbarkeit

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

**The committee considers this criterion as fulfilled.**

## **GAC Criterion 5: Examination system**

5. Prüfungen

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

**The committee considers this criterion as partially fulfilled.**

### **Criterion 6: Programme-related co-operations**

6. International Perspectives and Public Interaction

Please see comments in point 6 of §2.1 and §2.5, which are relevant for this programme as well.

**The committee considers this criterion as fulfilled.**

### **Criterion 7: Facilities**

7. Ausstattung

Please see comments and recommendations in point 7 of §2.1 on teaching and administrative staff, the new facilities (CampusOne), the continuing professional development of teaching and administrative staff, library and IT development and the size of the teaching and administrative staff, which are relevant for this programme as well.

In addition to the comments made in point 7 of §2.1 on facilities, the committee noted the excellent level of the equipment used in relation to this particular programme. The radio studio itself is based in the Schloss, whereas the teaching facilities, various studios and the administration are housed in a building close to the Schloss (visit to facilities). With the opening of the new building in 2012, the programme is now provided with excellent new facilities, including a multi-functional performance venue and studios that are used as production and broadcasting studios for radio, internet radio and Web-TV.

**The committee considers this criterion as fulfilled.**

### **Criterion 8: Transparency and documentation**

8. Transparenz und Dokumentation

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

**The committee considers this criterion as fulfilled.**

### **Criterion 9: Quality Assurance and further development**

9. Qualitätssicherung und Weiterentwicklung

Please see comments and recommendations in point 9 of §2.1 and §2.5, which are relevant for this programme as well.

**The committee considers this criterion as fulfilled.**

### **Criterion 10: Study programmes with a specific demand**

10. Studiengang mit besonderen Profilanspruch

Not applicable to this programme.

## GAC Criterion 11: Gender justice and equal opportunities

### 11. Geschlechtergerechtigkeit und Chancengleichheit

Please see comments in point 11 of §2.1, which are relevant for this programme as well.

**The committee considers this criterion as fulfilled.**

## 2.7 Bachelor Musikwissenschaft/Musik informatik (Kombifach)

Bezeichnung des Studiengangs laut PO, bei Kombinationsstudieng. mit Auflistung beteiligter Fächer/Studiengänge)	Bezeichnung Abschluss	Studienbeginn/Ersterrichtung	Befristung vorangegangener Akkreditierung	Leistungspunkte	Regelstudienzeit	Art des Lehrangebots (Vollzeit, berufsbegl. Dual)	Jährliche Aufnahmekapazität
Bachelor of Arts – Musikwissenschaft/ Musikinformatik (Kombifach)	Bachelor of Arts (B.A.)			180	6 Semester	Vollzeit- und Präsenzstudium	50

### Short description:

Within the framework of the Excellenz Initiative of Baden-Württemberg, in 2015 the Institut für Musikwissenschaft und Musikinformatik, along with the Institut für Musikjournalismus, was awarded the designation “Landeszentrum für Musikjournalismus und Musikinformatik“ in 2016, in recognition of the institution’s long-standing engagement with the education and promotion of these disciplines (Self-evaluation report, p. 31). The Institut für Musikwissenschaft und Musikinformatik (IMWI) boasts an array of projects and innovative research, as well as international cooperations. An annual cooperation with the University of Sussex, which started in Karlsruhe in 2012, has resulted in a series of international Symposia entitled “MuSA – Music and Sonic Arts: Practices and Theories”. This and other research events aim to build a special platform creating bridges between artists and musicologists, in particular for the younger generations (Self-evaluation report, p. 32). An orientation to future developments is also demonstrated through the plans to develop digital learning and to build a platform for Neuro-Musikwissenschaft (Self-evaluation report, p. 31).

The Bachelor of Arts ‘Musikwissenschaft/Musik informatik’ is a three-year full-time programme delivered across six semesters with a total ECTS credit allocation of 180 credits. The programme offers a unique combination of traditional musicology with the new discipline Music Informatics, giving students access to certain future-oriented professions in the world of music. An important aspect of the profile of the course is its close connection to music making at a high level through its position within a Musikhochschule (Self-evaluation report, p. 150). The programme consists of eight Makromodulen (Musik Informatics, programming, media, music after 1945, internships, basic musicology, musicological further studies and musical theory), each consisting of 1-3 smaller modules, a Bachelorarbeit and a set of optional courses (Self-evaluation report, pp. 151-152 and Appendix A 18 Studien- und Prüfungsordnung (SPO)

für den Studiengang

Bachelor of Arts Kombinationsfach Musikwissenschaft/Musik informatik vom 20.07.2011.) Additional optional modules (e.g. Germanistik, European Culture, sociology and pedagogy) are offered by the University of Karlsruhe (KIT) (Appendix C 19 - Kooperationsverträge der Hochschule für Musik Karlsruhe (Auswahl).

Analysis according to the criteria

## **GAC Criterion 1: Qualification objectives of the study programme concept**

### 1. Qualifikationsziele des Studiengangskonzeptes

The pedagogical ethos of the programme reflects a 'learning by doing' approach. Theoretical lectures are linked to practical aspects and there is constant regard for future employment opportunities (Self-evaluation report, p. 152). The programme aims ('Qualifikationsziele') are well described at the programme level in a set of 'Fachkompetenzen' (musicological knowledge and skills, and knowledge and skills in Music Informatics) and 'Beruflichen- und Methodenkompetenzen' (courses and workshops with a strong connection to professional practice, internships and excursions) which prepare students for their professional lives. Engagement in civil society is addressed through the discussion in various courses and assignments of societal issues with regard to music and culture. Personal development is addressed through the highly individualised guidance to all students, independent work in the internships and through a wide choice of courses (Self-evaluation report, page 148). In respect of personal development, there is also a commitment to developing creativity in the academic as well as artistic areas, which is valued more than factual knowledge and conformity (Self-evaluation report, p. 148).

The committee agrees that the content and structure of the programme are relevant for a programme at this level and appreciates the interesting combination of musicology and music informatics. Students met by the committee confirmed the high level of attractiveness of the course because of this unique combination and its position within a Musikhochschule, giving students the possibility to have close connections with music production and performance. Students felt this combination offered a good preparation for future job opportunities, including connections between research and practice (meeting with Musikjournalismus and Musikwissenschaft/Musik informatik students).

Academic staff also saw this artistic profile, which clearly distinguishes the programme from musicology programmes based in universities, as a vital aspect of the programme (meeting with academic staff from Musikjournalismus and Musikwissenschaft/Musik informatik + meeting with programme directors). Further strong points mentioned by students were the individual guidance, especially when compared to university courses, and the presence of many guest professors to provide external input (meeting with Musikjournalismus and Musikwissenschaft/Musik informatik students). The students also agreed with the opinion voiced by the academic staff that the combination of musicology and music informatics was giving them additional opportunities in the employment market, taking into consideration that employment in traditional musicology is increasingly limited (meeting with academic staff from Musikjournalismus and Musikwissenschaft/Musik informatik).

**The committee considers this criterion as fulfilled.**

## **GAC Criterion 2: Conceptual integration of the study programme in the system of studies**

### 2. Konzeptionelle Einordnung des Studiengangs in das Studiensystem

This programme, which is unique in Europe through its emphasis on Musik informatik and the innovative combination of the two subjects Musikwissenschaft and Musik informatik, offers a number of options in respect of weighting of these two areas, ranging from an equal distribution to the choice of one area as a main study with the other supporting area covered in 60 credits. There is also the possibility of accessing Mathematical and Technical Informatik at the Karlsruhe Institute of Technology (KIT). The Institute für Musikwissenschaft und Musik informatik also offers students registered at KIT the possibility of accessing Musik informatik as Ergänzungsfach (Self-evaluation report, p. 151). Below is a summary of all possible combinations:

1. Kombifach Musikwissenschaft/Musik informatik - Anteile 90:90 ECTS-Punkte
2. Hauptfach Musik informatik mit Ergänzungsfach Musikwissenschaft Anteile 120:60 ECTS-Punkte
3. Hauptfach Musikwissenschaft mit Ergänzungsfach Musik informatik Anteile 120:60 ECTS-Punkte
4. Kleines Kombifach mit wählbarem Ergänzungsfach  
am Karlsruhe Institute of Technology KIT (ehem. Universität Karlsruhe)\* Anteile 60:60:60 ECTS-Punkte

and also offering Ergänzungsfach Musikinformatik\* 60 ECTS-Punkte  
Ergänzungsfach Musikwissenschaft\* 60 ECTS-Punkte  
mit jeweils 10 ECTS-Punkte pro Semester für Studierende anderer Hochschulen

This innovative programme also requires its students to communicate orally as well as in written format and, in addition to fundamental knowledge of music teaching and music theory, the programme makes the following language requirements: knowledge of English and a further modern foreign language, as well as a basic knowledge of Italian or Latin (Self-evaluation report, p. 150). In respect of recognition of prior learning and learning taking place outside the programme, clear references to both issues are made in the Self-evaluation report, p. 150.

Please see comments in point 1 above as well as point 2 of §2.1 and §2.5 on the implementation of the BA/MA structure, which also apply to this programme.

For this particular programme, the committee felt that the module descriptions were well developed and that the examination regulation adequately defines the recognition of prior learning.

**The committee considers this criterion as fulfilled.**

### **GAC Criterion 3: Study programme concept**

#### **3. Studiengangskonzept**

As a newly developed, multi-disciplinary field, this combined programme is a meeting point of many subjects, from audio technology, acoustic and research in perception processes to newer fields of neuropsychology, cognition science and creativity research (Self-evaluation report, p. 150). An important aspect of the profile of the course is its close connection to music making at a high level through its position within a Musikhochschule, allowing the field of Musikinformatik to develop conceptually along artistic, rather than mainly on mathematical or technical lines (Self-evaluation report, p. 150). The combination with Musikwissenschaft further allows subjects such as Programming to function in a creative, experimental and artistic fashion, rather than in a more traditional code-programming context (Self-evaluation report, p. 151). A clear description of modules, including the student, is given in the Self-evaluation report, pp. 151-152 (also in Appendix A18 Studien- und Prüfungsordnung (SPO) für den Studiengang Bachelor of Arts Kombinationsfach Musikwissenschaft/Musikinformatik vom 20.07.2011 and Appendix 29 Modulbeschreibungen – Wegweiser).

Students felt that the course was dynamic, given that the field itself was so full of novelties and that their opinions were taken into consideration and acted upon. They also felt that sharing seminars with students from Musikjournalismus was enriching (meeting with Musikjournalismus and Musikinformatik/Musikwissenschaft students).

The committee noted comments about the intention of moving towards a programme design which offers students the opportunity to select more individualized paths, combining more electives. (final committee meeting). Students felt that there was more in the course than the module descriptions contained. For example, the introduction of video in their course occurs earlier than in the course description, Medien 2. This is good and should be reflected in the description of the study programme. (Meeting with academic programme leaders and meeting with Musikjournalismus, and Musikinformatik/ Musikwissenschaft students)

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

Informal but very good collaboration between Composition, Informatik and Multi-media exists and this should be highlighted more. Such fruitful collaboration should be integrated more formally in the course of study, possibly even by exploring new combinations. The committee noted that electro-acoustic composition is currently weighted at only 3 credits, giving the impression that it is regarded as not particularly important. It



was felt that the role of electro-acoustic composition should be defined with more precision. Furthermore, the cooperation between Sonic Arts/Musikinformatik and Composition could be developed more, and mirrored in the module descriptions (final committee meeting).

**The committee considers this criterion as fulfilled.**

#### **GAC Criterion 4: Academic feasibility**

4. Studierbarkeit

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

**The committee considers this criterion as fulfilled.**

#### **GAC Criterion 5: Examination system**

5. Prüfungen

Please see comments in point 5 of §2.1 on assessment regulations, which are relevant for this programme as well. The specific regulations for this programme are contained in the Appendix 18 and fulfil the necessary legal requirements (A 18 Studien- und Prüfungsordnung (SPO) für den Studiengang Bachelor of Arts Kombinationsfach Musikwissenschaft/Musikinformatik vom 20.07.2011)

**The committee considers this criterion as fulfilled.**

#### **Criterion 6: Programme-related co-operations**

6. International Perspectives and Public Interaction

Please see comments in point 6 of §2.1 and §2.5, which are relevant for this programme as well.

This innovative programme is international in nature and concept. Students are expected to communicate orally as well as in written format in several languages. Knowledge of English and a further modern foreign language, as well as a basic knowledge of Italian or Latin are required (Self-evaluation report, p. 150). In respect of recognition of prior learning and learning taking place outside the programme, clear references to both issues are made in the Self-evaluation report, p. 150. Students can also go abroad on ERASMUS and other programmes (Self-evaluation report, pp. 220-221) and feel that the regular interaction with international guest lecturers offers an on-going international perspective (meeting with Musikjournalismus and Musikinformatik/Musikwissenschaft students). There is also openness to welcoming foreign students into the course (Self-evaluation report, p. 150).

With regard to public interaction, the programme maintains contacts with various organisations in the music industry, as well as specialised research institutions such as the MPI für Ästhetische Forschung Frankfurt a. M., McGill University Montreal, Université de Strasbourg/Département de musique, CITAR (Centro de Investigação em Ciência e Tecnologia das Artes), „Barcelona Media Group“, and Institut du Recherche et Coordination Acoustique /Musique (IRCAM) in Paris. (Self-evaluation report, p.158). These contacts are often used for the organisation of student internships and ERASMUS mobilities (Self-evaluation report, page 158 and meeting with academic staff from Musikjournalismus and Musikwissenschaft/Musikinformatik).

**The committee considers this criterion as fulfilled.**

## Criterion 7: Facilities

### 7. Ausstattung

Please see comments and recommendations in point 7 of §2.1 on teaching and administrative staff, the new facilities (CampusOne), the continuing professional development of teaching and administrative staff, library and IT development and the size of the teaching and administrative staff, which are relevant for this programme as well.

The requirements of this particular programme have been well catered for, both in terms of dedicated teaching staff and facilities. The high specialisation necessary for the teaching complement has been fulfilled through filling of specific posts for these areas (Self-evaluation report, p. 155). These include 4 full professorships ( 2 each in Musikwissenschaft/Musik informatik), 2 associate professors, guest professors for lectures (4 per semester) and masterclass (1 per semester), 17 Lehraufträge and many Tutors (Self-evaluation report, p. 155). The teaching staff is expected to increase further in the winter semester 2016-17 as a result of the decision to recognize the relevant Institutes within the Hochschule as the Landeszentrum für Musikjournalismus und Musikinformatik (Self-evaluation report, p. 156).

The needs of the programme were also carefully considered in terms of the IT needs and CampusOne is ideally equipped to deal with the physical spaces and technological equipment necessary for this programme as well as the two MA programmes which follow. A detailed description of the facilities is given in the Self-evaluation report, p. 156). Students met by the committee commented on some difficulties in respect of spaces for installations, which were held back by fire and safety regulations and/or assigned to other programmes (meeting with Musikjournalismus and Musikwissenschaft/Musik informatik students).

**The committee considers this criterion as fulfilled.**

## Criterion 8: Transparency and documentation

### 8. Transparenz und Dokumentation

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

**The committee considers this criterion as fulfilled.**

## Criterion 9: Quality Assurance and further development

### 9. Qualitätssicherung und Weiterentwicklung

Please see comments and recommendations in point 9 of §2.1 and §2.5, which are relevant for this programme as well.

Quality management procedures for this programme are particularly dynamic and are geared towards proactive involvement of the students in constantly developing the programme further. An anonymised questionnaire is used to collect student feedback for the Music Informatics courses, the Institutsrat holds hearings on issues of development and improvement at least once a semester, and a student Feedback-gruppe has been installed to collect feedback on curriculum, workload and assessment procedures (Self-evaluation report, page 157 and meeting with Musikjournalismus and Musikinformatik/ Musikwissenschaft students). Student feedback has also led to the programme being made more flexible: for example, for students who are in employment, a part-time variant has been developed, and more flexibility is being given for modules to be completed at different times (meeting with programme directors). Some other examples of new developments include the inclusion of 3D Surround Sound and Virtual Reality as new themes, which are in turn mirrored in many artistic and academic projects (Self-evaluation report, p. 157). The programme also led the way in the development of a database of alumni, which is designed to collect information about the experiences of alumni who have embarked on professional careers (Self-evaluation report, page 157.)

Finally, this programme, through its special artistically-oriented profile, has gained recognition as a unique offering and this fact has resonated in both national and international contexts (Self-evaluation report, page 158).

**The committee considers this criterion as fulfilled.**

### Criterion 10: Study programmes with a specific demand

10. Studiengang mit besonderen Profilspruch  
Not applicable to this programme.

### GAC Criterion 11: Gender justice and equal opportunities

11. Geschlechtergerechtigkeit und Chancengleichheit  
Please see comments in point 11 of §2.1, which are relevant for this programme as well.

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

**The committee considers this criterion as fulfilled.**

### 2.8 Master Musikinformatik

Bezeichnung des Studiengangs laut PO, bei Kombinationsstudieng. mFächer/Studiengänge)	Bezeichnung Abschluss	Studienbeginn/Ersteinstellung	Befristung vorangegangene Akkreditierung	Leistungspunkte	Regelstudienzeit	Art des Lehrangebots (Vollzeit, berufsbegl. Dual)	Jährliche Aufnahmekapazität	Master	
								K=konsekutiv W=weiterbildend	F=forschungsorientiert A=anwendungsorientiert K=künstlerisch
Master of Arts - Musikinformatik	Master of Arts (M.A.)			120	4 Semester	Vollzeit- und Präsenzstudium	23	K	K

Short description:

The Master of Arts Musikinformatik is a two-year full-time programme delivered across four semesters with a total ECTS credit allocation of 120 credits. The programme's content is closely related to the changes in the field of music since the 1950s in the production and distribution of music through new media, and in particular ICT. The programme offers content and a profile that is strongly focused on this changing reality and is, through its specialised focus and position in a Musikhochschule, unique in Germany. The programme's position in the Musikhochschule and its close connection to the MA Musikwissenschaft offer students a learning environment in which they experience and shape their study content in a musical context (Self-evaluation report, page 159).

Since 2014/15, the programme is offered as a binational German- French study programme, and promoted by the DFH Deutsch-Französischen Hochschule. The partner institution is Université de Strasbourg, Département de

musique. In addition to Institute resources, students can access resources of cooperating institutions, such as the Zentrum für Kunst und Medientechnologie Karlsruhe (ZKM) (Self-evaluation report, page 159).

Analysis according to the criteria

### **GAC Criterion 1: Qualification objectives of the study programme concept**

#### 1. Qualifikationsziele des Studiengangskonzeptes

The programme aims ('Qualifikationsziele') are described at the programme level in a set of 'Fachliche Kompetenzen'. The focus is on the artistic concept and realisation and students can take different roles in cooperating with other music and performance students. These include the ability to create, realise, participate in and present contemporary, multimedia artistic products; the knowledge and skills for this 'Fachliche Kompetenz' is covered by the focus on Sonic Art. The Sonic Arts Extended focuses on exploring, developing or combining music with the possibilities of other art forms. Another relevant competence focuses on the development and realisation of music and multimedia software for creative use. In this context, programming is seen as a creative and artistic Kompetenz, which is covered by the focus on 'Software for Creativity' (Self-evaluation report, pages 160-161). Because of this musical basis rather than a purely technological one, the degree awarded by this programme is a Master of Arts rather than a Master of Science (meeting with programme directors). Other areas offered are Music and Sound Design for Film, Theatre, Games and other Media and Music Information Theory & Musical Cognition, Intelligence, Creativity. Furthermore, the development of an individual focus is also being supported, mainly in the area of music, creativity and artificial intelligence and in the area of synergies between musicology and music informatics (Self-evaluation report, page 161). The programme, which is strongly project-based, addresses 'Beruflichen Kompetenzen' by providing the students with a learning environment that supports individual learning and participation in the various projects, productions, concerts and exhibitions as well as teaching activities conducted under the supervision of a member of the teaching staff (Self-evaluation report, page 161). Students learn to function as individuals and as part of a team and many receive offers of employment as soon as they finish their studies, attesting to the quality of the education received. Engagement in civil society is addressed through the participation of students in the various committees of the Institut für Musikwissenschaft and its Feedback-gruppe (Self-evaluation report, page 161).

The committee agrees that the content and structure of the programme are relevant for a programme at this level. Students met by the committee confirmed the high level of attractiveness of the course because of this unique profile and its position within a Musikhochschule, giving students the possibility to have close connections with music production and performance. Students felt this programme offered a good preparation for future job opportunities, including connections between research and practice (meeting with Musikjournalismus and Musikwissenschaft/Musik informatik students).

**The committee considers this criterion as fulfilled.**

### **GAC Criterion 2: Conceptual integration of the study programme in the system of studies**

#### 2. Konzeptionelle Einordnung des Studiengangs in das Studiensystem

In addition to the comments in point 2 of §2.1 with regards to the BA/MA implementation, the move to BA/MA is also being seen as helpful in this particular programme, giving the programme more flexibility and the possibility to cooperate with other programmes in the Musikhochschule (meeting with programme directors and meeting with students). Students met by the committee mentioned that they find the possibility to take electives in other programmes very attractive, but that there is less space for Nebenfach electives in the MA programme than in the BA (meeting with Musikjournalismus and Musikwissenschaft/Musik informatik students).

Students also confirmed that the internships were well established and easy to obtain, with much choice

(meeting with Musikjournalismus and Musikwissenschaft/Musik informatik students).

The committee noted that the module descriptions of this particular programme are well developed. Students met by the committee confirmed they are aware of these module descriptions and find them helpful (meeting with Musikjournalismus and Musikwissenschaft/Musik informatik students). However, there is an issue that needs to be addressed in the examination regulation: the possibility of recognition of prior learning for up to 50% of the study programme cannot be reduced.

**The committee considers this criterion as partially fulfilled.**

### **GAC Criterion 3: Study programme concept**

#### **3. Studiengangskonzept**

This programme offers the possibility of developing expertise in one of the following areas (Self-evaluation report, p. 163):

- Sonic Arts/Sonic Arts Extended (Akustische Kunst)
- Music and Sound Design for Film, Theatre, Games and other Media
- Software for Creativity (Programmieren für kreative Anwendungen)
- Music Information Theory & Musical Cognition, Intelligence, Creativity
- Individual Study Focus (determined on an individual basis and including bespoke examination)

Two additional areas for specialization are being planned, but awaiting further funding. These are:

- Pedagogy for Digital Arts and
- Professional Audio & Media Production

The programme is organised in Makromodulen, (Makromodul 'Musik, Kognition, Kreativität und Künstliche Intelligenz', Makromodul 'Software for Creativity', Makromodul 'Sonic Arts', Makromodul 'Mediation' and a Makromodul for the further development of an individual profile), Tiefmodule and optional modules (Self-evaluation report p. 162). Students also complete a Masterkolloquium module as well as a Masterarbeit of 30 ECTS (Appendix A 19 – Studienplan und -verlaufsmodell MA Musikinformatik and Appendix A29 – Modulbeschreibungen – Wegweiser).

Another important component in the programme is the 'Meisterkurs': these are master classes with famous artistic and scientific personalities, taking place regularly (at least once per semester) and integrated in a specific module (Self-evaluation report, page 165 and Appendix A23 - Karlsruhe Meisterklassen – Gastdozenten seit 2008).

As this programme is now delivered in association with the University of Strasbourg (Music Department), the organisation of studies across the two institutions is such that, as a general rule, the first year of study is completed in Karlsruhe and the second in Strasbourg (Self-evaluation report, p. 164). Internships are formally included in the course of study and some examples include Zentrum für Kunst und Medientechnologie (ZKM), companies such as LAWO, Schoeps, Mercedes, studios, software companies and concert promoters) during the first to the third semesters (at least 150 Hours x 3, 3x5 ECTS). Students can also avail themselves of mobilities abroad. (Self-evaluation report, p.166). Students felt that the regular interaction with international guest lecturers also offered an on-going international perspective. (Self-evaluation report p. 166 and meeting with Musikjournalismus, and Musikinformatik/Musikwissenschaft students).

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

Informal but very good collaboration between composition, Musikinformatik and multi-media exists and this should be highlighted more. Fruitful collaboration needs to be integrated more formally in the course of study, possibly even by exploring new combinations. The role of electro-acoustic composition should be much more precise, it is currently weighted at only 3 credits, giving the impression that it is not important enough. Furthermore, the cooperation between Sonic arts/Musik informatik and Composition could be developed more, and mirrored in the module descriptions (final committee meeting).

**The committee considers this criterion as fulfilled.**

#### **GAC Criterion 4: Academic feasibility**

4. Studierbarkeit

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

**The committee considers this criterion as fulfilled.**

#### **GAC Criterion 5: Examination system**

5. Prüfungen

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

**The committee considers this criterion as fulfilled.**

#### **Criterion 6: Programme-related co-operations**

6. International Perspectives and Public Interaction

This innovative programme is international in delivery and concept. Since 2014/15, the programme is offered as a bi-national German- French study programme, and promoted by the DFH Deutsch-Französischen Hochschule. The partner institution is Université de Strasbourg, Département de musique. In addition to Institute resources, students can access resources of cooperating institutions, such as the Zentrum für Kunst und Medientechnologie Karlsruhe (ZKM) (Self-evaluation report, page 159). Another important component in the programme is the 'Meisterkurs': these are master classes with famous artistic and scientific personalities, taking place regularly (at least once per semester) and integrated in a specific module (Self-evaluation report, page 165 and Appendix A23 - Karlsruhe Meisterklassen – Gastdozenten seit 2008).

The institute shares teaching expertise and physical resources with cooperating partners such as the Zentrum für Kunst und Medientechnologie Karlsruhe (ZKM), Hochschule für Gestaltung Karlsruhe (HfG), Karlsruhe Institute of Technology (KIT), Fraunhofer-Institut für Digitale Medientechnologie IDMT Ilmenau, as well as international partners in Porto (Portugal), Lyon and Strasbourg (France.) (Self-evaluation report, p. 167).

Students are expected to use English and a further modern foreign language (Self-evaluation report, p. 163). Students can also go abroad on ERASMUS and other international exchanges and feel that the regular interaction with international guest lecturers offers an ongoing international perspective (meeting with Musikjournalismus, and Musikinformatik/Musikwissenschaft students).

With regards to public interaction, the programme maintains contacts with various organisations in the music industry, as well as specialised research institutions such as the MPI für Ästhetische Forschung Frankfurt a. M., McGill University Montreal, Université de Strasbourg/Département de musique, CITAR (Centro de Investigação em Ciência e Tecnologia das Artes), „Barcelona Media Group“, and Institut du Recherche et Coordination Acoustique /Musique (IRCAM) in Paris (Self-evaluation report, p.158). These contacts are often used for the organisation of student internships and ERASMUS mobilities (meeting with academic staff for Musikjournalismus and Musikwissenschaft/Musikinformatik).

**The committee considers this criterion as fulfilled.**

## Criterion 7: Facilities

### 7. Ausstattung

Please see comments and recommendations in point 7 of §2.1 on teaching and administrative staff, the new facilities (CampusOne), the continuing professional development of teaching and administrative staff, library and IT development and the size of the teaching and administrative staff, which are relevant for this programme as well.

The requirements of this particular programme have been well catered for, both in terms of dedicated teaching staff and facilities. The high specialisation necessary for the teaching complement have been fulfilled through filling of specific posts for these areas. (Self-evaluation report, p. 155). These include 4 full professorships (2 each in Musikwissenschaft/Musik informatik), 2 associate professors, guest professors for lectures (4 per semester) and masterclass (1 per semester), 17 Lehraufträge and many Tutors (Self-evaluation report, p. 155). The teaching staff is expected to increase further in the Wintersemester 2016-17 as a result of the decision to recognize the relevant Institutes in the Hochschule as the Landeszentrum für Musikjournalismus und Musikinformatik (Self-evaluation report, p. 156).

The needs of the programme were also carefully considered in terms of the IT needs and CampusOne is ideally equipped to deal with the physical spaces and technological equipment necessary for the BA Kombifach programme as well as the MA programmes in Musikinformatik and Musikwissenschaft. A detailed description of the facilities is given in the Self-evaluation report, p. 156. Students met by the committee commented on some difficulties in respect of spaces for installations, which were constrained by fire and safety regulations and/or assigned to other programmes (meeting with Musikjournalismus and Musikwissenschaft/ Musikinformatik students). However further resources for MA students are available. The Institute shares teaching expertise and physical resources with cooperating partners such as the Zentrum für Kunst und Medientechnologie Karlsruhe (ZKM), Hochschule für Gestaltung Karlsruhe (HfG), Karlsruhe Institute of Technology (KIT), Fraunhofer-Institut für Digitale Medientechnologie IDMT Ilmenau, as well as international partners in Porto (Portugal), Lyon and Strasbourg (France) (Self-evaluation report, p. 167).

**The committee considers this criterion as fulfilled.**

## Criterion 8: Transparency and documentation

### 8. Transparenz und Dokumentation

Please see comments in point 8 of §2.1, which are relevant to this programme as well.

**The committee considers this criterion as fulfilled.**

## **Criterion 9: Quality Assurance and further development**

### 9. Qualitätssicherung und Weiterentwicklung

Please see comments in point 9 of §2.1 and of §2.7 on existing practice in the area of quality management in this particular programme.

**The committee considers this criterion as fulfilled.**

## **Criterion 10: Study programmes with a specific demand**

### 10. Studiengang mit besonderen Profilanpruch

Since 2014/15, the programme is offered as a joint binational German- French study programme, and promoted by the DFH Deutsch-Französischen Hochschule. The partner institution is Université de Strasbourg, Département de musique. In addition to Institute resources, students access resources of cooperating institutions, such as the Zentrum für Kunst und Medientechnologie Karlsruhe (ZKM) (Self-evaluation report, page 159).

The organisation of studies across the two institutions is such that, as a general rule, the first year of study is completed in Karlsruhe and the second in Strasbourg (Self-evaluation report, p. 164). Internships are formally included in the course of study and some examples include the Zentrum für Kunst und Medientechnologie (ZKM), companies such as LAWO, Schoeps, Mercedes, studios, software companies and concert promoters) during the first to the third semesters (at least 150 Hours x 3, 3x5 ECTS). Students can also avail themselves of mobilities abroad. (Self-evaluation report, p. 166.) . Students felt that the regular interaction with international guest lecturers also offered an ongoing international perspective. (Self-evaluation report, p. 166, and meeting with Musikjournalismus, and Musikinformatik/Musikwissenschaft students).

**The committee considers this criterion as fulfilled.**

## **GAC Criterion 11: Gender justice and equal opportunities**

### 11. Geschlechtergerechtigkeit und Chancengleichheit

Please see comments in point 11 of §2.1, which are relevant for this programme as well. The committee noted that the programme is also in part-time mode, responding to concerns from students having difficulty in combining their studies with some part-time employment (Self-evaluation report, p. 147, and meeting with programme directors).

**The committee considers this criterion as fulfilled.**



## 2.9 Master Musikwissenschaft

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

### Short description:

The Master of Arts Musikwissenschaft is a two-year full-time programme delivered across four semesters with a total ECTS credit allocation of 120 credits. The programme offers a specific profile: it focuses on the interpretation and communication of music, building further on knowledge and skills gained at BA level. The distinctiveness of the profile of the programme is made possible through its position in a Musikhochschule. In addition, the interaction with the MA programme for Musikinformatik provides students with the possibility of gaining additional knowledge and skills in the field of new technologies. Graduates of the programme are expected to gain access to responsible positions in music-related professional areas and in particular in the field of 'Musik Vermittlung' (Self-evaluation report, page 169). The programme is constructed from several obligatory modules, including various 'Praxismodulen' and a range of musicological courses and courses in the field of 'MusikInformatik', a Master Kolloquium, a range of optional modules and the Masterarbeit for 30 ECTS, which includes a substantial piece of written work and requires a public defence (Self-evaluation report, p. 172 and Appendix A 22 – Studien- und Prüfungsordnung (SPO) für den Studiengang Master of Arts Musikwissenschaft vom 21.07.2011).

The position of the programme within the Musikhochschule, the close connections to the MA in Musikinformatik, and the availability of free choice modules in other strands (including Musiktheorie, Musikjournalismus and Musiktheater) make this a particularly attractive offering.

Furthermore, the possibilities offered for participation in collaborative projects with the Hochschule für Gestaltung Karlsruhe and the Karlsruhe Institute of Technology, as well as opportunities for internships with various professional organisations working in music, provide students with a learning environment that includes both scientific (academic) research and a close connection to professional practice in the field of music (Self-evaluation report, page 172).

Analysis according to the criteria

### GAC Criterion 1: Qualification objectives of the study programme concept

#### 1. Qualifikationsziele des Studiengangskonzeptes

The programme aims ('Qualifikationsziele') are described at the programme level in a set of 'Fachliche und berufliche Befähigung Kompetenzen', which include the ability to research, develop, give advice on, and

present musicological themes, and to integrate these into discussions in wider societal contexts (Self-evaluation report, pages 169-170). Engagement in civil society is addressed through the participation of students in the various committees of the Institut für Musikwissenschaft and its Feedback-gruppe, where they are involved in decision-making processes of the Institute and take responsibility for other students whose interests they represent (Self-evaluation report, page 170). Self-development is also covered through these activities. Students also undertake partial responsibility for the external representation of the Institute as well as for the maintenance and development of electronic teaching materials of the Institute. This helps to strengthen the corporate identity of the school but also promotes a sense of responsibility for the design and development of the degree programme and the Institute itself. (Self-evaluation report, page 170).

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

**The committee considers this criterion as fulfilled.**

## **GAC Criterion 2: Conceptual integration of the study programme in the system of studies**

### 2. Konzeptionelle Einordnung des Studiengangs in das Studiensystem

In addition to the comments in point 2 of §2.1 with regard to the BA/MA implementation, the move to BA/MA is also seen as helpful in this particular programme, giving the programme more flexibility and the possibility to cooperate with other programmes in the Musikhochschule (meeting with programme directors and meeting with students). Students met by the committee mentioned that they find the possibility to take electives in other programmes very attractive. With the modular system, it is easy to see what works well together and there is freedom in respect of choices in the Nebenfach, although less so at MA level (meeting with Musikjournalismus and Musikwissenschaft/Musik informatik students).

Students also said the internships were well established and easy to obtain, with much choice (meeting with Musikjournalismus and Musikwissenschaft/Musik informatik students).

The role of research is particularly relevant for this programme. The programme includes a Masterarbeit with a strong scientific basis (Appendix A 22 – Studien- und Prüfungsordnung (SPO) für den Studiengang Master of Arts Musikwissenschaft vom 21.07.2011).

There is an issue that needs to be addressed in the examination regulation: the possibility of recognition of prior learning for up to 50% of the study programme cannot be reduced.

**The committee considers this criterion as partially fulfilled.**

## **GAC Criterion 3: Study programme concept**

### 3. Studiengangskonzept

The programme is based on an 'application-oriented approach', as opposed to a traditionally scientific one normally available within a university. The specific profile of the programme, emphasizing research focused on the interpretation and communication of music, builds further on knowledge and skills gained at BA level. Its positioning within the Institute contributes to its success: this enables the programme to take advantage of synergies with other programmes available in the Musikhochschule and its partners. In particular, there is attention to new themes and methods as well as new employment opportunities for Musikwissenschaft graduates, particularly in the 'Musik Vermittlung' area. (Self-evaluation report, page 170). In addition, the interaction with the MA programme for Musik informatik provides students with the possibility of gaining additional knowledge and skills in the field of new technologies. Graduates of the programme are expected to

gain access to responsible positions in music-related professional areas (Self-evaluation report, p. 169).

The programme is constructed from several obligatory modules, including various 'Praxismodulen' and a range of musicological courses and courses in the field of Musikinformatik, a Master Kolloquium, a range of optional modules and the Masterarbeit for 30 ECTS, which includes a substantial piece of written work and requires a public defence (Self-evaluation report, p. 172 and Appendix A 22 – Studien- und Prüfungsordnung (SPO)

für den Studiengang Master of Arts Musikwissenschaft vom 21.07.2011).

The position of the programme within the Musikhochschule allows not only traditional musicological research but also a focus on research in the field of interpretation (Aufführungspraxis und Interpretationsforschung). Another area of study is Editionstechnik, where current developments in the field of digital and multimedia edition of scores are highlighted (Self-evaluation report, p. 171).

Furthermore, the relation to other academic disciplines such as Musikpädagogik and Operndramaturgie und -ästhetik, the close connections to the MA in Musikinformatik, and the many opportunities for collaborative and internships projects translate into a teaching and learning environment in which scientific work and practical experience can complement each other in a meaningful way (Self-evaluation report, p. 171).

**The committee considers this criterion as fulfilled.**

#### **GAC Criterion 4: Academic feasibility**

4. Studierbarkeit

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

**The committee considers this criterion as fulfilled.**

#### **GAC Criterion 5: Examination system**

5. Prüfungen

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

**The committee considers this criterion as fulfilled.**

#### **Criterion 6: Programme-related co-operations**

TO finish

6. International Perspectives and Public Interaction

Please see comments in point 6 of §2.1 and §2.7. The normal mobility options appear to apply to this programme, and the cooperation in projects with other disciplines as well as the praxis element ensures that the students gain international perspectives.

**The committee considers this criterion as fulfilled.**

#### **Criterion 7: Facilities**

7. Ausstattung

Please see comments and recommendations in point 7 of §2.1 and §2.7 on teaching and administrative staff, the new facilities (CampusOne), the continuing professional development of teaching and administrative staff, library and IT development and the size of the teaching and administrative staff, which are relevant for this programme as well.

The requirements of this particular programme have been well catered for, both in terms of dedicated teaching staff and facilities. The high specialisation necessary for the teaching complement have been fulfilled through filling of specific posts for these areas (Self-evaluation report, p. 155). These include 4 full professorships (2 each in Musikwissenschaft/Musik informatik), 2 associate professors, guest professors for lectures (4 per semester) and masterclass (1 per semester), 17 Lehraufträge and many Tutors (Self-evaluation report, p. 155). The teaching staff is expected to increase further in the Wintersemester 2016-17 as a result of the decision to recognize the relevant Institutes in the Hochschule as the Landeszentrum für Musikjournalismus und Musik informatik (Self-evaluation report, p. 156).

The needs of the programme were also carefully considered in terms of the IT needs and CampusOne is ideally equipped to deal with the physical spaces and technological equipment necessary for the BA Kombifach programme as well as the two MA programmes which follow. A detailed description of the facilities is given in the Self-evaluation report, p. 156).

**The committee considers this criterion as fulfilled.**

### **Criterion 8: Transparency and documentation**

8. Transparenz und Dokumentation

Please see comments in point 8 of §2.1, which are relevant to this programme as well.

**The committee considers this criterion as fulfilled**

### **Criterion 9: Quality Assurance and further development**

9. Qualitätssicherung und Weiterentwicklung

Please see comments in point 9 of §2.1 and of §2.7 on existing practice in the area of quality management, which are relevant to this programme as well.

**The committee considers this criterion as fulfilled.**

### **Criterion 10: Study programmes with a specific demand**

10. Studiengang mit besonderen Profilsanspruch

Not applicable to this programme.

### **GAC Criterion 11: Gender justice and equal opportunities**

#### 11. Geschlechtergerechtigkeit und Chancengleichheit

Please see comments in point 11 of §2.1, which are relevant for this programme as well. The committee noted that the programme is also offered in part-time mode, responding to concerns from students having difficulty in combining their studies with some part-time employment. (Self-evaluation report, p. 169, and meeting with programme directors)

**The committee considers this criterion as fulfilled.**

## 2.10 Bachelor MusikTheaterRegie

Bezeichnung des Studiengangs laut PO, bei Kombinationsstudien mit Auflistung beteiligter Fächer/Studiengänge)	Bezeichnung Abschluss	Studienbezeichnung / Erläuterung	Befreiung vorangegangene Akkreditierung	Leistungspunkte	Regelstudienzeit	Art des Lehrangebots (Vollzeit, berufsbegl. Dual)	Jährliche Aufnahmekapazität	Master	
								K= konsekutiv W= weiterbildend	F= forschungsorientiert A= anwendungsorientiert K= künstlerisch
Bachelor of Arts MusikTheaterRegie	B.A. MusikTheaterRegie			240	8 Semester	Vollzeit- und Präsenzstudium	0	K	K

### Short description:

The Bachelor of Arts MusikTheaterRegie is a new four-year full-time programme delivered across eight semesters and with a total ECTS allocation of 240 credits. This is a broad study programme, which aims to prepare students for the professional demands in the field of MusikTheaterRegie, offering a Bachelor level professional qualification in this field.

The versatility of the curriculum is designed to prepare students for the requirements of today's music theatre world, offering both theoretical and practical elements of directing. The aim is the mastery of conceptual thinking as a director based on thorough work and performance analysis and the development of students' own artistic creativity and scenic language. The programme develops consideration of diverse implementation methods, varied communication channels and flexibility in dealing with different working methods. Most importantly, it aims to foster a spiritual-mental agility, in order to equip students to deal with the many forms musical theatre can take in contemporary social and cultural contexts (Self-evaluation report, p. 101).

The programme includes the following areas which are developed in mandatory or optional modules, in the context of the cross-disciplinary and multi-perspective approach of IMT: music, scene, movement, language, history and aesthetics of music theatre (Self-evaluation report, page 107). In addition to the Hauptfach module Regie, the following specific subjects are covered in group work: Regiekonzept, Regie-Übungen, szenische Grundausbildung,

Improvisation, Schauspieltraining, musikalische und szenische Ensemblearbeit, Bühnenkampf, Tanz (Self-evaluation report, p. 103).

(Appendix A 10 - Studien- und Prüfungsordnung (SPO) für den Studiengang Bachelor MusikTheaterRegie (Institut für MusikTheater) vom 26.04.2016 and Appendix 29 Modulbeschreibungen – Wegweiser)

The programme is complemented by regular master classes with internationally renowned regisseurs and by workshops on various topics. Examples include Tatjana Gürbaca, Peter Konwitschny und Christof Loy, professional directors who convey not only the craft of their subject, but also discuss with the students their concepts and develop together visions and new formats, allowing reflection on the inner and outer dimensions of directing (Self-evaluation report, page 106).

Students are also offered regular opportunities to gain practical experience, ranging from projects in different formats such as Marstallabends to fully staged opera productions and practical placements and internships in professional companies (Self-evaluation report, page 103). Furthermore, the possibility exists for students to cooperate with students from the other programmes, particularly Opera, thus providing an additional dimension in terms of preparation for the music profession (meeting with academic staff).

Analysis according to the criteria

### **GAC Criterion 1: Qualification objectives of the study programme concept**

#### 1. Qualifikationsziele

The programme aims (Qualifikationsziele) are well described at the programme level with a differentiation between 'Fachkompetenzen' (such as historical, theoretical and aesthetic understanding of periods and styles of music theatre from the turn of the 17th century to the present, knowledge of the associated scenic and musical performance concepts and Aufführungsmodi, overview of contemporary director-languages and their backgrounds and also mastery of movement techniques applicable to musical theatre, as well as the ability to direct preparation of dialogue and operatic roles of soloists and ensembles, including foreign language coaching) and 'Methodenkompetenz' (such as professional integration courses, engagement in civil society in 'Sozialkompetenz' and self-development in 'Selbstkompetenz') (Self-evaluation report, pages 102-104).

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

The committee also welcomes the flexibility with which courses are being offered to students, e.g. by giving access to optional modules in other programmes (meeting with academic staff). Students and former students met by the committee confirmed that the nature of the IMT and the opportunities it offers for performance and collaboration, are among the attractions of every programme it offers and feel that the MusikTheaterRegie specialism is a logical addition (meeting with students and meeting with former students).

The committee would like to express its appreciation of the excellent artistic quality that was evident from the musical performances offered (evening concert with voice/opera/MusikTheater students, with MusikTheaterRegie skills demonstrated by the MA student in the course, and visits to classes). The public performance by students of the Institut für Musiktheater presented on the first evening of the visit, which was well attended by members of the local community, showed the Institut to be an excellent model of constant development and experimentation and of interaction with other (instrumental) departments.

**The committee considers this criterion as fulfilled.**

### **GAC Criterion 2: Conceptual integration of the study programme in the system of studies**

#### Konzeptionelle Einordnung des Studiengangs in das Studiensystem

Please see comments in point 2 of §2.1 on the implementation of the BA/MA structure, which also apply to this programme. The Studiengangprogramme and their specific emphases are defined with linked competences profiles and learning outcomes (A 29 Modulbeschreibungen • Wegweiser).

The examination regulations should integrate the clause that recognition of knowledge and skills acquired outside of the tertiary education system is possible and can replace up to 50% of the study programme. The publication of the final version of the annex to the Immatriculation regulation should be indicated.

**The committee considers this criterion as partially fulfilled.**

### **GAC Criterion 3: Study programme concept**

The IMT vision for all its programmes aims to integrate the skills of students pursuing different programmes, and as such sees the stage training and directing connected with artistic development from the beginning. To support the practical aspects of this career-oriented education, the Institute organises many fully staged events, which range in style from Baroque to contemporary opera and musical theatre, and arranges children's and youth events, promoting an aesthetic openness in its students (Self-evaluation report p. 85). The IMT (Institut für MusikTheater), formed in 1993, has responded dynamically to changes in the music theatre world and aims to prepare its students for the flexibility needed to succeed in the profession. Its concept is to offer a unique perspective 'from the inside out' resulting from the 'melting pot' of the specialisms it covers (Self-evaluation report, p. 106; meeting with academic staff).

For aspiring directors and directors of musical theatre, recent trends in terms of research paths in performance mean that text is analysed in terms of sound and scene and brought to fruition in terms of physical and spoken or sung presentation. Music is understood as an additional sound dimension, and new forms of experimental musical theatre are explored (Self-evaluation report, p. 106).

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

**The committee considers this criterion as fulfilled.**

### **GAC Criterion 4: Academic feasibility**

#### Studierbarkeit

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

**The committee considers this criterion as fulfilled.**

### **GAC Criterion 5: Examination system**

#### Prüfungen

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

**The committee considers this criterion as fulfilled.**

### **GAC Criterion 6: Programme-related co-operations**

Please see comments and recommendations in point 6 of §2.1, which are relevant for this programme as well.

The committee noted the efforts made by the institution to assist students with their integration into the profession by inviting agents and representatives of opera companies to attend student performances given in the Institut (meeting with students). It is expected that this initiative will also benefit future graduates of the



MusikTheaterRegie programmes.

**The committee considers this criterion as fulfilled.**

### **Criterion 7: Facilities**

Please see comments and recommendations in point 7 of §2.1 on teaching and administrative staff, the new facilities (CampusOne), the continuing professional development of teaching and administrative staff, library and IT development and the size of the teaching and administrative staff, which are relevant for this programme as well.

In addition to the comments made in point 7 of §2.1 on facilities, the committee noted that the Institut für MusikTheater (IMT) has four full-time professors, 2.5 Mittelbaustellen teachers and 19 Lehrauftragten, not including teachers from other disciplines who also teach in other departments (Self-evaluation report, p. 110).

In terms of teaching staff, a significant development took place in the Wintersemester 2013-2014 when a new professorship for Aesthetics, History and Artistic Practice of musical theatre was established in Germany and obtained by IMT. The initiative assumes that aesthetic quality and intellectual substance are mutually dependent. The goal of IMT is to open new interdisciplinary research perspectives, evolving from earlier disciplinary sub-divisions such as dramaturgy and Interpretationsforschung. The integrative approach of the IMT will be strengthened, allowing further integration of theory and practice (Self-evaluation report, p. 107).

The Institut für Musiktheater has several studios for rehearsals and movement classes, as well as a small performance hall at its disposal in the Marstall of the Schloss. A significant improvement of the facilities has occurred with the opening of CampusOne, which includes a state-of-the-art multimedia venue for opera and orchestra performances, as well as other rooms for rehearsals and opera production needs. (visit to facilities). A full, detailed inventory of available rooms and technical equipment is provided in the Self-evaluation report, p. 111.

**The committee considers this criterion as fulfilled.**

### **Criterion 8: Transparency and documentation**

#### Transparenz und Dokumentation

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

**The committee considers this criterion as fulfilled.**

### **Criterion 9: Quality Assurance and further development**

#### Qualitätssicherung und Weiterentwicklung

Please see comments and recommendations in point 9 of §2.1, which are relevant for this programme as well.

**The committee considers this criterion as fulfilled.**

### **Criterion 10: Study programmes with a specific demand**

#### Studiengang mit besonderen Profilanpruch

Not applicable to this programme.

## GAC Criterion 11: Gender justice and equal opportunities

### Geschlechtergerechtigkeit und Chancengleichheit

Please see comments in point 11 of §2.1, which are relevant for this programme as well.

The committee considers this criterion as fulfilled.

## 2.11 Master MusikTheaterRegie

Bezeichnung des Studiengangs laut PO, bei Kombinationsstudieng. mit Auflistung beteiligter Fächer/Studiengänge)	Bezeichnung Abschluss	Studienbezeichnung/Ersteinrichtung	Befristung vorangegangener Akkreditierung	Leistungspunkte	Regelstudienzeit	Art des Lehrangebots (Vollzeit, berufsbegl. Dual)	Jährliche Aufnahmekapazität	Master	
								K=konsekutiv W=weiterbildend	F=forschungsorientiert A=anwendungsorientiert K=künstlerisch
Master MusikTheater-Regie	M.A. MusikTheater-Regie			120	4 Semester		1	K	K

Short description:

The 'Master of Music MusikTheaterRegie' is a two-year full-time programme delivered across four semesters and with a total ECTS allocation of 120 credits. The programme leads to a second professional qualification, aims at deepening the knowledge and skills gained at BA level, and offers students specialising in additional courses to develop their artistic capabilities. The Master's examination requires high artistic, analytical, communicative and organizational skills that are required of a music theatre director. Students are expected to have been active in the design and execution of their own music theatre productions and to have gained significant experience. Students are expected to fuse and apply knowledge from different skill areas in their directing activities (Self-evaluation report, page 113). It includes a Hauptfach Regie module as well as Workshops and masterclasses, as well as subjects such as Human Resource Management, Marketing for Musicians and participation in career-oriented seminars (Self-evaluation report, page 114). The Masterarbeit at the end of the programme requires the student to demonstrate a scientific and independently developed treatment of a theme from the historical or contemporary music theatre. (A 12 Studien- und Prüfungsordnung (SPO)

für den Studiengang Master MusikTheaterRegie (Institut für MusikTheater) vom 11.07.2013)

Students without a previous BA in MusikTheater Regie can access some of the BA modules as part of their optional modules (Self-evaluation report, page 113).

Analysis according to the criteria

### **GAC Criterion 1: Qualification objectives of the study programme concept**

#### Qualifikationsziele

The programme aims (Qualifikationsziele) are well-described at the programme level with a differentiation between 'Fachkompetenz' (such as a knowledge and analytical ability to research and develop artistically mature themes, creative and artistic expression aesthetic sensibility, as well as the ability to direct others in groups and ensembles, and competences to enter the music profession), 'Sozialkompetenz' (such as the ability to work in a team and engage in civil society) and self-development in 'Selbstkompetenz' (Self-evaluation report, pages 114-115). The expert group observed that the examination regulations of the respective Bachelor's programme for MusikTheaterRegie also included the goal that graduates are qualified for stage direction at festivals. It is recommended that this aspect is added to the qualification goals of the Master's programme.

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

**The committee considers this criterion as fulfilled.**

### **GAC Criterion 2: Conceptual integration of the study programme in the system of studies**

#### Konzeptionelle Einordnung des Studiengangs in das Studiensystem

Please see comments in point 2 of §2.1 on the implementation of the BA/MA structure and the work achieved since the last accreditation visit which also apply to this programme. The Studiengangprogramme and their specific emphases are defined with linked competences profiles and learning outcomes (A 11 Studienplan und -verlaufmodell MA MusikTheaterRegie and A 29 Modulbeschreibungen • Wegweiser).

The examination regulations should integrate the clause that recognition of knowledge and skills acquired outside of the tertiary education system is possible and can replace up to 50% of the study programme.

**The committee considers this criterion as partially fulfilled.**

### **GAC Criterion 3: Study programme concept**

#### Studiengangskonzept

The IMT vision for all its programme aims to integrate the skills of students pursuing different programmes, and as such sees the stage training and directing always forging new artistic connections. The MA in MusikTheaterRegie is designed to allow students to develop a fully-fledged musical personality, promoting a harmonious link between conceptual and stylistic demands and expecting successfully to combine artistic and organizational practices as part of a theatre or festival operation. This process is informed by the stylistic knowledge, understanding of repertoire, usage of movement and body

techniques, and directing aspects such as stage space, stage design, and costumes (Self-evaluation report, p. 117).

The IMT (Institut für MusikTheater), formed in 1993, has responded dynamically to changes in the music theatre world, and aims to prepare its students for the flexibility needed to succeed in the profession. Its concept is to offer a unique perspective 'from the inside out' resulting from the 'melting pot' of the specialisms it covers (Self-evaluation report, p. 106, meeting with academic staff). The ability to direct original productions is an important part of the training in this programme. To support this practical aspect, the IMT offers the MA students the opportunity to test themselves in public performances (Self-evaluation report, p. 117).

Please also see comments in point 3 of §2.1 on the organisational structure and the recognition of study abroad periods.

**The committee considers this criterion as fulfilled.**

#### **GAC Criterion 4: Academic feasibility**

##### Studierbarkeit

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

**The committee considers this criterion as fulfilled.**

#### **GAC Criterion 5: Examination system**

##### Prüfungen

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

#### **Criterion 6: Programme-related co-operations**

##### International Perspectives and Public Interaction

Please see comments and recommendations in point 6 of §2.1, which are relevant for this programme as well.

The committee noted the efforts made by the institution to assist students with their integration into the profession by inviting agents and representatives of opera companies to attend student performances given in the Institut (meeting with students). It is expected that this initiative will also benefit future graduates of the MusikTheaterRegie graduates.

**The committee considers this criterion as fulfilled.**

#### **Criterion 7: Facilities**

##### Ausstattung

Please see comments and recommendations in point 7 of §2.1 on teaching and administrative staff, the new facilities (CampusOne), the continuing professional development of teaching and administrative staff, library

and IT development and the size of the teaching and administrative staff, which are relevant for this programme as well.

In addition to the comments made in point 7 of §2.1 on facilities, the committee noted that the Institut für MusikTheater (IMT) has four full-time professors, 2.5 Mittelbaustellen teachers and 19 Lehrbeauftragten, not including teachers from other disciplines who also teach in other departments (Self-evaluation report, p. 110).

In terms of teaching staff, a significant development took place in the Wintersemester 2013-2014 when a new professorship for Aesthetics, History and Artistic Practice of musical theatre was established in Germany and obtained by IMT. The initiative assumes that aesthetic quality and intellectual substance are mutually dependent. The goal of IMT is to open new interdisciplinary research perspectives, evolving from earlier disciplinary sub-divisions such as dramaturgy and Interpretationsforschung. The integrative approach of the IMT will be strengthened, allowing further integration of theory and practice (Self-evaluation report, p. 107).

The Institut für Musiktheater also has several studios for rehearsals and movement classes, as well as a small performance hall at its disposal in the Marstall of the Schloss. A significant improvement of the facilities has occurred with the opening of CampusOne, which includes a state-of-the-art multimedia venue for opera and orchestra performances, as well as other rooms for rehearsals and opera production needs (visit to facilities). A full, detailed inventory of available rooms and technical equipment is detailed in the Self-evaluation report, p. 111.

**The committee considers this criterion as fulfilled.**

#### **Criterion 8: Transparency and documentation**

##### Transparenz und Dokumentation

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

**The committee considers this criterion as fulfilled.**

#### **Criterion 9: Quality Assurance and further development**

##### Qualitätssicherung und Weiterentwicklung

Please see comments and recommendations in point 9 of §2.1, which are relevant for this programme as well.

**The committee considers this criterion as fulfilled.**

#### **Criterion 10: Study programmes with a specific demand**

##### Studiengang mit besonderen Profilsanspruch

Not applicable to this programme.

#### **GAC Criterion 11: Gender justice and equal opportunities**

##### Geschlechtergerechtigkeit und Chancengleichheit

Please see comments in point 11 of §2.1, which are relevant for this programme as well.

**The committee considers this criterion as fulfilled.**

### **3. Abschließendes Votum der Gutachter/-innen**

Allgemeine Empfehlungen/ General recommendations that apply to all programmes or to the Hochschule as such:

- The committee recommends to the institution that it formalises an international strategy that mirrors its many-faceted involvement with international projects and cooperation agreements and outlines its view on the strategic use of international cooperation.
- The committee observed wide variations in the quality of module descriptions. Although all minimum standards it is recommended that the level of detail and quality of module descriptions be harmonised.
- It is recommended that the conditions and the procedure for exmatriculation be better defined. This must include clear regulations on how to deal with conditions of hardship.
- It is recommended that the various examination regulations follow the same wording for defining identical issues.
- The committee recommends to the institution that it continues its efforts to increase its current teaching staff in terms of size, role and procedures, so that emerging and future requirements can be met without undue pressure.
- The committee recommends that the institution documents a more formal policy for the continuing professional development of staff, including administrative staff and that this information is distributed on a systematic basis.
- The committee recommends that the activities designed to establish an alumni network should be continued and further supported.
- The Hochschule is encouraged – despite its particular difficulties - to capture and assess reliable data on student workload. Aspects of workload should be integrated into the already implemented pen and paper and as well online evaluations.

Empfehlungen der Gutachtergruppe an das Land Baden-Württemberg

- In comparison with other Musikhochschulen in Baden-Württemberg, Karlsruhe has by far the worst professor/student ratio and also academic staff/student ratio. In order to ensure that the high quality of musical education currently offered by the Hochschule für Musik Karlsruhe can be guaranteed for the future, it is therefore recommended that the necessary steps be taken as a matter of urgency to improve the staffing situation. At an absolute minimum, sufficient teaching resource should be provided to enable the Hochschule to reach the average staff/student ratio in other Musikhochschulen in Baden-Württemberg. The committee gained the impression that the workload of staff was in many cases excessive, and that this situation was being maintained in a way that was not detrimental to students mainly because of the high motivation within the staff as a whole and a good working atmosphere prevalent across the institution as a whole.
- It is also recommended that the method used by the Land to calculate part time student numbers be reviewed. Other Länder commonly use 0.5 FTE (full time equivalent) instead of 1.0 FTE as the basis of calculation for a part time student. This measure would reduce pressure on institutions like the Hochschule für Musik Karlsruhe to oblige their students to finish their study within the normal timespan, even in situations where personal circumstances would make it advisable for a student to complete his or her studies on a part-time basis. The expert committee noted that this pressure impacted unfavourably on students and on ability to complete examinations especially towards the end of their study period and in cases of personal hardship e.g. due to financial problems.

## 1. Bachelor Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie

### **Zusammenfassende Bewertung**

Based on the information given during the visit and in the materials provided by the institution, the expert committee identified various strong points in this programme. The committee felt that there was a dynamic quality to the interaction between students, academic staff and management, allowing for suggestions for changes and improvements to be considered at formal levels, for example through the Strukturkommission. Furthermore, the committee recognised that a particularly positive institutional culture exists in this institution, where collaboration and a shared passion are evident throughout the Hochschule as a whole, including the administration. Students recognised that the level of individual support and involvement in their progress they receive from their professors and management team is very high. There are many innovative programmes and synergies between students, and these manifest themselves in the many-faceted projects organised by the institution. The vision of the management team is complemented by great commitment from all staff. Strong connections to the regional cultural life and to local organisations in the music profession were also evident, many of which translate into opportunities for students. In particular for this programme, the inclusion of mandatory pedagogy modules is enhancing the employment opportunities for all graduates. A new Career Center offers workshops, advice and networking opportunities for students and the formalisation of alumni events also offers additional links to graduates. Furthermore, a high artistic quality and a high level of satisfaction on the part of students were evident, as well as excellent resources (both in terms of the renowned teaching staff and excellent facilities that are now fully operational within CampusOne) and a strong international dimension. Points for improvement identified are: the possibility of considering more formal ties between Composition and Musikinformatik; monitoring the high workload for those students who decide to participate in the many performance projects organised by the school; a review of module descriptions with a view of reaching consistent quality across all modules; revising wording to ensure that coherent progression is demonstrated where appropriate in consecutive modules; and continuing the formalisation of partnerships.

### **Empfehlungen:**

- Currently the same module descriptions apply to Performance and to Composition. The committee felt this was not always suitable for the Composition or for the Music Theory fields. The committee therefore recommends that Composition be given its own profile within the programme.
- The committee recommends that the cooperation between Composition and Sonic Arts/Musikinformatik be further developed and mirrored in the module descriptions and that more information about electro-acoustic music be integrated into the programme.
- The committee recommends that the programme adapt the calculation of ECTS credits to full numbers per module.
- The committee recommends that students' obligatory attendance in performances and projects be formally assessed. The absence of such a system may create problems for students in periods during which they are also expected to participate in several parallel projects (the committee noted situations where this applied in particular to string and percussion students).

### **Akkreditierungsempfehlung an die Ständige Akkreditierungskommission (SAK):**

Die Gutachter empfehlen der SAK die Akkreditierung des Studiengangs Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie mit dem Abschluss Bachelor of Music (B.Mus) mit folgender Auflage für die Dauer von sieben Jahren zu beschließen. Diese Empfehlung basiert auf Ziff. 3.1.2 des Beschlusses des Akkreditierungsrates „Regeln des Akkreditierungsrates für die Akkreditierung von Studiengängen und für die Systemakkreditierung“. (Drs. AR 20/2013)

### **Auflage:**

- The programme is required as a condition for accreditation, to review its procedures for the recognition of prior learning and of the recognition of external activities to include the clause that 'up to 50 % of a programme can be recognised. The examination regulations should integrate the clause that recognition of knowledge and skills acquired outside of the tertiary education system is possible and can replace up to 50% of the study programme.

## 2. Master Instrumente, Gesang, Klavierkammermusik, Liedgestaltung, Dirigieren, Komposition, Musiktheorie, Bläser-Kammermusik, zeitgenössische Musik, Musikpädagogik

### **Zusammenfassende Bewertung**

Based on the information given during the visit and in the materials provided by the institution, the expert committee identified various strong points in this programme. The committee felt that there was a dynamic quality to the interaction between students, academic staff and management, allowing for suggestions for changes and improvements to be considered at formal levels, for example through the Strukturkommission. Furthermore, the committee recognised that a particularly positive culture exists in this institution, where collaboration and a shared passion are evident throughout the Hochschule, including the administration. Students recognised that the level of individual support and involvement in their progress they receive from their professors and management team is very high. In particular, the MA students benefit from the professional network of their teachers and are able to secure internships in orchestras and music schools. There are many innovative programmes and synergies between students, and these manifest themselves in the many-faceted projects organised by the Institute. The vision of the management team is supported by great commitment from all staff. Strong connections to the regional cultural life and to local organisations in the music profession were also identified, many of which translate into opportunities for students. A new Career Center offers workshops, advice and networking opportunities for students and the formalisation of alumni events also offers additional links to graduates. Furthermore, a high artistic quality and a high satisfaction of students were evident, as well as excellent resources (both in terms of the renowned teaching staff and excellent facilities that are now fully operational within CampusOne) and a strong international dimension. Points for improvement identified are: the possibility of considering more formal ties between Composition and Musikinformatik; monitoring the high workload for those students who decide to participate in the many performance projects organised by the school; ongoing review of module descriptions with a view of reaching consistent quality across all modules; checking coherent progression in consecutive modules; continuing the formalisation of partnerships.

### **Empfehlungen:**

- The committee recommends that consideration is given to providing Composition with its own profile.
- Currently the same module descriptions apply to Performance as to Composition, and the committee felt this was not always suitable to the Composition or the Music Theory fields. Furthermore, the cooperation between Composition and Sonic Arts/Musikinformatik could be more developed, and mirrored in the module descriptions. Also, further information about electro-acoustic music could be integrated into the programme.
- The committee recommends that the programme adapt the calculation of ECTS credits to full numbers per module.
- The committee recommends that students' obligatory attendance in performances and projects be formally assessed. The absence of such a system may create problems for students in periods during which they are also expected to participate in several parallel projects (the committee noted situations where this applied in particular to string and percussion students).

### **Akkreditierungsempfehlung an die Ständige Akkreditierungskommission (SAK):**

Die Gutachter empfehlen der SAK die Akkreditierung des Studiengangs Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie, Klavierkammermusik, Liedgestaltung, Korrepetition Historische Tasteninstrumente mit dem Abschluss Master of Music (M.Mus) mit folgenden Auflagen für die Dauer von sieben Jahren zu beschließen. Diese Empfehlung basiert auf Ziff. 3.1.2 des Beschlusses des Akkreditierungsrates „Regeln des Akkreditierungsrates für die Akkreditierung von Studiengängen und für die Systemakkreditierung“. (Drs. AR 20/2013)

### **Auflage:**

- The programme is required as a condition for accreditation, to review its procedures for the recognition of prior learning and of the recognition of external activities to include the clause that 'up to 50 % of a programme can be recognised'. The examination regulations should integrate the clause that recognition of knowledge and



skills acquired outside of the tertiary education system is possible and can replace up to 50% of the study programme.

### 3. **Bachelor Operngesang**

#### **Zusammenfassende Bewertung**

Based on the information given during the visit and in the materials provided by the institution, the expert committee identified various strong points in this programme. The position of the programme as one of the few programmes at the BA level specialising in opera in Germany provides a strong attraction point for students. A high artistic quality and a high satisfaction of students were noted, showing the Institut für MusikTheater to be an excellent model of constant development, experimentation and interaction with other departments. Strong connections to the regional cultural life with many performance opportunities and links to organisations in the music profession were also identified. Furthermore, excellent resources are available, both in terms of the highly committed and competent teaching staff and the new facilities. A new Career Center offers workshops, advice and networking opportunities for students and the formalisation of alumni events also offers additional links to graduates. Additionally, the Institute assists students with their integration into the profession by inviting agents and representatives of opera companies to attend student performances given in the Institut. Points for improvement identified are the ongoing review of module descriptions with a view of reaching consistent quality across all modules and continuing the formalisation of partnerships.

#### **Empfehlung:**

- The committee recommends that the programme adapt the calculation of ECTS credits to full numbers per module.

#### **Akkreditierungsempfehlung an die Ständige Akkreditierungskommission (SAK):**

Die Gutachter empfehlen der SAK die Akkreditierung des Studiengangs **Operngesang** mit dem Abschluss Bachelor of Music (B.Mus) mit folgender Auflage für die Dauer von sieben Jahren zu beschließen. Diese Empfehlung basiert auf Ziff. 3.1.2 des Beschlusses des Akkreditierungsrates „Regeln des Akkreditierungsrates für die Akkreditierung von Studiengängen und für die Systemakkreditierung“. (Drs. AR 20/2013)

#### **Auflage:**

- The programme is required, as a condition for accreditation, to review its procedures for the recognition of prior learning and of the recognition of external activities to include the clause that 'up to 50 % of a programme can be recognised'. The examination regulations should integrate the clause that recognition of knowledge and skills acquired outside of the tertiary education system is possible and can replace up to 50% of the study programme.

#### 4. Master Operngesang

##### **Zusammenfassende Bewertung**

Based on the information given during the visit and in the materials provided by the institution, the expert committee identified various strong points in this programme. A high artistic quality and a high level of student satisfaction were noted, showing the Institut für MusikTheater to be an excellent model of constant development, experimentation and interaction with other departments. Strong connections to the regional cultural life with many performance opportunities and links to concert agents and organisations in the music profession were also identified. Furthermore, excellent resources are present, both in terms of the highly committed and competent teaching staff and the new facilities. A new Career Center offers workshops, advice and networking opportunities for students and the formalisation of alumni events also offers additional links to graduates. Additionally, the Institute assists students with their integration into the profession by inviting agents and representatives of opera companies to attend student performances given in the Institut. Points for improvement identified are the ongoing review of module descriptions with a view of reaching consistent quality across all modules and continuing the formalisation of partnerships.

##### **Empfehlung:**

- The committee recommends that the programme adapt the calculation of ECTS credits to full numbers per module.

##### **Akkreditierungsempfehlung an die Ständige Akkreditierungskommission (SAK):**

Die Gutachter empfehlen der SAK die Akkreditierung des Studiengangs Operngesang mit dem Abschluss Master of Music (M.Mus) mit folgenden Auflagen für die Dauer von sieben Jahren zu beschließen. Diese Empfehlung basiert auf Ziff. 3.1.2 des Beschlusses des Akkreditierungsrates „Regeln des Akkreditierungsrates für die Akkreditierung von Studiengängen und für die Systemakkreditierung“. (Drs. AR 20/2013)

##### **Auflage:**

- The programme is required as a condition for accreditation, to review its procedures for the recognition of prior learning and of the recognition of external activities to include the clause that 'up to 50 % of a programme can be recognised'. The examination regulations should integrate the clause that recognition of knowledge and skills acquired outside of the tertiary education system is possible and can replace up to 50% of the study programme.

#### 5. Bachelor Musikjournalismus für Rundfunk und Multimedia

##### **Zusammenfassende Bewertung**

Based on the information given during the visit and in the materials provided by the institution, the expert committee identified various strong points in this programme. The distinctive nature of the programme was noted, both in terms of its content as well as its position within a Musikhochschule, providing the programme with direct links to musical activities. A strong emphasis on professional practice and strong connections to regional cultural life and future employers were also identified. A high level of student satisfaction was evident, as well as excellent resources, both in terms of the highly qualified teaching staff and excellent technological equipment and resources, which have improved significantly with the opening of the new facilities. Furthermore, the programme is supported with an infrastructure curated by dedicated technicians, librarian and other administrative staff. A new Career Center offers workshops, advice and networking opportunities for students and the formalisation of alumni events also offers additional links to graduates. Additionally, the Institute assists students with their integration into the profession through its close link with professional bodies, which offer regular internships to students. Points for improvement identified are the ongoing review of module descriptions with a view of reaching consistent quality across all modules and continuing the formalisation of partnerships.

### **Empfehlungen:**

- In respect of module descriptions, for consecutive modules within the same subject it should be made clear that the depth of engagement is intensified. The wording in the descriptions should reflect the acquisition of deeper knowledge and the subsequent transition to more specialized skills and problem solving.
- The committee recommends that the programme adapt the calculation of ECTS credits to full numbers per module.

### **Akkreditierungsempfehlung an die Ständige Akkreditierungskommission (SAK):**

Die Gutachter empfehlen der SAK die Akkreditierung des Studiengangs **Musikjournalismus für Rundfunk und Multimedia** mit dem Abschluss Bachelor of Arts (B.A.) mit folgenden Auflagen für die Dauer von sieben Jahren zu beschließen. Diese Empfehlung basiert auf Ziff. 3.1.2 des Beschlusses des Akkreditierungsrates „Regeln des Akkreditierungsrates für die Akkreditierung von Studiengängen und für die Systemakkreditierung“. (Drs. AR 20/2013)

### **Auflage:**

- The programme is asked, as a condition for accreditation, to review its procedures for the recognition of prior learning and of the recognition of external activities to include the clause that 'up to 50 % of a programme can be recognised'. The examination regulations should integrate the clause that recognition of knowledge and skills acquired outside of the tertiary education system is possible and can replace up to 50% of the study programme.

## **6. Master Musikjournalismus für Rundfunk und Multimedia**

### **Zusammenfassende Bewertung**

Based on the information given during the visit and in the materials provided by the institution, the expert committee identified various strong points in this programme. The distinctive nature of the programme was noted, in terms of its content as well as its position within a Musikhochschule providing the programme with direct links to musical activities. A strong emphasis on professional practice and strong connections to regional cultural life and future employers were also identified. A high level of student satisfaction was evident, as well as excellent resources, both in terms of the highly qualified teaching staff and excellent technological equipment and resources, which have improved significantly with the opening of the new facilities. Furthermore, the programme is supported with an infrastructure curated by dedicated technicians, librarian and other administrative staff. A new Career Center offers workshops, advice and networking opportunities for students and the formalisation of alumni events also offers additional links to graduates. Additionally, the Institute assists students with their integration into the profession through its close link with professional bodies, which offer regular internships to students. Points for improvement identified are the ongoing review of module descriptions with a view of reaching consistent quality across all modules, and continuing the formalisation of partnerships.

### **Empfehlung:**

- In respect of module descriptions, for consecutive modules, it should be made clear that the depth of engagement is intensified. The wording in the descriptions should reflect the acquisition of deeper knowledge and subsequent transition to more specialized skills and problem solving.

### **Akkreditierungsempfehlung an die Ständige Akkreditierungskommission (SAK):**

Die Gutachter empfehlen der SAK die Akkreditierung des Studiengangs **Musikjournalismus für Rundfunk und Multimedia** mit dem Abschluss Master of Arts (M.A.) mit folgenden Auflagen für die Dauer von sieben Jahren zu beschließen. Diese Empfehlung basiert auf Ziff. 3.1.2 des Beschlusses des Akkreditierungsrates „Regeln des Akkreditierungsrates für die Akkreditierung von Studiengängen und für die Systemakkreditierung“. (Drs. AR 20/2013)

### **Auflage:**

- The programme is asked, as a condition for accreditation, to review its procedures for the recognition of prior learning and of the recognition of external activities to include the clause that 'up to 50 % of a programme can be recognised'. The examination regulations should integrate the clause that recognition of knowledge and

skills acquired outside of the tertiary education system is possible and can replace up to 50% of the study programme.

## **7. Bachelor Musikwissenschaft/Musikinformatik (Kombifach)**

### **Zusammenfassende Bewertung**

Based on the information given during the visit and in the materials provided by the institution, the expert committee identified various strong points in this programme. The programme offers a combination of traditional musicology with the new discipline of Music Informatics, giving students access to future-oriented professions in the world of music. An important profile of the programme is its close connection to musical life through its position within a Musikhochschule, giving it a stronger artistic profile compared to similar programmes offered in universities. Furthermore, a high level of student satisfaction was evident, as well as excellent resources, both in terms of the highly qualified teaching staff and excellent technological equipment and facilities, which are now available. Furthermore, the programme is supported with an infrastructure curated by dedicated technicians, librarian and other administrative staff. A new Career Center offers workshops, advice and networking opportunities for students and the formalisation of alumni events also offers additional links to graduates. Additionally, the Institute assists students with their integration into the profession through its close link with professional bodies, which offer regular internships to students. Points for improvement identified are the possibility of considering more formal ties between Composition and Musikinformatik, and ongoing review of module descriptions with a view of reaching consistent quality across all modules.

### **Empfehlungen:**

- In respect of module descriptions, for consecutive modules within the same subject, it should be made clear that the depth of engagement is intensified. The wording in the descriptions should reflect the acquisition of deeper knowledge and subsequent transition to more specialized skills and problem solving.
- The committee recommends that further cooperation between Sonic Arts, Electro-acoustic Composition and Composition be explored.
- The description of module Medien 2 should be reviewed to include the introduction of video, if this is to continue to be taught as a normal part of this module.
- Consideration should be given to finding ways of ensuring that the space allocation for Musikinformatik can provide dedicated installation space if this is a required part of the programme.

### **Akkreditierungsempfehlung an die Ständige Akkreditierungskommission (SAK):**

Die Gutachter empfehlen der SAK die Akkreditierung des Studiengangs **Musikwissenschaft/Musikinformatik (Kombifach)** mit dem Abschluss Bachelor of Arts (B.A.) ohne Auflagen für die Dauer von sieben Jahren zu beschließen. Diese Empfehlung basiert auf Ziff. 3.1.1 des Beschlusses des Akkreditierungsrates „Regeln des Akkreditierungsrates für die Akkreditierung von Studiengängen und für die Systemakkreditierung“. (Drs. AR 20/2013)

## **8. Master Musikinformatik**

### **Zusammenfassende Bewertung**

Based on the information given during the visit and in the materials provided by the institution, the expert committee identified various strong points in this programme. The programme focuses on the discipline of Music Informatics, giving students access to future-oriented professions in the world of music. An important profile of the programme is its close connection to musical life through its position within a Musikhochschule, giving it a stronger artistic profile compared to similar programmes offered in universities. Furthermore, a high level of student satisfaction was evident, as well as excellent resources, both in terms of the highly qualified teaching staff and excellent technological equipment and facilities, which are now available. Furthermore, the programme is supported with an infrastructure curated by dedicated technicians, librarian and other administrative staff. A new Career Center offers workshops, advice and networking opportunities for students and the formalisation of alumni

events also offers additional links to graduates. Additionally, the Institute assists students with their integration into the profession through its close link with professional bodies, which offer regular internships to students. Points for improvement identified are the possibility of considering more formal ties between Composition and Musikinformatik and ongoing review of module descriptions with a view of reaching consistent quality across all modules.

#### **Empfehlungen:**

- In respect of module descriptions, for consecutive modules within the same subject, it should be clear that the depth of engagement is intensified. The wording in the descriptions should reflect the acquisition of deeper knowledge and subsequent transition to more specialized skills and problem solving.
- The committee recommends that further cooperation between Sonic Arts, electro-acoustic Composition and Composition be explored.
- Consideration should be given to finding ways of ensuring that the space allocation for Musikinformatik can provide dedicated installation space if this is a required part of the programme.

#### **Akkreditierungsempfehlung an die Ständige Akkreditierungskommission (SAK):**

Die Gutachter empfehlen der SAK die Akkreditierung des Studiengangs **Musikinformatik** mit dem Abschluss Master of Arts (M.A.) mit folgender Auflage für die Dauer von sieben Jahren zu beschließen. Diese Empfehlung basiert auf Ziff. 3.1.2 des Beschlusses des Akkreditierungsrates „Regeln des Akkreditierungsrates für die Akkreditierung von Studiengängen und für die Systemakkreditierung“. (Drs. AR 20/2013)

#### **Auflage:**

- The programme is required as a condition for accreditation, to review its procedures for the recognition of prior learning and of the recognition of external activities and specifically to change its examination regulation in this respect, as the clause of 'up to 50 % of a programme can be recognised' cannot be limited.

## **9. Master Musikwissenschaft**

### **Zusammenfassende Bewertung**

Based on the information given during the visit and in the materials provided by the institution, the expert committee identified various strong points in this programme. The programme offers a specific profile on the interpretation and communication of music, which is made possible through the position of the programme in a Musikhochschule; this distinguishes the programme from similar courses in universities. The interaction with the MA programme for Musikinformatik also provides students with the possibility to gain additional knowledge and skills in the field of new technologies. A high level of student satisfaction was evident, as well as access to excellent resources, both in terms of the highly qualified teaching staff and excellent technological equipment and facilities. A new Career Center offers workshops, advice and networking opportunities for students and the formalisation of alumni events also offers additional links to graduates. Additionally, the Institute assists students with their integration into the profession through its close link with professional bodies, which offer regular internships to students. Points for improvement identified are the ongoing reviews of module descriptions with a view of reaching consistent quality across all modules.

#### **Empfehlungen:**

#### **Akkreditierungsempfehlung an die Ständige Akkreditierungskommission (SAK):**

Die Gutachter empfehlen der SAK die Akkreditierung des Studiengangs **Musikwissenschaft** mit dem Abschluss Master of Arts (M.A.) mit folgender Auflage für die Dauer von sieben Jahren zu beschließen. Diese Empfehlung basiert auf Ziff. 3.1.2 des Beschlusses des Akkreditierungsrates „Regeln des Akkreditierungsrates für die Akkreditierung von Studiengängen und für die Systemakkreditierung“. (Drs. AR 20/2013)

**Auflage:**

- The programme is required, as a condition for accreditation, to review its procedures for the recognition of prior learning and of the recognition of external activities and specifically to change its examination regulation in this respect, as the clause of 'up to 50 % of a programme can be recognised' cannot be limited).

**10. Bachelor MusikTheaterRegie****Zusammenfassende Bewertung**

Based on the information given during the visit and in the materials provided by the institution, the expert committee identified various strong points in this future programme. The position of the programme within the Institut für MusikTheater promises that this addition will contribute to the synergies among study programmes, within the model of constant development, experimentation and interaction with other departments. Strong connections to the regional cultural life with many performance opportunities and links to organisations in the music profession will also benefit students of MusikTheaterRegie. Furthermore, excellent resources are present, both in terms of the highly committed and competent teaching staff and the new facilities. A new Career Center offers workshops, advice and networking opportunities for students and the formalisation of alumni events also offers additional links to graduates. Additionally, the Institute assists students with their integration into the profession by inviting agents and representatives of opera companies and festivals to attend student performances given in the Institut. Points for improvement identified are the ongoing review of module descriptions with a view of reaching consistent quality across all modules, and developing formal partnerships.

**Empfehlung:**

- The committee recommends the inclusion of the possibility of directing a festival as a goal (as stated in the BA regulations).

**Akkreditierungsempfehlung an die Ständige Akkreditierungskommission (SAK):**

Die Gutachter empfehlen der SAK die Akkreditierung des Studiengangs MusikTheaterRegie mit dem Abschluss Bachelor of Arts (B.A.) mit folgenden Auflagen für die Dauer von fünf Jahren zu beschließen. Diese Empfehlung basiert auf Ziff. 3.1.2 des Beschlusses des Akkreditierungsrates „Regeln des Akkreditierungsrates für die Akkreditierung von Studiengängen und für die Systemakkreditierung“. (Drs. AR 20/2013)

**Auflagen:**

- The publication of the final version of the annex to the Immatrikulation regulation should be indicated.
- The programme is required, as a condition for accreditation, to review its procedures for the recognition of prior learning and of the recognition of external activities to include the clause that 'up to 50 % of a programme can be recognised'. The examination regulations should integrate the clause that recognition of knowledge and skills acquired outside of the tertiary education system is possible and can replace up to 50% of the study programme.

**11. Master MusikTheaterRegie****Zusammenfassende Bewertung**

Based on the information given during the visit and in the materials provided by the institution, the expert committee identified various strong points in this future programme. The position of the programme within the

Institut für MusikTheater promises that this addition will contribute to the synergies among study programmes, within the model of constant development, experimentation and interaction with other departments. Strong connections to the regional cultural life with many performance opportunities and links to organisations in the music profession will also benefit students of MusikTheaterRegie. Furthermore, excellent resources are present, both in terms of the highly committed and competent teaching staff and the new facilities. A new Career Center offers workshops, advice and networking opportunities for students and the formalisation of alumni events also offers additional links to graduates. Additionally, the Institute assists students with their integration into the profession by inviting agents and representatives of opera companies and festivals to attend student performances given in the Institut. Points for improvement identified are the ongoing review of module descriptions with a view of reaching consistent quality across all modules, and developing more formal partnerships.

#### **Empfehlungen:**

- The committee recommends that the programme adapts the calculation of ECTS credits to full numbers per module.
- The committee recommends that the goal that graduates are qualified for stage direction at festivals is added to the qualification goals of the Master's programme as defined in the examination regulation.

#### **Akkreditierungsempfehlung an die Ständige Akkreditierungskommission (SAK):**

Die Gutachter empfehlen der SAK die Akkreditierung des Studiengangs **Musiktheater-Regie** mit dem Abschluss Master of Arts (M.A.) mit folgenden Auflagen für die Dauer von fünf Jahren zu beschließen. Diese Empfehlung basiert auf Ziff. 3.1.2 des Beschlusses des Akkreditierungsrates „Regeln des Akkreditierungsrates für die Akkreditierung von Studiengängen und für die Systemakkreditierung“. (Drs. AR 20/2013)

#### **Auflagen:**

- The programme is asked, as a condition for accreditation, to review its procedures for the recognition of prior learning and of the recognition of external activities to include the clause that 'up to 50 % of a programme can be recognised'. The examination regulations should integrate the clause that recognition of knowledge and skills acquired outside of the tertiary education system is possible and can replace up to 50% of the study programme.
- The official admission regulation (Immatrikulationsordnung) must include the requirements for admission to the study programme on MusikTheaterRegie. The Hochschule must provide evidence that the publication of the regulation has taken place.

#### **Beschluss der SAK**

*Die SAK stimmt dem Bewertungsbericht grundsätzlich zu, nimmt die Stellungnahme der Hochschule zur Kenntnis und sieht hierdurch den Mangel der zum Teil in den Studienordnungen nicht ausreichenden Erläuterung hinsichtlich der Möglichkeit der Anrechnung außerhalb des Hochschulwesens erworbener Fähigkeiten und Kenntnisse als behoben an.*

#### **Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie (B.Mus.)**

*Die SAK akkreditiert den Studiengang „Instrumente, Gesang, Dirigieren, Komposition, Musiktheorie“ mit dem Abschluss Bachelor of Music (B.Mus.) ohne Auflagen für die Dauer von sieben Jahren.*

*Diese Entscheidung basiert auf Ziff. 3.1.1 des Beschlusses des Akkreditierungsrates "Regeln des Akkreditierungsrates für die Akkreditierung von Studiengängen und für die Systemakkreditierung" (Drs. AR 20/2013).*

*Instrumentalfächer, Gesang, Klavier-Kammermusik, Bläser-Kammermusik, Liedgestaltung, Dirigieren, Komposition, Musiktheorie, Musikpädagogik, Zeitgenössische Musik (M.Mus.)*

*Die SAK akkreditiert den Studiengang „Instrumentalfächer, Gesang, Klavier-Kammermusik, Bläser-Kammermusik, Liedgestaltung, Dirigieren, Komposition, Musiktheorie, Musikpädagogik, Zeitgenössische Musik“ mit dem Abschluss Master of Music (M.Mus) ohne Auflagen für die Dauer von sieben Jahren.*

*Diese Entscheidung basiert auf Ziff. 3.1.1 des Beschlusses des Akkreditierungsrates "Regeln des Akkreditierungsrates für die Akkreditierung von Studiengängen und für die Systemakkreditierung" (Drs. AR 20/2013).*

*Operngesang (B.Mus.)*

*Die SAK akkreditiert den Studiengang „Operngesang“ mit dem Abschluss Bachelor of Music (B.Mus) ohne Auflagen für die Dauer von sieben Jahren.*

*Diese Entscheidung basiert auf Ziff. 3.1.1 des Beschlusses des Akkreditierungsrates "Regeln des Akkreditierungsrates für die Akkreditierung von Studiengängen und für die Systemakkreditierung" (Drs. AR 20/2013).*

*Operngesang (M.Mus.)*

*Die SAK akkreditiert den Studiengang „Operngesang“ mit dem Abschluss Master of Music (M.Mus) ohne Auflagen für die Dauer von sieben Jahren.*

*Diese Entscheidung basiert auf Ziff. 3.1.1 des Beschlusses des Akkreditierungsrates "Regeln des Akkreditierungsrates für die Akkreditierung von Studiengängen und für die Systemakkreditierung" (Drs. AR 20/2013).*

*Musikjournalismus für Rundfunk und Multimedia (B.A.)*

*Die SAK akkreditiert den Studiengang „Musikjournalismus für Rundfunk und Multimedia“ mit dem Abschluss Bachelor of Arts (B.A.) ohne Auflagen für die Dauer von sieben Jahren.*

*Diese Entscheidung basiert auf Ziff. 3.1.1 des Beschlusses des Akkreditierungsrates "Regeln des Akkreditierungsrates für die Akkreditierung von Studiengängen und für die Systemakkreditierung" (Drs. AR 20/2013).*



*Musikjournalismus für Rundfunk und Multimedia (M.A.)*

*Die SAK akkreditiert den Studiengang „Musikjournalismus für Rundfunk und Multimedia“ mit dem Abschluss Master of Arts (M.A.) ohne Auflagen für die Dauer von sieben Jahren.*

*Diese Entscheidung basiert auf Ziff. 3.1.1 des Beschlusses des Akkreditierungsrates "Regeln des Akkreditierungsrates für die Akkreditierung von Studiengängen und für die Systemakkreditierung" (Drs. AR 20/2013).*

*Kombinationsfach Musikwissenschaft/Musikinformatik (B.A.)*

*Die SAK akkreditiert den Studiengang „Kombinationsfach Musikwissenschaft/Musikinformatik“ mit dem Abschluss Bachelor of Arts (B.A.) ohne Auflagen für die Dauer von sieben Jahren.*

*Diese Entscheidung basiert auf Ziff. 3.1.1 des Beschlusses des Akkreditierungsrates "Regeln des Akkreditierungsrates für die Akkreditierung von Studiengängen und für die Systemakkreditierung" (Drs. AR 20/2013).*

*Musikinformatik (M.A.)*

*Die SAK akkreditiert den Studiengang „Musikinformatik“ mit dem Abschluss Master of Arts (M.A.) ohne Auflagen für die Dauer von sieben Jahren.*

*Diese Entscheidung basiert auf Ziff. 3.1.1 des Beschlusses des Akkreditierungsrates "Regeln des Akkreditierungsrates für die Akkreditierung von Studiengängen und für die Systemakkreditierung" (Drs. AR 20/2013).*

*Musikwissenschaft (M.A.)*

*Die SAK akkreditiert den Studiengang „Musikwissenschaft“ mit dem Abschluss Master of Arts (M.A.) ohne Auflagen für die Dauer von sieben Jahren.*

*Diese Entscheidung basiert auf Ziff. 3.1.1 des Beschlusses des Akkreditierungsrates "Regeln des Akkreditierungsrates für die Akkreditierung von Studiengängen und für die Systemakkreditierung" (Drs. AR 20/2013).*

*MusikTheaterRegie (B.A.)*

*Die SAK akkreditiert den Studiengang „MusikTheaterRegie“ mit dem Abschluss Bachelor of Arts (B.A.) mit folgender Auflage für die Dauer von fünf Jahren.*

- 1. The publication of the final version of the annex to the admission regulation (Immatrikulationsordnung) should be indicated. (Kriterium 2.8, Drs. AR 20/2013)*

*Die Auflage ist innerhalb von 9 Monaten zu erfüllen. Die SAK weist darauf hin, dass der mangelnde Nachweis der Auflagenerfüllung zum Widerruf der Akkreditierung führen kann.*

*Diese Entscheidung basiert auf Ziff. 3.1.2 des Beschlusses des Akkreditierungsrates "Regeln des Akkreditierungsrates für die Akkreditierung von Studiengängen und für die Systemakkreditierung" (Drs. AR 20/2013).*

#### **MusikTheaterRegie (M.A.)**

*Die SAK akkreditiert den Studiengang „MusikTheaterRegie“ mit dem Abschluss Master of Arts (M.A.) mit folgender Auflage für die Dauer von fünf Jahren.*

- 2. The official admission regulation (Immatrikulationsordnung) must include the requirements for admission to the study programme on MusikTheaterRegie. The Hochschule must provide evidence that the publication of the regulation has taken place. (Kriterium 2.3/2.8, Drs. AR 20/2013)*

*Die Auflage ist innerhalb von 9 Monaten zu erfüllen. Die SAK weist darauf hin, dass der mangelnde Nachweis der Auflagenerfüllung zum Widerruf der Akkreditierung führen kann.*

*Diese Entscheidung basiert auf Ziff. 3.1.2 des Beschlusses des Akkreditierungsrates "Regeln des Akkreditierungsrates für die Akkreditierung von Studiengängen und für die Systemakkreditierung" (Drs. AR 20/2013).*

#### **Stellungnahme der Hochschule**

Antwort auf den von MusiquE und ZEvA erstellten Report der Experten, der Hochschule für Musik Karlsruhe übermittelt am 14.09.2016

An erster Stelle möchte sich das Rektorat der Hochschule im Namen aller Gremien, Dozenten und Studierenden bei der Gruppe von Experten bedanken, welche vom 8. bis 10. Juni 2016 unsere Hochschule besucht haben. Mit ihrer Anwesenheit, mit ihren wertvollen Anregungen und mit der Schaffung einer konzentrierten, verständnisvollen Atmosphäre haben sie geholfen, die Hochschule voranzubringen, mit konstruktiver Kritik dazu beigetragen, unsere Hochschule besser zu machen. Wir begreifen dies als Chance und betrachten die gegebenen Anregungen als hilfreich.

Mit besonderer Freude haben wir zur Kenntnis genommen, dass viele wichtige Punkte, die in letzter Zeit die Schwerpunkte unserer Arbeit gebildet haben, die Anerkennung der Experten gefunden haben, sodass wir uns auf unserem Weg bestätigt fühlen. Die Anregungen der Kommission werden in den zuständigen Gremien beraten werden und in unsere weitere Arbeit einfließen.

Zum Akkreditierungsbericht S. 73/74, Akkreditierungsempfehlung, nehmen wir wie folgt Stellung:

“The programme is required, as a condition for accreditation, to review its procedures for the recognition of prior learning and of the recognition of external activities and specifically to change its examination regulation in this respect, as the clause of ‚up to 50% of a programme can be recognised‘ cannot be limited.”

Bei den Studiengängen BA Musikwissenschaft/Musik informatik , MA Musik informatik und MA Musikwissenschaft ist die Anerkennung von Leistungen ausserhalb der Hochschule und anderer Hochschulen bereits sowohl in allen drei Studienordnungen verankert (jeweils § 8, Absatz (3) als auch in der Praxis zu 100% umgesetzt. Zahlreiche Studierende haben entsprechende Leistungen anerkannt bekommen und bekommen sie aktuell anerkannt, einschließlich der entsprechenden Prüfungsleistung, wenn entsprechende Nachweise vorgelegt wurden.

Die jetzige Version der Studien- und Prüfungsordnung lautet wie folgt:  
(hier BA, gleichlautend auch in MA MI und MA MW)

#### § 8 Anrechnung von Studien- und Prüfungsleistungen, sowie beruflichen Leistungen

(1) Studienzeiten an anderen Musikhochschulen, Hochschulen und Universitäten im Geltungsbereich des Grundgesetzes und dabei erbrachte Studienleistungen werden angerechnet.

(2) Die Studienzeiten in anderen Studiengängen und an anderen Hochschulen sowie an Ausbildungsstätten für Kirchenmusik und dabei erbrachte Studienleistungen werden angerechnet, soweit ein fachlich gleichwertiges Studium nachgewiesen wird. Für die Gleichwertigkeit von Studienzeiten und Studienleistungen an ausländischen Hochschulen sind die von Kultusministerkonferenz und Hochschulrektorenkonferenz gebilligten Äquivalenzvereinbarungen maßgebend. Soweit Äquivalenzvereinbarungen nicht vorliegen, geben die zuständigen Fachlehrer eine Stellungnahme ab. Im übrigen kann bei Zweifeln an der Gleichwertigkeit die Zentralstelle für ausländisches Bildungswesen beteiligt werden.

(3) Außerhalb des Hochschulwesens erworbene Kenntnisse und Fähigkeiten werden angerechnet, wenn sie nach Inhalt und Niveau dem Teil des Studiums gleichwertig sind, der ersetzt werden soll. Dazu können externe Gutachten eingeholt werden. Die außerhalb des Hochschulwesens erworbenen Kenntnisse und Fähigkeiten können nicht mehr als 50 % der ECTS-Punktzahl des Studiengangs einschließlich des Ergänzungsfachs betragen. Die Bachelorarbeit und -prüfung kann nicht durch außerhochschulische Leistungen ersetzt werden.

(4) Die Entscheidung für die Anrechnung nach den Absätzen 1, 2 und 3 trifft der Prüfungsausschuss des Instituts.

Die hier zitierte Version gilt also für die drei Programme BA Musikwissenschaft/Musik informatik, MA Musik informatik und MA Musikwissenschaft. Diese Programme müssen also nicht nachgebessert werden, die Auflage für die Programme MA Musik informatik (siehe Seite 82 Expertenbericht) sowie Master Musikwissenschaft (Seite 83) betrachten wir daher als bereits erfüllt

Die oben erwähnte Formulierung werden wir also kurzfristig auch in alle übrigen Studien- und Prüfungsordnungen übernehmen.

Für Ihre aufmerksame und sachgerechte Unterstützung bedanke ich mich nochmals sehr herzlich.

Prof. Michael Uhde, Prorektor

Annex

## **ZEvA-MusiQuE Standards for the External Assessment of Study Programmes**

This document has been created by MusiQuE - Music Quality Enhancement in cooperation with ZEvA - Zentrale Evaluations und Akkreditierungsagentur, Hannover. It is based on the MusiQuE standards for Institutional, Programme and Joint-programme Review (version May 2015) and the Rules for the Accreditation of Study Programmes and for System Accreditation. Printed Matter AR 11/2013 (Resolution of the Accreditation Council of 08.12.2009, last amended on 20.02.2013) produced by the German

## **Introduction**

MusiQuE - Music Quality Enhancement is an independent European-level external evaluation body which has the aim to assist higher music education institutions in their own enhancement of quality and to improve the quality of higher music education across Europe and beyond.

Higher music education institutions have the opportunity to engage in formal accreditation procedures coordinated by MusiQuE. By organising an accreditation procedure, MusiQuE aims:

- to provide a procedure that satisfy the legal obligations in terms of accreditation as described in the national regulation of the country in question (in cooperation with the Zentrale Evaluations- und Akkreditierungsagentur Hannover (ZEVA), which is accredited to grant the seal of the German Accreditation Council);
- to provide the opportunity for higher music education institutions to choose to be evaluated through a process devised and implemented by those with specialist knowledge and understanding of such institutions;
- to offer a process that is intrinsically international in its outlook and in the range of countries from which experts are drawn;
- while observing appropriate formality in the proceedings, to stimulate a process of internal reflection on quality issues and to bring fresh ideas and wider perspectives into institutions, encouraging the principle of ‘many correct answers’;
- to deliver a process which, although its primary purpose may be to fulfil a legislative requirement, can be of genuine benefit and enhancement to the institution, its teachers and students, both in the debate and reflection it stimulates and in the changes that it may initiate.

The Hochschule für Musik Karlsruhe has commissioned MusiQuE to organise a procedure for the (re-) accreditation of eleven Bachelor and Master programmes. To this end, the MusiQuE standards for programme review have been mapped against the criteria for the accreditation of study programmes, developed in the Rules for the Accreditation of Study Programmes and for System Accreditation by the German Accreditation Council (GAC). ZEVA is permitted – by their

own accreditation through the GAC – to grant the seal of the GAC. As a result, the relevant MusiQuE standards have been added next to each German national standard, in order both to express and reinforce the correspondence between both sets of criteria and to complete the ZEvA framework with criteria and questions relevant for music programmes. **The GAC standards will be the ones used to assess the programmes and decide upon their (re-) accreditation and are completed by MusiQuE standards.**<sup>1</sup>

The Hochschule für Musik Karlsruhe will generate a self-evaluation report that includes a detailed description of the institution's profile, its internal quality assurance system and of the programmes to be evaluated. The self-evaluation report shall follow the merged ZEvA-MusiQuE standards and describe each programme's strengths and weaknesses in as much detail as necessary. Each of the standards listed in the framework needs to be addressed. The 'Questions to be considered when addressing this standard' suggest areas to be covered in the answers, if relevant. These questions/indicators aim at facilitating the understanding of each standard and at illustrating the range of topics covered by that standard, but not all the questions need to be taken into consideration separately. The lists of supportive material/evidence suggest the kind of existing documentation or materials that should be used to support the self-evaluation description and analysis written in relation to each standard.

Some of the standards apply to the higher education institution as a whole while others are more programme-specific. Accordingly, the self-report should be divided into a first part that covers more general issues and a second part which focuses on the study programmes under review. In order to avoid unnecessary reduplication of information, each programme-related chapter should only address those aspects which are unique to the particular programme and hence essential for understanding. Where necessary, references to the general part should be made in the programme specific chapters. If the programmes share a lot of common features (which, for instance, is usually the case if all programmes of one faculty are evaluated), it may be more convenient to create one general chapter that covers all of the shared aspects and to focus on more specific issues in the programme-related chapters.

Each educational programme for which an institution seeks accreditation/certification must be consistent with national legal requirements. Furthermore, if institutions wish programmes to be tested for their compatibility with the principles of the Bologna process, the programmes should be in line with the central requirements of the Framework of Qualifications for the European Higher Education Area, the European Standards and Guidelines for Quality Assurance in Higher Education (ESG) and the ECTS Users' Guide. The following assessment framework is therefore based on these key documents of the European Higher Education Area.

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<sup>1</sup> Additional remarks from the *Ländergemeinsame Strukturvorgaben* have been added underneath some of the GAC criteria.

**German Accreditation Council (GAC) Criterion 1: Qualification objectives of the study programme concept**

The study programme concept orients itself towards qualification objectives. These comprise of technical and interdisciplinary aspects, particularly

- scientific or artistic qualification,
- competence to take up a qualified employment,
- competence for involvement in society,
- and personality development.

The study programme concept will focus on disciplinary and trans-disciplinary qualification objectives that correspond to the aspired scientific or artistic educational goal and degree level.

When defining the qualification objectives, the Higher Education Institution will also draw on the results of graduate destination surveys.

**Corresponding MusiQuE standards and questions to be considered**

<p><b>Standard 1</b></p> <p><b>The programme goals are clearly stated and reflect the institutional mission.</b></p>	<p><b>Questions to be considered when addressing this standard</b></p> <p>a) What is the institution’s mission, vision or goal?</p> <p>b) What elements and factors are involved in determining admission capacity and profile?</p> <p>c) What are the goals of the educational programme and how have these goals been identified and formulated?</p> <p>d) What statistical information is collected, and how is it used to support the study programme?</p>	<p><b>Supportive material/ evidences</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Mission and/or policy statements</li> <li><input type="checkbox"/> Admission profile of the study programme and description of the framework for admission</li> <li><input type="checkbox"/> An overview of the educational programme and its goals</li> <li><input type="checkbox"/> Statistical data: <ul style="list-style-type: none"> <li><input type="checkbox"/> Number of students/number of graduates (by semesters, gender, field of study, national/foreign)</li> <li><input type="checkbox"/> Number of students completing within the normal duration of the programme</li> <li><input type="checkbox"/> Number of students that have changed to other institutions or dropped out (incl. analysis of the reasons for this)</li> <li><input type="checkbox"/> Number of student applications each year (if possible by subject area/instrument)</li> <li><input type="checkbox"/> Numbers of students accepted each year (if possible by subject area instrument)</li> </ul> </li> </ul>
<p><b>Standard 2.1</b></p> <p><b>The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.</b></p>	<p>a) How does the curriculum reflect the institutional mission and address the goals of the programme?</p> <p>b) What are the learning outcomes of the programme and how do they take into account the various aspects of the ‘Polifonia Dublin Descriptors’ (PDDs) and/ or the AEC learning outcomes?</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Course handbook and syllabi showing: <ul style="list-style-type: none"> <li><input type="checkbox"/> Overall structure of the curriculum</li> <li><input type="checkbox"/> Learning outcomes of the programme</li> <li><input type="checkbox"/> The use of ECTS credits</li> <li><input type="checkbox"/> Characteristics of individual modules (credits, content, specific learning outcomes, assessment methods)</li> <li><input type="checkbox"/> Availability of options for personal study profiles within the course structure</li> <li><input type="checkbox"/> Any additional features such as in the case of Masters study, additional qualifications compared to a bachelor’s degree</li> </ul> </li> </ul>
<p><b>Standard 3.2</b></p> <p><b>The programme has mechanisms to formally monitor and review the progression</b></p>	<p>a) How are student progression and achievement monitored within the programme?</p> <p>b) What information does the programme collect on the professional activities/employment of the students after they complete the programme and how is this information used?</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Evidence of how the curriculum is linked to the PDDs and/or the AEC learning outcomes, or information about plans for the introduction and use of these</li> </ul>





## **GAC Criterion 2: Conceptual integration of the study programme in the system of studies**

The study programme complies with:

- (1) the requirements of the Framework of Qualification for German Degrees of 21 April 2005 in the respective valid version,
- (2) the requirements of the Common Structural Guidelines of the Länder for the Accreditation for Bachelor and Master's Study Programmes of 10 October 2003 in the respective valid version,
- (3) Länder-specific structural guidelines for the accreditation for Bachelor's and Master's study programmes,
- (4) the binding interpretation and summary of (1) to (3) by the Accreditation Council.

The study programme concept: - is coherent in terms of structure; - is fit for purpose in respect of the defined qualification objectives

The study programme will meet these requirements each in particular with regard to:

- the definition and typological classification of the study programme,
- the use of the descriptors assigned to the qualification levels,
- the use of ECTS and modularisation,
- competence orientation.

The study programme concept orients itself towards qualification objectives. These comprise of technical and interdisciplinary aspects, particularly

- scientific or artistic qualification,
- competence to take up a qualified employment,
- competence for involvement in society,
- and personality development.

The study programme concept will focus on disciplinary and trans-disciplinary qualification objectives that correspond to the aspired scientific or artistic educational goal and degree level.

**Corresponding MusiQuE standards and questions to be considered**

<p><b>Standard 1</b></p> <p><b>The programme goals are clearly stated and reflect the institutional mission.</b></p>	<p><b>Questions to be considered when addressing this standard</b></p> <p>a) Were procedures for formal approval and legal recognition of the study programme taken into consideration in its development?</p>	<p><b>Supportive material/ evidences</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> State-specific regulations, criteria set up by e.g. national quality assurance and accreditation bodies, qualifications framework</li> </ul>
<p><b>Standard 2.1</b></p> <p><b>The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.</b></p>	<p>b) How is the programme utilizing different forms of teaching in the delivery of the curriculum?</p> <p>c) How are students offered opportunities to present their creative, musical and artistic work?</p> <p>d) How does the programme encourage critical reflection and self-reflection by the student?</p> <p>e) What role does research play within the programme?</p> <p>f) How does research inform curriculum development and teaching?</p> <p>g) How does research feed into students' assignments/activities/tasks?</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Educational approaches: information on teaching methods and techniques (individual/group tuition, relationship to professional practice, use and integration of e-learning tools and appropriate music technology, projects, internships, etc.)</li> <li><input type="checkbox"/> Student performance opportunities: <ul style="list-style-type: none"> <li>○ Seasonal concert calendars</li> <li>○ Schedules for internal and external student concerts – other arenas for the exposure of students' work</li> <li>○ Information on methods for giving students feedback on their public presentations.</li> </ul> </li> <li><input type="checkbox"/> Student/staff feedback (focus groups, internal and external surveys)</li> <li><input type="checkbox"/> Examples of activities drawing on staff research, samples of students' research projects, dissertations and other research projects</li> </ul>

### **GAC Criterion 3: Study programme concept**

The study programme concept covers the imparting of specialised knowledge and interdisciplinary knowledge as well as of technical procedural and generic competences.

It is built up coherently in the combination of the individual modules with regard to the formulated qualification objectives and provides adequate forms of teaching and learning. Possibly planned practical components are so organised that credit points (ECTS) can be acquired.

The organisation of studies ensures the implementation of the study programme concept.

Regulations are provided for compensating disadvantages of handicapped students. Possibly planned windows are integrated in the curriculum.

The study programme lays down the admission requirements and if necessary an adequate selection procedure and rules for both the recognition of credits achieved at other higher education institutions in accordance with the Lisbon Recognition Convention as well as externally achieved credits.

The definition and typological classification of the study programme will also encompass the definition of entry requirements and of transition paths from other types of study programmes. (In case of Master programmes.)

When defining the study programme, the Higher Education Institution will also consider evaluation findings, including studies on student workload, study success (graduation rates) and the results of graduate destination surveys.

### **Corresponding MusiQuE standards and questions to be considered**

<p><b>Standard 2.1</b></p> <p><b>The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.</b></p>	<p><b>Questions to be considered when addressing this standard</b></p> <p>a) How does the curriculum reflect the institutional mission and address the goals of the programme?</p> <p>b) What are the learning outcomes of the programme and how do they take into account the various aspects of the 'Polifonia Dublin Descriptors' (PDDs) and/ or the AEC learning outcomes?</p> <p>c) How does the programme enable students to develop individual study profiles?</p> <p>d) Where appropriate, is there a connection/ progression between this programme and other study programmes/cycles?</p> <p>e) Are there formal arrangements for students to receive academic, career and personal guidance?</p>	<p><b>Supportive material/ evidences</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Course handbook and syllabi showing: <ul style="list-style-type: none"> <li>o Overall structure of the curriculum</li> <li>o Learning outcomes of the programme</li> <li>o The use of ECTS credits</li> <li>o Characteristics of individual modules (credits, content, specific learning outcomes, assessment methods)</li> <li>o Availability of options for personal study profiles within the course structure</li> <li>o Any additional features such as in the case of Masters study, additional qualifications compared to a bachelor's degree</li> </ul> </li> <li><input type="checkbox"/> Evidence of how the curriculum is linked to the PDDs and/or the AEC learning outcomes, or information about plans for the introduction and use of these</li> <li><input type="checkbox"/> Documentation outlining the structure for academic, career and personal guidance</li> </ul>
<p><b>Standard 3.1</b></p> <p><b>There are clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme.</b></p>	<p>f) Does the programme have clear and appropriate criteria for admissions?</p> <p>g) In what ways do the entrance requirements assess the abilities (artistic/technical/academic/pedagogical) of the applicants to successfully complete the study programme?</p>	
<p><b>Standard 3.2</b></p> <p><b>The programme has mechanisms to formally monitor and review the progression, achievement and</b></p>	<p>h) What are the recognition mechanisms (prior learning, study abroad)?</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Formal admission requirements</li> <li><input type="checkbox"/> Audition procedures</li> <li><input type="checkbox"/> Reports of any evaluations of the admission requirements and procedures</li> </ul>



#### **GAC Criterion 4: Academic feasibility**

The academic feasibility of the study programme is ensured through:

- consideration of the expected entry qualifications,
- an appropriate curriculum design,
- the information on the student workload, which is checked for plausibility (or, in the case of the first accreditation, estimated according to empirical values),
- frequency and organisation of examination, which is adequate and has a reasonable workload,
- corresponding offers of support as well as,
- technical and inter-disciplinary course guidance.

The interests of handicapped students will be taken into consideration. The organisation of study will provide for appropriate support instruments, in particular, tutorials as well as academic and non-academic student advisory service.

**Corresponding MusiQuE standards and questions to be considered**

<p><b>Standard 2.1</b></p> <p><b>The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.</b></p>	<p><b>Questions to be considered when addressing this standard</b></p> <p>a)How does the curriculum reflect the institutional mission and address the goals of the programme?</p> <p>b)What are the learning outcomes of the programme and how do they take into account the various aspects of the 'Polifonia Dublin Descriptors' (PDDs) and/ or the AEC learning outcomes?</p> <p>c)How does the programme enable students to develop individual study profiles?</p>	<p><b>Supportive material/ evidences</b></p> <ul style="list-style-type: none"> <li>□ Course handbook and syllabi showing: <ul style="list-style-type: none"> <li>○ Overall structure of the curriculum</li> <li>○ Learning outcomes of the programme</li> <li>○ The use of ECTS credits</li> <li>○ Characteristics of individual modules (credits, content, specific learning outcomes, assessment methods)</li> <li>○ Availability of options for personal study profiles within the course structure</li> <li>○ Any additional features such as in the case of Masters study, additional qualifications compared to a bachelor's degree</li> </ul> </li> <li>□ Evidence of how the curriculum is linked to the PDDs and/or the AEC learning outcomes, or information about plans for the introduction and use of these</li> </ul>
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**GAC Criterion 5: Examination system**

The examinations serve the purpose of determining, whether the formulated qualification objectives have been accomplished. They are module-related as well as knowledge and competence oriented. Every module, as a rule, concludes with an examination covering the entire module. Compensating disadvantages of handicapped students with regard to time-related and formal guidelines in the studies as well as in the final performance tests and those during the studies are ensured. The examination regulations were subjected to legal verification.

**Corresponding MusiQuE standards and questions to be considered**

<p><b>Standard 2.3</b></p> <p><b>Assessment methods are clearly defined and demonstrate achievement of learning outcomes.</b></p>	<p><b>Questions to be considered when addressing this standard</b></p> <p>a)What are the main methods for assessment and how do these methods show the achievement of learning outcomes? How are they being reviewed to consider issues such as consistency and fairness?</p> <p>b)Are the assessment criteria and procedures easily accessible to and clearly defined for students and staff?</p> <p>c)What kind of grading system is being used in examinations and assessments?</p> <p>d)Are students provided with timely and constructive feedback on all forms of assessments?</p>	<p><b>Supportive material/ evidences</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Samples of recordings of examination concerts, examination papers, coursework, reports and other relevant examples of assessed work of students</li> <li><input type="checkbox"/> Regulations concerning the assessment of student performance, including appeals procedures</li> <li><input type="checkbox"/> The transparency and publication of these rules and standards</li> <li><input type="checkbox"/> Student/staff feedback (focus groups, internal and external surveys)</li> <li><input type="checkbox"/> Any other documentation relating to and explaining the institution’s grading system</li> <li><input type="checkbox"/> Methods for providing timely feedback to students</li> </ul>
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**Criterion 6: Programme-related co-operations**

The Higher Education Institution ensures the implementation and the quality of the study programme concept, if other organisations are involved or commissioned by the former to carry out parts of the study programme.

**Corresponding MusiQuE standards and questions to be considered**



<p><b>Standard 2.2</b></p> <p><b>The programme offers a range of opportunities for students to gain an international perspective.</b></p>	<p><b>Questions to be considered when addressing this standard</b></p> <p>a) How is the programme aligned with the international strategy of the institution?</p> <p>b) To what extent do the curriculum and the extra-curricular activities offer international perspectives?</p> <p>c) Is the programme participating in international partnerships/exchanges?</p> <p>d) How are international students on the programme supported?</p> <p>e) Does the programme have international teachers delivering parts of the curriculum?</p> <p>f) Do teachers on the programme have international experience (either as a student/teacher?)</p>	<p><b>Supportive material/ evidences</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Internationalisation strategy</li> <li><input type="checkbox"/> Any other strategies to promote international cooperation, the inclusion of foreign students and staff and student and staff exchanges</li> <li><input type="checkbox"/> Language policy</li> <li><input type="checkbox"/> Information and services available for foreign students</li> <li><input type="checkbox"/> Overview of international partnerships, co-operation agreements and participation in European/ international projects</li> <li><input type="checkbox"/> International activities within and outside the curriculum <ul style="list-style-type: none"> <li><input type="checkbox"/> Master classes</li> <li><input type="checkbox"/> International projects</li> <li><input type="checkbox"/> Visiting performers/lecturers</li> <li><input type="checkbox"/> Etc.</li> </ul> </li> <li><input type="checkbox"/> Student/staff feedback (focus groups, internal and external surveys)</li> <li><input type="checkbox"/> Statistical data: <ul style="list-style-type: none"> <li><input type="checkbox"/> Numbers of foreign students and staff</li> <li><input type="checkbox"/> Numbers of foreign visiting guest lecturers</li> <li><input type="checkbox"/> Numbers of incoming and outgoing student and staff exchanges</li> </ul> </li> </ul>
<p><b>Standard 8.1</b></p> <p><b>The programme engages within wider cultural, artistic and educational contexts.</b></p>	<p>a) Does the programme engage with the public discourse on cultural/artistic/educational policies and/or other relevant issues, and if so, how?</p> <p>b) What are the contributions of the programme to cultural/artistic/educational communities at the local</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Supporting evidence of external activities (e.g. projects, community activities, educational initiatives and partnerships, membership of programme personnel on relevant external committees, etc.)</li> <li><input type="checkbox"/> Documentation showing:</li> </ul>

**Criterion 7: Facilities**

The adequate implementation of the study programme is ensured with regard to the qualitative and quantitative facilities with regard to personnel, material and space. In this inter-dependence with other study programmes is taken into account. Measures for a personnel development and qualification are available.

**Corresponding MusiQuE standards and questions to be considered**

<p><b>Standard 4.1</b></p> <p><b>Members of the teaching staff are qualified for their role and are active as artists/pedagogues/researchers.</b></p>	<p><b>Questions to be considered when addressing this standard</b></p> <p>a) How does the institution ensure that all members of the programme's teaching staff have appropriate qualifications as educators?</p> <p>b) Is there an institutional strategy that supports and enhances the teaching staff's artistic/pedagogical/research activity?</p> <p>c) Is there a policy in place for continuing professional development of teaching staff?</p> <p>d) How are teaching staff engaged in the different activities of the institutions (committees, concerts, organisation of events, etc.)?</p>	<p><b>Supportive material/ evidences</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Information on staff recruitment procedures</li> <li><input type="checkbox"/> Artistic, professional and/or academic record of the teaching staff (e.g. curriculum vitae)</li> <li><input type="checkbox"/> Evidence of teaching staff's activities in international contexts (networks, conferences, competitions, festivals, articles, concerts etc.)</li> <li><input type="checkbox"/> Relevant policy documents</li> <li><input type="checkbox"/> Records of staff participation in continuing professional development</li> <li><input type="checkbox"/> Student/staff feedback (focus groups, internal and external surveys)</li> </ul>
<p><b>Standard 4.2</b></p> <p><b>There is sufficient qualified teaching staff to effectively deliver the programme.</b></p>	<p>e) How are teaching staff encouraged to engage in on-going critical reflection and to develop this quality in their students?</p>	
<p><b>Standard 5.1</b></p> <p><b>The institution has appropriate resources to support student learning and</b></p>	<p>a) How does the programme ensure that the number and experience of teaching staff are adequate to cover the volume and range of disciplines?</p> <p>b) How does the composition of the <sup>99</sup></p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Teaching staff details: <ul style="list-style-type: none"> <li>○ Number of staff in various subject areas (in fte)</li> <li>○ Total number of hours taught</li> <li>○ Equal opportunities</li> </ul> </li> <li><input type="checkbox"/> Strategies for maintaining flexibility in the teaching staff</li> <li>Student/staff feedback (focus groups, internal and external surveys)</li> </ul>

**Criterion 8 : Transparency and documentation**

The study programme, course of study, examination requirements and the prerequisites for admittance including the regulations for compensating disadvantages of handicapped students are documented and published.

**Corresponding MusiQuE standards and questions to be considered**

<p><b>Standard 6.2</b></p> <p><b>The programme is supported by an appropriate organisational structure and decision-making processes.</b></p>	<p><b>Questions to be considered when addressing this standard</b></p> <p>a) What is the organisational structure of this programme and how is it linked with that of the institution?</p> <p>b) What are the decision making processes within the programme?</p> <p>c) Are staff responsibilities in the programme clearly defined?</p> <p>d) Is there sufficient and appropriate representation (e.g. students, staff, external representatives, etc.) within the programme's organisational structure and decision making processes?</p> <p>e) What evidence exists to demonstrate that the organisational structure and the decision-making processes are effective?</p>	<p><b>Supportive material/ evidences</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Details of the organisational structure of: <ul style="list-style-type: none"> <li>○ the institution (e.g. organisational chart)</li> <li>○ The study programme (e.g. details of programme management, its committees (e.g. membership, links between committees, number of meetings per year, etc.))</li> </ul> </li> <li><input type="checkbox"/> Examples of programme decision-making processes (e.g. agendas and minutes of meetings)</li> <li><input type="checkbox"/> Student/staff feedback (focus groups, internal and external surveys)</li> </ul>
<p><b>Standard 8.3</b></p> <p><b>Information provided to the public about the programme is clear, consistent and accurate.</b></p>	<p>a) What resources and delivery systems are used to convey information to the public?</p> <p>b) How does the programme ensure that information given to the public (students, audiences, parents, music education institutions at other levels, etc.) is consistent with the</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Student/staff feedback (focus groups, internal and external surveys)</li> <li><input type="checkbox"/> Programme handbooks</li> <li><input type="checkbox"/> Institutional information policies (recruitment policies, website and other information materials if appropriate).</li> <li><input type="checkbox"/> Organisational structure</li> </ul>



**Criterion 9: Quality Assurance and further development**

Results of quality management internal to the Higher Education Institution are taken into consideration in the further developments of the study programme. Here the Higher Education Institution takes into consideration evaluation results, studies of the student's workload, academic accomplishment and the whereabouts of the graduates.

**Corresponding MusiQuE standards and questions to be considered**

<p><b>Standard 3.2</b></p> <p><b>The programme has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.</b></p>	<p><b>Questions to be considered when addressing this standard</b></p> <p>a)What information does the programme collect on the professional activities/employment of the students after they complete the programme and how is this information used?</p> <p>b)Are graduates successful in finding work/building a career in today's highly competitive international music life?</p>	<p><b>Supportive material/ evidences</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Data on alumni career activities</li> <li><input type="checkbox"/> Alumni perspectives on the value of the education offered</li> <li><input type="checkbox"/> Employers perspectives (national and international) on the value of the education offered</li> <li><input type="checkbox"/> Any other relevant documentation/reports</li> </ul>
<p><b>Standard 6.1</b></p> <p><b>Effective mechanisms are in place for internal communication within the programme.</b></p>	<p>a)How does the programme communicate with its students and staff?</p> <p>b)How do students and staff communicate?</p> <p>c)How does the programme ensure the continued effectiveness of its communication systems?</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Communication tools for the publication of information to students and staff (newsletter, boards, etc.)</li> <li><input type="checkbox"/> Policies/procedures on communication process</li> <li><input type="checkbox"/> Student/staff feedback (focus groups, internal and external surveys)</li> </ul>
<p><b>Standard 7</b></p> <p><b>The programme has in place effective quality assurance and enhancement procedures.</b></p>	<p>a) What quality assurance and enhancement procedures are in place within the programme? How often is the programme being reviewed?</p> <p>b) How are the quality assurance and enhancement procedures monitored and reviewed?</p> <p>c) How do quality assurance and enhancement procedures inform/influence each other?</p> <p>d) How are staff/students/alumni/representatives of the music profession/quality assurance experts involved in the quality assurance and enhancement procedures and how is their feedback used to enhance the programme?</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Documentation of policies and procedures related to quality assurance and quality enhancement</li> <li><input type="checkbox"/> Feedback from staff/students/alumni/representatives of the music profession/quality assurance experts (focus groups, internal and</li> </ul>



**Criterion 10: Study programmes with a specific demand**

Study programmes with a special profile demand have special requirements. The mentioned criteria and rules of procedure have to be applied under consideration of these requirements.

**Corresponding MusiQuE standards and questions to be considered**

<b>Standard 1</b>  <b>The programme goals are clearly stated and reflect the institutional mission.</b>	<b>Questions to be considered when addressing this standard</b>  a) What is the rationale for the programme and what are its unique features (in alignment with the institutional mission and/or in the regional, national and international context)?	<b>Supportive material/ evidences</b>  <input type="checkbox"/> Description of the programme's profile (e.g. level of study, unique features - joint degree programme, distance learning programme, further education study programme)
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**GAC Criterion 11: Gender justice and equal opportunities**

The concepts of the Higher Education Institution for gender justice and for the promotion of equal opportunities of students in special situations such as students having health impairments, students having children, foreign students, students with migration background and/or from so-called educationally disadvantaged classes are implemented at the level of the study programme.

**Corresponding MusiQuE standards and questions to be considered**

<p><b>Standard 1</b></p> <p><b>The programme goals are clearly stated and reflect the institutional mission.</b></p>	<p><b>Questions to be considered when addressing this standard</b></p> <p>a) How are equal opportunities embedded in the institutional mission/vision?</p>	<p><b>Supportive material/ evidences</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Policies on equal opportunities</li> <li><input type="checkbox"/> Evaluative reports on equal opportunities (e.g. results of surveys)</li> </ul>
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