



Report

Accreditation of Bachelor (*licence*) and Master (*maîtrise et DEA*) programmes in Music and Musicology

Faculty of Music and Musicology, Antonine University

Beirut, Lebanon



On-site visit: October 13 – 16, 2019

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Introduction

The Faculty of Music and Musicology (FMM) of the Antonine University (UA) mandated MusiQuE to organize a quality enhancement review and accreditation procedure for two training programmes: Bachelor and Master in Music and Musicology.

This evaluation aims at encouraging the FMM to further reflect on the quality of its educational offer and, where appropriate, put forward suggestions for improvement. The objectives of the mission also include introducing new ideas and opening up greater opportunities for development in order to improve the quality of the higher music education offer at UA.

The accreditation process was structured in four phases:

1. Self-evaluation report

The FMM has produced a self-evaluation report (SER) in compliance with the MusiQuE standards for academic programme assessments. The 113-page document contains 60 annexes¹.

2. Preparation of the on-site visit

Before the on-site visit, each member of the Review Team analyzed the SER, identifying strengths and areas for improvement in both study programmes and drafting questions to be asked during the on-site visit interviews.

3. On-site visit

The Review Team was in Beirut to carry out an on-site visit at FMM (October 13-16, 2019). During their stay, the reviewers conducted many interviews with all stakeholders concerned² and had the pleasure of attending two musical events organized by FMM: an evening of early Eastern and Western music (Oct. 14) and one of the concerts dedicated to the complete Beethoven Piano Sonata Cycle - a Lebanese premiere (Oct. 15)³.

4. Assessment report

Based on the analysis of all the qualitative and quantitative data collected during the on-site visit, of the SER and its annexes, the Review Team produced a report highlighting best practices and making recommendations concerning the future development of FMM.

The previous external quality assurance procedure undertaken at UA (which included FMM) was carried out in 2017, by the Swiss Accreditation and Quality Assurance Agency (AAQ). It led to the certification of UA's overall quality assurance system (from which the FMM fully benefits). In consequence, the methodology used for producing the self-evaluation report as well as the documents provided for drafting the present assessment report are based on proven quality assurance mechanisms. The issue at stake

¹ Cf. [Annex 2. List of documents sent to the Review Team](#)

² Cf. [Overview of the interviews](#)

³ Cf. [Annex 1. On-site Visit Programme](#)

here lies beyond the very efficient quality assurance system already implemented and the mission entrusted to the Review Team is to be conducted in the spirit of critical friendship in order to help FMM get through the next stages of development.

The Review Team consisted of the following members:

- Philippe Dinkel (Chair) Haute École de Musique de Genève, Switzerland
- Frédéric Billiet, Sorbonne Université, Paris, France
- Christina Guillaumier, Royal College of Music, United-Kingdom
- Gracia Rizk (Student), Université Libanaise, Lebanon
- Antoine Gilliéron (Secretary), Haute École de Musique de Lausanne, Switzerland

The members of the Review Team are very grateful to UA Rector, P. Michel Jalakh, and all the members of his staff for the outstanding organization of the on-site visit and the extremely warm welcome they received.

The team extends its warmest thanks to the Dean of FMM, M. Nidaa Abou Mrad, for the excellent quality of the self-evaluation report, for his great availability and flexibility throughout the visit programme, and for providing additional documents during the on-site visit.

To the question of why it initiated this accreditation procedure for its two study programmes, the FMM gave solid answers that showed highly commendable integrity.

Convinced that only by further strengthening its identity and specific characteristics can an institution like the FMM broaden its cultural and pedagogical reach, the Review Team encourages FMM to pursue its already remarkable reflexive approach with a focus on new issues and avenues for development making it possible to establish closer ties and generate productive dialogues with its (future) partners – this present report follows that direction.

Glossary of terms

General structures:

Université Antonine (UA)

Administrative Council (CA)

Self-Evaluation Report (SER)

Université Antonine's Website (SIUA)

Student Information System (SIS)

Faculty of Music and Musicology (FMM)

Centre for Research in Music Traditions (CRMT)

Centre for Early Music (CEM)

Academic programmes submitted to assessment for accreditation:

Bachelor of Music (Musicology) (BMM)

Master of Music (Musicology) (MMM)

Consisting of a *Master's degree* (MTMM)

and a *Master of advanced studies* (DEAMM)

Each programme features the following six concentrations:

General Musicology and Music Traditions (MGT)

Studies in Music Education (SEM)

Music Therapy (MTP)

Music, Technology and Media (MTM)

Classical Arabic Music (MSA)

Western Art Music (MSE)

Faculty of Music and Musicology at UA – Key data

Name of the institution	<i>Faculté de musique et musicologie de l'Université Antonine</i>
Legal status	The Faculty is integrated into the Université Antonine which is a private institution
Founded⁴	1996 2001 (under the name 'Higher Institute of Music') 2015 (under its current name: 'Faculty of Music and Musicology')
Website	https://www.ua.edu.lb/french/facultes/musique-et-musicologie
Number of students⁵ (Academic year 2018-2019)	Université Antonine: 3688 Bachelor (<i>licence</i>) of Music (Musicology): 90 Master (<i>maîtrise & DEA</i>) of Music i(Musicology): 30 Faculty of Music and Musicology: 120

Overview of the interviews

On-site visit at the FMM - UA

Interview code

Interviews with institutional and departmental managers	E1
Visit of buildings and infrastructures	E2
Interviews with administrative managers	E3
Interviews with students' representatives	E4
Classroom observations	E5
Interviews with representatives of academic and teaching staff	E6
Interview with UA Board representatives	E7
Interviews with <i>alumni</i> and representatives of the profession	E8
Visit of the library and presentation of SIS software	E9
Review Team's final feedback to institutional/departmental managers	E10

⁴ Source: Self-evaluation report, p. 5

⁵ Source: Annex 54. Evolution of FMM student enrolments 2016-2019

1. Objectives and context of the programmes

Standard 1. Programme objectives are clearly stated and reflect the mission of the institution

The *Faculty of Music and Musicology* (FMM) was founded in 1996 but adopted its present name in 2015. FMM is part of the *Université Antonine* (UA), a private Lebanese institution spread across three campuses [source: UA website]. Over 3500 students were enrolled at UA for the academic year 2018-2019.

There is only one public university in Lebanon, known as *Université libanaise*. As a result, higher education is mainly in the hands of private universities. The UA operates in this highly competitive environment and the FMM has become the most important faculty of musicology in the country, with regards to the number of students (120 for the academic year 2018-2019) or its research activity in the field of musicology, especially the work carried out by the CRTM and CMA [source: SER, p. 5].

The vision and mission of the UA are clearly stated [source: SER, p. 17], as are those of the FMM [source: SER, pp. 17-18]:

Vision: *The FMM intends to grow and develop, to be geographically decentralized, accredited, student-centered but also focused on knowledge production, to enjoy durable recognition, visibility and attractiveness, both as a referential academic training unit in Lebanon and throughout the Arab world, and as a musicology research unit with a high level of international expertise in the field of Oriental musical traditions, especially in light of the latest cognitive research.*

Mission: *In accordance with the mission of UA and in compliance with its values, the FMM is committed (1) to provide high-quality training to men and women interested in pursuing musical careers or professions including a substantial musical component, by making them fully qualified in the knowledge, practice, teaching and/or the therapeutic or technological use of the music traditions of the Mashriq and of Europe, (2) to produce relevant, innovative and comprehensive scientific knowledge, focusing on Oriental and Mediterranean musical traditions, (3) to share this knowledge and expertise with society through concerts, publications, dissemination activities (including media technology) and various types of education (including general school education and vocational education in music).*

The same applies to the objectives of the two study programmes: they reflect the mission of the institution [sources: SER, pp. 20, 94-95].

Furthermore, a well thought-out development strategy to increase the number and quality of LMM and MMM students (with an annual growth of 10% to reach an objective of approximately 220 students) [source: E1] was conceptualized taking into account such elements as the collected statistics [source: SER, p. 22], the equality of access to university studies [source: SER, pp. 22-23], the FMM entrance requirements [sources: SER, pp. 20, 94], the external legal approvals processes [sources: SER, pp. 4, 6]

and the general institutional orientations [sources: Annexes 2,3, 4].

Despite the many challenges to be met, in particular the very strict conditions laid down by the Lebanese Ministry of Higher Education in order to be allowed to deliver postgraduate studies (e.g. the FMM is required to have a minimum of ten full-time professorships [source: E1]), FMM stakeholders consider the creation of a postgraduate degree vital for the institution's international attractiveness [sources: E1, E3, E10].

The Review Team considers the presentation of the vision, mission and objectives of UA, FMM, LMM and MMM to be convincing: the subtle approach takes into account both the national context and the specificities of FMM, in particular the artistic and musical bilingualism generating a very interesting dialectic between Classical Arabic Music and Western Art Music. As a result, the rationale behind the study programmes reviewed is both coherent and comprehensive.

Furthermore, the full and lasting support of the Rector's Council to FMM as the standard-bearer of UA core values is a major asset for the institution and allows the implementation of a well-thought-out development strategy in keeping with its own missions and those of UA.

Nevertheless, the Review Team encourages FMM to initiate discussions with partner universities in order to form a coalition of interests and be able to convince political decision makers of the necessity of creating a postgraduate degree for its future international influence and prestige.

Also, opening up study programmes to missions of further-reaching artistic scope would give FMM graduates the opportunity to enhance their capacity to create their own career paths, extend their cultural reach and have a positive impact on Lebanese society.

The Review Team concludes that the FMM Study Programmes thus comply with Standard 1:

Programme	Level of compliance
Bachelor (<i>licence</i>) in Music and Musicology	Fully compliant
Master (<i>maîtrise & DEA</i>) in Music and Musicology	Fully compliant

2. Education process

2.1 Programme and teaching methods

Standard 2.1 Curriculum content, structure and teaching methods ensure that the programme goals are achieved.

Both LMM and MMM curricula are governed by the following cardinal principle of educational engineering, i.e. student-centered pedagogy [source: E1]. The results of learning outcomes have yet to be ascertained [source: SER, p.8] but this principle, which defines study programmes' content and structure [sources: SER, p. 8 et E9], feeds on curriculum harmonization and the use of SIS student management software. The teachers and students interviewed in this context all expressed great satisfaction regarding curricula and teaching methods [sources: E4, E6].

Furthermore, learning outcomes [sources: SER, pp. 29, 100], personalized learning programmes [sources: E4 et SER, pp. 29, 100], the continuity between LMM and MMM [sources: E4 and Annex 10] and the opportunities for students to present their artistic work before an audience [sources: E4, E6 and Annexes 11, 12, 13, 41, 48, 52], are tangible facts.

Although research training as such⁶ is offered at MMM level [sources: SER, pp. 31, 102], many subject areas at LMM level (communication, introductory courses to office technology and documentation, to musicology and musical language) as well as the orientation of its scientific modules (musicology, psychology and music education) emphasizing the student's personal and critical reflection [source: SER, p. 31] contribute to the central role of research within the curricula of the two study programmes reviewed.

On the other hand, research as practiced at FMM benefits from the CRTM international reputation [sources: SER, p. 31 and Annexes 14, 28], from an appropriate budget [source: Annex 38] and key musicological publications [sources: Annexes 15, 16] as well as a very positive evaluation of its teaching methods throughout the curriculum [sources: E1, E4, E6, E8], with artistic bilingualism providing the link between all the components [source: Annex 40].

The Review Team notes that the measures implemented in order to ensure an appropriate match between study programmes and teaching methods are clearly demonstrated and satisfy all FMM stakeholders.

⁶ According to the following definition : « The word 'research' is used to cover a wide variety of activities, with the context often related to a field of study; the term is used here to represent a careful study or investigation based on a systematic understanding and critical awareness of knowledge. The word is used in an inclusive way to accommodate the range of activities that support original and innovative work in the whole range of academic, professional and technological fields, including the humanities, and traditional, performing, and other creative arts. It is not used in any limited or restricted sense, or relating solely to a traditional 'scientific method'. »
Source: *Glossary of the Shared 'Dublin' descriptors for Short Cycle, First Cycle, Second Cycle and Third Cycle Awards.*

There is ample evidence of students being encouraged to develop an independent spirit, think critically and learn how to problematize research questions. An eloquent example is the dialectical relation between Arabic Classical and Western Art Music with its enormous musicological potential.

The education process also benefits from the combination of the practical and theoretical dimensions of learning. In the end, the transversality between courses, as in other departments of UA, reinforces the individualisation of the study path.

However, the Review Team suggests bridging the few gaps that could nonetheless exist between the educational methods of programme delivery and the international ambition the FMM may display. For example, it would be extremely interesting to explore innovations in Arabic music teaching methods, in particular the combination of two musical notation systems, an ultimate consequence of musical bilingualism.

In addition, putting more emphasis on practical skills – both at LMM and MMM level- and creating a specific introductory research course at Bachelor level would contribute to make this programme a possible and desirable starting point for postgraduate studies.

Finally, while the variety of languages appears to be an attractive aspect of the programmes reviewed, it would be useful–in the perspective of widening the scope of student recruitment beyond Lebanon– to clarify and specify which language is used for which course and course material.

The Review Team concludes that the FMM Study Programmes comply with Standard 2.1:

Programme	Level of compliance
Bachelor (<i>licence</i>) in Music and Musicology	Substantially compliant
Master (<i>maîtrise & DEA</i>) in Music and Musicology	Substantially compliant

2.2 International perspectives

Standard 2.2 The programme provides students with many opportunities to gain an international perspective.

The FMM Strategic Development Plan 2020-2025 states its ambition to further promote the CRTM as a musicological research pilot unit of high international expertise in the field of Oriental musical traditions [source: Annex 4]. In addition, one should mention the European experience of four of the five tenured full-time professors teaching Western Art Music [sources: SER, pp. 35, 105 and Annex 7], the presence

of students from Colombia, Saudi Arabia, Syria and Palestine [source: SER, p. 34] at FMM during the academic year 2018-2019, and the following international partnerships [source: SER, p. 34]:

- Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen
- UFR de musique et musicologie, Sorbonne University
- Institut de Recherche en Musicologie (UMR CNRS)
- Université Paris 8
- Academy of Arabic Music (League of Arab States)
- Agence Universitaire de la Francophonie
- Éditions Geuthner

The Review Team recognizes the quality and quantity of the FMM existing international partnerships and encourages the institution to continue its efforts in that direction, especially within the Mediterranean area.

In view of the fact that enhancing its international stature is a priority for FMM, the Review Team recommends promoting LMM and MMM student mobility, focusing as much as possible on the Mediterranean area, so as to reinforce one of the institution's major specificities.

The Review Team concludes that the FMM Study Programmes comply with Standard 2.2:

Programme	Compliance level
Bachelor (<i>licence</i>) in Music and Musicology	Fully compliant
Master (<i>maîtrise & DEA</i>) in Music and Musicology	Fully compliant

2.3 Assessment

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

The FMM assessment system is based on measuring achieved learning outcomes in various subject-areas and study programmes [sources: SER, pp. 36, 105], as stated in Article 10 of the Rules and Reglementation for Studying at UA [source: Annex 10]:

Assessing the learning outcomes of a specific subject area aims at validating a student's subject-specific outcomes and the corresponding credits, within the more general context of his/her current study programme.

Evaluative components are calculated for each subject-area [sources: SER, pp. 36-37, 105-107]. Furthermore, evaluation criteria and procedures as well as the grading system are absolutely transparent to students and teachers [sources: E4, E6] who engage in mutual evaluative and formative feedback [source: SER, p. 42].

To go into more detail on the evaluation methods, it should be noted that the pass mark for all undergraduate subjects is set at 60/100 [source: SER, p. 37], according to this distribution key [source: SER, pp. 35-36]:

- a. *Theoretical A courses of mainly lecture-based instruction that result in a cumulative assessment of three evaluative components as follows :*
 - *Component 1, with 30%: continuous evaluation (classroom activities, tests, assignments, oral presentations, etc.) ;*
 - *Component 2, with 30%: Partial exam (anonymous test taken during a mid-term teaching session);*
 - *Component 3, with 40%: final exam (anonymous test taken at the end of the semester);*
- b. *Theoretical B courses of mainly lecture-based teaching giving rise to a cumulative assessment of three evaluative components, as follows :*
 - *Component 1, with 30%: continuous evaluation (classroom activities, tests, assignments, oral presentations, etc.);*
 - *Component 2, with 30%: preparation of a work leading to a presentation;*
 - *Component 3, with 40%: Final exam (anonymous test taken at the end of the semester);*
- c. *Courses of musical awakening and introductory courses in office automation and documentation giving rise to a cumulative evaluation consisting of four evaluative components, as follows:*
 - *Component 1, with 20% ;*
 - *Component 2, with 30%;*
 - *Component 3 with 20%;*
 - *Component 4 with 30%.*
- d. *Western Music Education, Mashriqi Music Education and Elements of Harmony subjects, resulting in a cumulative assessment consisting of six evaluative components, as follows:*
 - *Component 1, with 10%;*
 - *Component 2, with a 10% grade;*
 - *Component 3, Summary, with 30%;*

- *Component 4, with 10%;*
 - *Component 5 with 10%;*
 - *Component 6, summary, with 30%.*
- e. *Courses are evaluated by the supervising teacher as follows:*
- *Component 1, evaluation of course participation, with 30%;*
 - *Component 2, evaluation of course learning outcomes, with 30%;*
 - *Component 3, evaluation of the placement report, with 40%.*
- f. *The individual music practice courses are evaluated by the teacher and a board of examiners as follows:*
- *Component 1, continuous evaluation, with 60%;*
 - *Component 2, evaluation of the examination board, with 40%.*
- g. *Group music practice courses are evaluated as follows:*
- *Component 1, continuous evaluation, with a score of 70%;*
 - *Component 2, evaluation in concert situation, with 30%;*

Whereas for the second cycle, the pass mark for the 2019-2020 academic year is set at 70/100 [source: SER, p. 107], according to this distribution key [source: SER, pp.105-107]:

- a. *Theoretical subjects A of mainly magistral teaching giving rise to a cumulative evaluation of three evaluative components, as follows:*
- *Component 1, with 30%: continuous evaluation (classroom activities, tests, assignments, oral presentations, etc.);*
 - *Component 2, with 30%: Partial exam (anonymous test taken during a mid-term teaching session);*
 - *Component 3, with 40%: final exam (anonymous test taken at the end of the semester);*
- b. *Theoretical subjects B of mainly lecture-based teaching giving rise to a cumulative assessment of three evaluative components, as follows:*
- *Component 1, with 30%: continuous evaluation (classroom activities, tests, assignments, oral presentations, etc.);*
 - *Component 2, with 30%: preparation of a work leading to a presentation;*
 - *Component 3, with 40%: Final exam (anonymous test taken at the end of the semester);*
- c. *Subjects of initiation to research, masterly teaching of the methodology of musicological research and seminars of initiation to musicological research, with emphasis on the ethical deontology of the researcher, as follows:*
- *Component 1, endowed with 60%: continuous evaluation (class activities, tests, oral presentations etc.);*

- *Component 2, with 40%: written research work;*
- d. *Subjects for supervising the preparation of research files (master's degree) and dissertations (DEA), leading to an evaluation by a jury:*
- *Component 1, with 50%: continuous evaluation of the research director;*
 - *Component 2, with 50%: result of the evaluation of the defense jury (DEA) or of the director's deliberation with a reader.*
- e. *Courses of music therapy practice giving rise to a cumulative evaluation consisting of four evaluative components, as follows:*
- *Component 1, with 30%;*
 - *Component 2, with 20%;*
 - *Component 3, with 30%;*
 - *Component 4, with 20%.*
- f. *Subjects of Western musical training, Mashriqi musical training and harmony, resulting in a cumulative assessment consisting of six evaluative components, as follows:*
- *Component 1, with 10%;*
 - *Component 2, with 10%;*
 - *Component 3, Summary, with 30%;*
 - *Component 4, with 10%;*
 - *Component 5 with 10%;*
 - *Component 6, summary, with 30%.*
- g. *Courses are evaluated by the supervising teacher as follows:*
- *Component 1, evaluation of course participation, with 30%;*
 - *Component 2, evaluation of course learning outcomes, with 30%;*
 - *Component 3, evaluation of the placement report, with 40%.*
- h. *Elective courses selected from the course offerings of other UA units will be evaluated in accordance with the current system adopted for these subjects in the units offering these courses.*
- i. *Individual music practice courses are evaluated by the teacher and a board of examiners as follows:*
- *Component 1, Continuous Assessment, with 60%;*
 - *Component 2, assessment by the Board of Examiners, with 40%.*

With these elements in mind, it should be emphasised that artistic evaluation remains a pedagogical act which, over and above its normative dimension, makes it possible to integrate the intrinsic complexity of art.⁷

The Review Team notes that both LMM and MMM evaluation methods are clearly defined and demonstrate achieved learning outcomes.

More generally, the team suggests that FMM should explore new ways of meeting the paradoxes of artistic evaluation (adjusting to set standards vs encouraging individual creativity) i.e., for example, helping students develop the necessary skills to achieve constructive feedback or establishing peer-assessments.

The Review Team concludes that the FMM Study Programmes comply with Standard 2.3

Programme	Level of compliance
Bachelor (<i>licence</i>) in Music and Musicology	Fully compliant
Master (<i>maîtrise and DEA</i>) in Music and Musicology	Fully compliant

⁷ For more information, see the [AEC Handbook on Evaluation in Higher Music Education](#).

3. Student profiles

3.1 Conditions for admission

Standard 3.1 Student admission criteria are clear and based on assessment of the applicants' artistic/academic skills being suitable for their chosen curriculum.

Applicants must submit a dossier, take a French and/or English language test and have an interview with a FMM educational advisor in order to check that prerequisites are met and, if necessary, address any area of non-compliance. Applicants to an artistic section (Arabic Classical Music or Western Art Music) may be required to provide the grades or marks received at the conservatory or to audition [sources: Annex 1, E1 & UA website].

Eligibility conditions for study programmes as well as admission procedures appear quite clear to FMM applicants who find all the necessary information on digital platforms [source: E4].

Considering the cultural context and the newness of FMM, it is perfectly normal that every applicant should be accepted. Taking into account evaluations, remediation and the inevitable dropouts, the resulting system is rather balanced.

Most important for the Review Team is the fact that FMM understands the need to develop a screening system to select those students that seem most capable of developing their full artistic, technical, academic and learning potential during their allotted study time and successfully complete their curriculum. As its influence will grow, the FMM will refine its admission criteria and make them more widely known to jury members and future applicants.

The Review Team concludes that the FMM Study Programmes comply with Standard 3.1:

Programme	Level of compliance
Bachelor (<i>licence</i>) in Music and Musicology	Substantially compliant
Master (<i>maîtrise & DEA</i>) in Music and Musicology	Substantially compliant

3.2 Student progress, success and employability

Standard 3.2 The programme has implemented formal mechanisms for the follow-up of student progress, success and subsequent employability.

The UA provides formal mechanisms for the follow-up of student progress through the curriculum and the variety of courses [sources: SER, pp. 44-45, 109-110]. Student progress and success are based on a flexible study plan that may, as a consequence, vary considerably from one student to another [sources: E4 and SER, pp. 29, 100].

Collecting data on the employability of former FMM students is not yet systematized despite the recent implementation of a follow-up mechanism for UA *alumni* [source: SER, p.110]. It should be noted that two FMM *alumnae* are very convincing examples of successful professional careers [source: E8] and that FMM graduates have an excellent reputation on the job market [sources: SER, p. 111, Annex 39 & E8]. Also, many internships (e.g. in MTP) make sense in relation to study programmes but not always in relation to the labour market [source: E8].

Given the elements thus highlighted and supported by extensive evidence in the related documents, the tools designed to formally monitor and evaluate the progress, success and subsequent employability of LMM and MMM students convinced the Review Team.

Nevertheless, the team recommends adjusting the internship ratio (e.g. in music therapy) to the sector's student population and the needs of society. Another recommendation concerns the setting up of a systematic follow-up of FMM graduates' employability.

A cross-sectional perspective reveals how vitally important it is for FMM to be able to offer doctoral study programmes⁸ in the not too distant future and to train not only performing musicians who may find employment in the public sector but also entrepreneurial artists, able to innovate and develop their own career path⁹.

The Review Team concludes that the FMM Study Programmes comply with Standard 3.2:

Programme	Level of compliance
Bachelor (<i>licence</i>) in Music and Musicology	Fully compliant
Master (<i>maîtrise & DEA</i>) in Music and Musicology	Fully compliant

⁸ Cf. [1. Objectives and context of the programmes](#)

⁹ Cf. [8.1 Cultural, artistic and educational contexts](#)

4. Faculty

4.1 Professional qualifications and activities of faculty members

Standard 4.1 Faculty members are qualified for their role and professionally active as artists/pedagogues/researchers.

Classroom observation, interviews, teachers' *curriculum vitae* as well as the implemented quality assurance system and top concert performances all highlight the quality of the teaching staff [sources: E5, E6, SER, pp. 46-47 and Annexes 7, 36]. Faculty members are also quite committed to the life of FMM: they organize events and seminars or take part in relevant committees [source: E6, SER p. 48]. Support for continuing professional development and research help teachers enhance their knowledge and skills as per the action plan drawn up by the Dean and the teacher concerned [sources: E2, E6 and Annex 14] - as an example, teachers can apply to take a full-year sabbatical to work on an approved research project every six years.

In addition, a strong quality assurance system - which has already received institutional certification from the AAQ agency in 2017 for its quality assurance mechanisms¹⁰ - also governs the faculty guidelines [sources: SER, p. 46 and Appendix 29]:

Antonine University gives a preponderant place to the integration of its faculty in all activities maintained by its units and its services to students and the community. The UA has several measures to guarantee the qualification, commitment and productivity of its teaching staff. In this perspective, the UA adopts a classification of its teachers by different categorisations, namely; the required diplomas, basic discipline, academic grades, teaching loads, educational training system, nationality, equal opportunities and the principle of non-discrimination, and professional expertise. The UA continuously seeks to adapt its recruitment to its own needs by virtue of its student numbers and the regulatory texts governing higher education in Lebanon. The UA has internal regulations explaining the rights and obligations of its teachers with regard to teaching loads, working conditions, promotion to academic degrees, community service, student support, and any type of commitment required by members of its teaching staff. Likewise, the UA has a salary scale explaining the remuneration of its teaching staff by academic grade and seniority as well as all types of social benefits granted to its teachers. The UA aims to support its teaching staff and to enhance their contributions in various areas, namely: in-service training, support for teaching and research, programme mobility and exchange of teachers at national, regional and international levels, participation of teachers in certain community service initiatives, etc. The UA also has a salary scale that explains the salaries of its teaching staff by academic degree, seniority and any type of social benefits granted to its teachers.

¹⁰ Cf. [Introduction](#)

Coupled with the Teacher Statute that the UA adopted in 2016, which clearly stipulates the need for teaching modules to be based on faculty members who are both competent in their respective disciplinary fields and who continuously develop their pedagogical qualities [sources: SER, p. 46 and Annex 24], "the whole of this system constitutes a guarantee that the choice of teachers is made on the basis of their dual disciplinary and teaching competence." [source: SER, p. 47].

That being said, it must be noted that the FMM faculty – its Human Resource Pool – rests on charismatic personalities for whom it might prove difficult to find successors, which raises the question of implementing a long-term plan to ensure sustainability of the programmes [sources: E1, E7, E10].

In light of the elements described above, all of which are justified by the evidence found both in the SER and in the many interviews conducted during the on-site visit, the Review Team notes that FMM teachers are clearly dedicated to their work and provide excellent education at LMM and MMM levels. The Review Team encourages FMM to develop a human resource strategy addressing long-term issues (such as gender and age balance), and in particular the fundamental issue of planning the succession of the extremely creative, highly motivated, eminent personalities presently in charge at FMM. One may have some concerns about sustainability for the future, given that FMM essentially rests on the shoulders of a few distinguished individuals who may not be easily replaced when the time comes.

The Review Team concludes that the FMM Study Programmes comply with Standard 4.1:

Programme	Level of compliance
Bachelor (<i>licence</i>) in Music and Musicology	Fully compliant
Master (<i>maîtrise & DEA</i>) in Music and Musicology	Fully compliant

4.2 Size and composition of the faculty

Standard 4.2 Qualified teachers are in sufficient numbers to ensure the effective delivery of the study programme.

The FMM faculty consists of five (5) full-time teachers and fifteen (15) part-time lecturers [SER, p. 51]. Their qualifications are recognized and deemed suitable for the efficient delivery of the programmes [source: Annexes 7, 28, 29, 30].

According to the SER, the size and composition of the faculty strike a judicious and appropriate balance [source: SER, p. 52]:

The present composition of FMM faculty, with its good ratio (by credit taught) of teacher-researchers and excellent ratio of performer-teachers, makes it possible to adapt, adjust and develop the curriculum as necessary or required, so as to be constantly improving in line with the evolution of the various disciplines and professions addressed by the LMM [& MMM] programme[s] training schemes.

The information about faculty recruitment procedures is clear and accurate [sources: E2].

In addition, a quantitative synthesis of evidence on the composition of the teaching staff providing the programs is available, the key elements of which are as follows [sources: SER, pp. 23-51, E10, and Appendix 30]:

- Gender: 8 W (40%) / 12 M (60%).
- Nationality: 4 binationals out of 20 (20%).
- Religion: The indicator of employment by confession KPI1.5C (proportion of credits taught) at the FMM is 23% versus 77% in favor of Christian teachers, which is an interesting performance considering the UA's Catholic identity and its remarkable 45% Muslim student ratio.
- Status: 5 full-time faculty members (MCE) / 15 part-time MCE.
- Highest Degree: 11 PhD holders, 9 Master holders, including 5 PhD students.
- Average annual total of collective subject credits: 213 credits.
- Average annual total hours of collective teaching: $213 \times 15h = 3195h$.

These statistics reflect a calculation of the course offer to guarantee students the fulfilment of their study plans by corresponding to the number of students/teachers [source: SER, pp.51-52]:

The Lebanese Higher Education Law number 285 associates the number of full-time teachers with the number of students. It stipulates

- *that there has to be one full-time MCE for every 30 students;*
- *that 50% of the undergraduate subject credits must be taught by MCE with research doctorates;*
- *that 3/4 of the graduate subject credits must be taught by MCE holding a research doctorate.*

In fact, at the FMM :

- *One full-time MCE (MCETP) corresponds to 25 students.*
- *This ratio improves when the FTE (full time equivalent, equivalent to MCETP) is taken into consideration.*

- *The FTE calculation is based on taking 18 credits as the average annual credit allocation for the MCETP. However, MCEV provide a total of 135 credits per year, which corresponds to $135/18=7.5$ FTE. This suggests that the FMM employs 12 FTE.*
- *This greatly improves the said ratio, which becomes 1 FTE for every 10 students.*

As for the rates of credits taught by doctors, it is

- *of $66/183=36\%$ in the 1st cycle*
- *of $24/30=80\%$ in the 2nd cycle*

This rate is $114/213=54\%$ for the two cycles as a whole, which is a guarantee of good disciplinary conduct (i.e. teachers of scientific subjects have the competence of a researcher in the discipline taught) of the teaching staff.

Both the on-site visit and the documents submitted provided the Review Team with all the necessary indications to consider that there is sufficient qualified teaching staff for the efficient delivery of the two programmes reviewed.

However, the Team recommends opening up the recruitment of teachers to personalities from outside the UA. This would allow FMM to go beyond its somewhat “endogamous” present approach and integrate other dimensions into the current academic and educational options. No doubt expanding the FMM support base will increase the institution’s legitimacy and recognition.

The Review Team concludes that the FMM Study Programmes comply with Standard 4.2:

Programme	Level of compliance
Bachelor (<i>licence</i>) in Music and Musicology	Fully compliant
Master (<i>maîtrise & DEA</i>) in Music and Musicology	Fully compliant

5. Infrastructure, financial resources and administrative staff

5.1 Infrastructure

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

Globally, it appears that FMM infrastructures and resources are suitable and able to meet the needs of students throughout the programmes reviewed, especially as regard the availability of concert halls, classrooms and practice rooms [E5, E9, SER, pp. 53-55 and Annex 31].

However, the coexistence of FMM and other UA departments is not always easy due to the noise nuisance generated by instrumental practice and the fact that classrooms are not soundproof [source: SER, pp. 53-54]. Moreover, the reviewers noted that some rooms were in a dilapidated state and a certain number of musical instruments were in poor condition [source: E5].

The FMM itself has identified these issues as avenues for improvement [source: SER, p. 54]:

Building D, shared with EMA, offers the advantage of a suitable musical equipment, available for this purpose. Yet there are two major problems: on the one hand, the rooms are not soundproof - a major issue when teaching voice or instrumental lessons next to a science course or a musical education class. On the other hand,

- *The size, amenities, computer equipment and relative soundproof isolation of the classrooms in Building G (Central campus) and on the Mejdlaya campus make them suitable for teaching scientific courses and for Levantine musical education and practice.*
- *Apart from the soundproofing issue, the rooms in building D are suitable for teaching Western music theory and performance, as they are equipped with the required musical instruments, notably pianos and spinets, and basic technological equipment. Students' answers to the satisfaction survey have highlighted the issue of the inadequate soundproofing (source: Annex 6). The UA Administration will address the problem over the medium term. In the meantime, all courses (75%) that do not explicitly require keyboard instruments are in the process of being moved to the (better soundproofed) rooms in building G.*
- *The other issue is that building D is located at quite a distance from the university facilities (administration, cafeteria, central library).*

The issues highlighted above still hamper the development of FMM but the construction of a new facility should help solve the problem [sources: E4, E5].

Furthermore, it should be noted that the main campus library, founded in 2004, occupies three floors and makes available (a.o.) musicology books, general books, student papers, e-journal subscriptions and various multimedia for users [sources: E5, E9 et SER, pp. 54-55].

Although the present infrastructures make possible the delivery of both LMM and MMM programmes with the appropriate relevant technologies, the Review Team thinks that the current situation should prompt UA administration to focus all efforts on the construction of the new building that will prove a great asset for FMM.

It would be wise to give priority to, and focus investments on the construction of a new building to solve the existing lack of classrooms and noise-related problems but also encourage other initiatives, for example creating a concert venue of national scope, repairing or replacing obsolete music instruments and strengthening the sense of identity and community at FMM.

In another respect, while the Review Team is conscious of the difficult context regarding the current poor situation of electricity supply in Lebanon, it also believes that, considering the extremely interesting reflection conducted throughout UA about the digital shift and its consequences on all traditional disciplinary fields, it would be beneficial to develop a digital strategy integrating distance education, a digital learning environment and the use of new technologies (on the model of electronic music). In addition, this would also address the problem of the lack of classroom space.

Finally, a thorough analysis and reflection on the role of the 21st-century library could lead to the systematic archiving of FMM concert programmes and documenting the UA rich musical heritage.

The Review Team concludes that the FMM Study Programmes comply with Standard 5.1:

Programme	Level of compliance
Bachelor (<i>licence</i>) in Music and Musicology	Partially compliant
Master (<i>maîtrise & DEA</i>) in Music and Musicology	Partially compliant

5.2 Financial resources

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

A private not-for-profit university, UA's financial resources depend on its self-financing capacity [sources: SER, p. 55]. For that reason, the financial resources allocated to education rest solely on annual registration and tuition fees [sources: SER, p. 55 et E7]. However, the tuition fees are known to be the lowest in the country as far as music and musicology programmes are concerned, apart from the free programme delivered by the Lebanese University [source: SER, p. 55].

One notes a certain diversification of the UA funding sources as private companies sponsor one-time projects, such as the production of a CD [source: E2].

Thanks to an inter-faculty financial solidarity mechanism and the full support of the UA Rector's Council, the FMM (which would be in a deficit situation, should it no longer be part of UA) is able to prepare a long-term development plan [sources: E7].

The Review Team considers the financial situation of FMM to be stable and sound.

Considering the relatively modest tuition fees, the FMM is remarkably operational. It positions itself as ambassador of the UA core values and benefits from fine and sustained support from the UA and its Rector's Council through inter-faculty solidarity mechanisms that do credit to both.

The Review Team recommends that FMM keep a watchful eye on diversifying the sources of funding, so as to ensure long-term funding and broaden its financial base, a large part of which could then be allocated to special projects. It is also a means of bringing other segments of society - *a priori* less inclined to take an interest in FMM – to support it and help it get involved in the further musical development of Lebanese society.

The Review Team concludes that the FMM Study Programmes comply with Standard 5.2:

Programme	Level of compliance
Bachelor (<i>licence</i>) in Music and Musicology	Fully compliant
Master (<i>maîtrise & DEA</i>) in Music and Musicology	Fully compliant

5.3 Administrative staff

Standard 5.3 There is a sufficient number of suitably qualified administrative staff.

Due to a sufficient number of qualified and competent administrative staff, students and teachers alike have easy access to a wide range of services [sources: E3, E7]. The FMM also benefits from the work and competence of the UA administrative staff listed below [source: SER, pp. 57-60]:

- FMM Administrative Assistant
- UA administrative offices and technical services
- Admissions, Orientation and Professional Integration
- Financial Administration
- Registrar's Office

- Office of Student Affairs
- Social Affairs
- ID Centre
- Examination Office
- IT Department
- Sports Office
- Counselling Centre
- Alumni Relations

The arrangements set in place for students, teachers and all those involved, together with the collected testimonies [sources: E3, E4] form a body of evidence in favour of this Standard.

The Review Team reckons that the study programmes reviewed can rely on a sufficient number of qualified administrative staff and pays tribute to the rich variety of services offered.

The innovative concept of Integral Human Development deserves to be supported and further deepened because of its very interesting development potential for FMM.

The Review Team concludes that FMM Study Programmes comply with Standard 5.3:

Programme	Level of compliance
Bachelor (<i>licence</i>) in Music and Musicology	Fully compliant
Master (<i>maîtrise & DEA</i>) in Music and Musicology	Fully compliant

6. Communication, organisation and decision-making

6.1 Internal Communication Processes

Standard 6.1 Implementation of effective internal communication mechanisms

The LMM and MMM programmes accreditation procedure highlighted the open, friendly atmosphere that encourages communication and facilitates the free flow of information throughout the institution [sources: E4, E6, E8]. Moreover, provided with their own e-mail address and SIS access [sources: E5, E9] students may, in addition to face-to-face communication, engage with their teachers and the Dean of FMM [source: SER, p. 61].

Two notable facts further promote the flow of information among the FMM community: tailored technological solutions have helped solve the issue of accessibility to academic services and internal communication channels for students with disabilities [source: E5], and the presence of part-time lecturers on the faculty council ensures inclusive internal communication [source: E6].

The FMM, however, is aware of the requirements set out to the UA by the assurance quality policy and signals its determination to comply with them [SER, pp. 61-62 and Annex 36].

The Review Team has identified numerous effective and efficient internal communication channels that seem satisfying to all stakeholders in the programmes reviewed.

As far as internal communication process improvement is concerned, the Review Team's recommendation to FMM is in line with the UA Guidelines, i.e. pursue the implementation of the UA assurance quality compliance policy regarding internal communication.

The Review Team concludes that the FMM Study Programmes comply with Standard 6.1:

Programme	Level of compliance
Bachelor (<i>licence</i>) in Music and Musicology	Fully compliant
Master (<i>maîtrise & DEA</i>) in Music and Musicology	Fully compliant

6.2 Organisational structure and decision-making processes

Standard 6.2 The programme is based on appropriate organisational structure and decision-making processes.

The SER and the documents provided during the on-site visit give a precise picture of the organisational structure of the study programmes and the associated decision-making processes [sources: SER, pp. 62-79 and Annexes 56, 57].

The Administrative Council is the supreme decision-making body and operational decisions are made in various councils in which students and teachers are well represented [sources: E4, E6, E10]. Furthermore, the organisational structures of the programmes are appropriately related to those of UA and considered efficient by FMM stakeholders [sources: SER, pp. 62-79 et E3, E4, E6, E7].

The Review Team finds the organisational structures and the decision-making processes well documented and identifies the FMM clear organisation charts as essential to its smooth functioning.

Regarding suggestions for possible improvements that would contribute true added value, the Review Team thinks the advisory council may play a more important role in the future by having outside representatives. With the adequate individuals, the council will be able to assume strategic responsibilities and boost the FMM decision-making process.

Furthermore, while it is highly satisfying that the student voice should be heard in the strategic debate, student representatives should not be selected on the basis of their GPA but elected by their peers: this would definitely strengthen the legitimacy of the student voice within decision-making bodies.

The Review Team concludes that the FMM Study Programmes comply with Standard 6.2:

Programme	Level of compliance
Bachelor (<i>licence</i>) in Music and Musicology	Substantially compliant
Master (<i>maîtrise & DEA</i>) in Music and Musicology	Substantially compliant

7. Quality-oriented internal culture

Standard 7. The programme has implemented a quality assurance system and improvement procedures.

The UA continuous quality improvement system was accredited following a process carried out by AAQ from 2015 to 2017¹¹. It is governed by a quality assurance policy [sources: SER, p. 80 and Annex 36] identifying the formal mechanisms used for collecting data and implementing quality improvement procedures [source: Annex 36, p. 7]:

The Université Antonine has developed a set of measures, practices and mechanisms that ensure the quality of courses and services provided to students and to the community at large. To this end, the university has adopted a quality reference framework with standards and performance indicators based on those adopted at national level but also, and above all, inspired by those adopted by European and American quality assurance agencies. Through its quality assurance system, the Université Antonine strives to ensure harmony between institutional functioning and the mission, vision, values and objectives of the institution. UA sees itself as a growing institution, operating in a competitive environment and under a higher education system¹² that reflects the many reforms affecting its operation as well as its supervision and evaluation measures. Such reforms aim at improving the quality of higher education and scientific research and strengthening the relevant public authorities' monitoring tools¹³.

This clear QA system embraces many dimensions within the LMM and MMM curricula [source: SER, pp. 80-84]. During the on-site visit, students [source: E4], administrative staff [source: E3], institutional officials and heads of departments [source: E1], academic and teaching staff representatives [source: E6] all provided numerous examples of good practice related to efficient QA – such as the systematic and anonymous assessment of teaching modules by the students, to cite but one example.

Regarding the accreditation of both LMM and MMM programmes from the QA perspective, the UA is aware of the lines of debate inherent in this kind of process, as evidenced by the following list of ongoing questions and lines of reflection [source: Annex 36, p. 17]:

- Objectives of the programme in question and expected learning outcomes;
- Content of the study programme;
- Competence and qualification of the teaching staff delivering the programme;
- Resources for programme support;

¹¹ Cf. [Introduction](#)

¹² Lebanese Higher Education is governed by the Higher Education Act n° 285, enacted on April 30, 2014.

¹³ The Lebanese higher education system has been engaged for several years in a new cycle of reform that is converging towards the establishment of new evaluation instruments to assess the system's performance and to develop mechanisms of regulation and control, following the promulgation of the new Lebanese Higher Education Act n° 285 (Article 36).

- *Quality of students, of graduates and of their career development;*
- *Consideration of the needs of all stakeholders, notably students and employers;*
- *Positioning of the programme at national and international levels;*
- *Scientific productions carried out under the programme in question;*
- *Strategic position of the programme within the university, etc.*

On the downside – and notwithstanding the powerful symbol of appointing a female vice-president in charge of assurance quality [sources: E1, E7] - the Review Team regrets that no external experts take part in the admission process, exams or recruitment of teachers [sources: E4, E6, E8].

The FMM's clear and efficient QA system enables the educational development of the programmes reviewed and the emergence of debates between teachers on teaching and learning methods.

The Review Team particularly praises the UA's pioneering approach to quality assurance, notably the appointment of a female vice-rector in charge of QA. It wishes to highlight again the very sound will behind the initiatives for accreditation procedures of its formal quality management mechanisms and study programmes.

In order to improve the balance of the programmes reviewed, the Review Team recommends appointing external experts. Furthermore, the role of teachers could be clarified (with voice or with vote on examination panels).

Numerous procedures are being implemented at FMM and will evolve positively over time if they continue to be carefully followed.

The Review Team concludes that the FMM Study Programmes comply with Standard 7:

Programme	Level of compliance
Bachelor (<i>licence</i>) in Music and Musicology	Fully compliant
Master (<i>maîtrise &t DEA</i>) in Music and Musicology	Fully compliant

8. Public Interaction

8.1 Cultural, artistic and educational contexts

Standard 8.1 The programme is part of a broader cultural, artistic and educational context.

During the on-site visit, the Review Team noted the FMM commitment to broadening its cultural, artistic and educational horizons [sources: E7, E8], even if this does not yet quite reflect in the programmes [sources: SER, pp. 84-86 and Annex 1].

For example, the musical bilingualism proper to FMM is a means of bringing together diverse communities, as illustrated by the presence of 45% of Muslim students in the student body [source: E10]. The rediscovery of the common musical roots of Christian and Muslim repertoires generates an oecumenic effort toward openness, integration and real interfaith dialogue [source: Annex 40].

Furthermore, the FMM Study Programmes offer the opportunity to attend classes in other UA departments [sources: E3, E4].

As regard this Standard, the Review Team finds the inspirational efforts toward cohesion between Christian and Muslim denominations within FMM quite exemplary.

There are also many examples of collaboration between FMM and other UA departments.

Interfaculty collaborations within UA should be further promoted, considering the high potential for pooling resources between various departments, for the benefit of the university community and of Lebanese society.

With a view to producing not only knowledge but also useful and practical skills, MTP expertise could lead to integrating health awareness and promotion courses into the curriculum (such as Alexander Technique, Feldenkrais method, yoga, tai-chi-chuan, self-hypnosis, etc).

Finally, fostering artistic excellence throughout the curricula will form citizen-artists whose contribution to society will have a larger impact than before.

The Review Team concludes that the FMM Study Programmes comply with Standard 8.1:

Programme	Level of compliance
Bachelor (<i>licence</i>) in Music and Musicology	Fully compliant
Master (<i>maîtrise & DEA</i>) in Music and Musicology	Fully compliant

8.2 Interaction with other artistic professions

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

The many LMM and MMM concentrations (MGT, SEM, MTP, MTM, MSA, MSE) most strikingly exemplify the FMM interactions with the various sectors of the music profession [source: SER, pp. 5-6]. Programmes give priority to the professional integration of graduates in three main occupational areas [source: SER, p. 86]:

1. *General school education for Studies in Music Education graduates,*
2. *Health (hospitals, psychiatrists or psychotherapists) for Music Therapy graduates,*
3. *Music production (studios, production companies) for Music, Technology and Media graduates.*

Thorough consideration of the programmes led to the implementation of a set of measures, with a view to developing new fields of activity for Arabic Classical Music, Western Art Music and General Music Traditions graduates [sources: SER, p. 88 et E7].

The plurality of concentrations within the programmes covers a wide sector of the music field and encourages students to specialize in specific sectors.

However, the Review Team notes that encouraging the creation of interdisciplinary projects, e.g. in relation with performing arts or digital technology, would open up new opportunities for artistic development to LMM and MMM students.

To this end, the faculty could cover a broader scope of artistic expressions. It could be profitable to implement a teacher recruitment that would take into account specific interdisciplinary profiles and experts in new technologies.

Also, creating a cultural management programme acting like a competence center for the development of musical projects would help opening new areas of activities in the cultural sector in and outside Lebanon.

The Review Team concludes that the FMM Study Programmes comply with Standard 8.2:

Programme	Level of compliance
Bachelor (<i>licence</i>) in Music and Musicology	Substantially compliant

Master (<i>maîtrise & DEA</i>) in Music and musicology	Substantially compliant
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8.3 Information provided to the public

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

Globally, information relating to LMM/MMM, available on the website and in the relevant documents, is adequate [source: UA website]. All information is checked by an internal service before going public [source: SER, pp. 90-91 et E3].

In another respect, the work done by the UA Student Orientation Office, the organisation of Open Days, of orientation meetings in high schools and information forums in Lebanon and abroad ensure efficient communication with the general public on the content of FMM music and musicology programmes [sources: SER, pp. 89-90 et E4].

There are five distinct communication channels [source: SER, p. 90]:

- UA website
- Social networks
- UA newsletter
- Programme documentation (Study guide and programme regulations)
- The media

The Review Team was quite impressed with the FMM commitment to provide ample information to the general public about its curricula content.

Potential for development is to be seen in its continuation i.e. pursuing the existing communication policy and extending it, as FMM develops, so as to reach out to other communities that might be less inclined to take an interest in culture, in the broadest sense of the term, and music in particular.

The Review Team concludes that the FMM Study Programmes comply with Standard 8.3:

Program	Level of compliance
Bachelor (<i>licence</i>) in Music and Musicology	Fully compliant
Master (<i>maîtrise and DEA</i>) in Music and Musicology	Fully compliant

Summary of Compliance with Standards

1. Objectives and context of the programmes	
Standard 1. Programme objectives are clearly stated and reflect the mission of the institution.	Fully compliant
<u>Summary of key points:</u> <ul style="list-style-type: none"> - Programmes are compatible with the vision and mission of both UA and FMM. - The Rector's Council fully supports FMM as the standard bearer of its values. - Both programmes display a genuine development strategy to increase the number and improve the quality of students. - The objectives take into consideration the subtleties of the national context and are convincingly communicated. - Musical bilingualism is an important and fascinating specificity. 	<u>Summary of suggestions for improvement:</u> <ul style="list-style-type: none"> - Pursuing doctoral studies at UA would ensure better coherence between musicology studies and employment prospects. - Raise awareness about and promote entrepreneurship in the curriculum in order to encourage students to create their own jobs.
2. Education process	
Standard 2.1 Curriculum content, structure and teaching methods ensure that the programme goals are achieved.	Substantially compliant
<u>Summary of key points:</u> <ul style="list-style-type: none"> - The central role of research encourages freedom of thought, critical reflection and the capacity to problematize issues. - Musical bilingualism engages Classical Arabic Music and Western Art Music in convincing dialogue. - Structure and content of the study programmes are perfectly clear. - Cross-curricular opportunities at UA. 	<u>Summary of suggestions for improvement:</u> <ul style="list-style-type: none"> - Specify the language for each course taught/course material with a view to attracting more international students. - Pursue studies and research into the implementation of specific pedagogical innovations in Arabic music education. - Put more emphasis on practical skills in both programmes. - Increase efforts to prepare LMM students for research, for example by creating a specific introductory course.
Standard 2.2 The programme offers students many opportunities to gain an international perspective.	Fully compliant
<u>Summary of key points:</u> <ul style="list-style-type: none"> - Existing profitable international partnerships. - Most teachers have significant international experience. 	<u>Summary of suggestions for improvement:</u> <ul style="list-style-type: none"> - Encourage greater student mobility, especially through collaborations with other institutions in the Mediterranean region.

<ul style="list-style-type: none"> - The international reach of the Center for Research in Music Traditions (CRTM) can play a major role in internationalising FMM. 		
Standard 2.3 Assessment methods are clearly set out and demonstrate achieved learning outcomes.		Fully compliant
<u>Summary of key points:</u> <ul style="list-style-type: none"> - The achievements of learning outcomes, the assessment criteria and procedures, and the rating system are all clear and fair. 	<u>Summary of suggestions for improvement:</u> <ul style="list-style-type: none"> - Think about implementing new assessment methods taking the specificity of artistic evaluation into account (developing students' ability to give constructive feedback, peer-reviews etc.). 	
3. Student profiles		
Standard 3.1 Student admission criteria are clear and based on appraisal of the suitability of the applicants' artistic/academic skills for their chosen study programme.		Substantially compliant
<u>Summary of key points:</u> <ul style="list-style-type: none"> - In the current context, the admission system is balanced, although there is no selection process as yet. 	<u>Summary of suggestions for improvement:</u> <ul style="list-style-type: none"> - Student selection criteria will be refined as FMM's national and international influence increases. 	
Standard 3.2 The programme has processes to formally supervise and evaluate the students' progress, success and future employability.		Fully compliant
<u>Summary of key points:</u> <ul style="list-style-type: none"> - The implemented mechanisms meet the supervision and evaluation requirements regarding student progress and success. 	<u>Summary of suggestions for improvement:</u> <ul style="list-style-type: none"> - Adjusting the internship ratio (e.g. in music therapy) to the sector's student population and the needs of society. - Systematize the collection of data on the alumni's employability. 	
4. Faculty		
Standard 4.1 Faculty members are qualified for their duties and are professionally active as artists/pedagogues/researchers.		Fully compliant
<u>Summary of key points:</u> <ul style="list-style-type: none"> - Various complementary competences are represented among faculty members. 	<u>Summary of suggestions for improvement:</u> <ul style="list-style-type: none"> - Develop a human resources strategy addressing long-term issues (such as gender and age balance), in particular the crucial issue of succession planning. 	
Standard 4.2 Qualified teachers are in sufficient numbers to ensure the effective delivery of the study programme.		Fully compliant
<u>Summary of key points:</u>	<u>Summary of suggestions for improvement:</u>	

<ul style="list-style-type: none"> - The size and composition of the teaching staff enable the efficient delivery of both study programmes. 	<ul style="list-style-type: none"> - Open up the recruitment process to outside personalities.
5. Infrastructure, financial resources and administrative staff	
Standard 5.1 The institution has appropriate resources to support student learning and programme delivery.	
<p><u>Summary of key points:</u></p> <ul style="list-style-type: none"> - All implemented IT and educational tools are appropriate. - The construction of a new building gives excellent development potential. 	<p><u>Summary of suggestions for improvement:</u></p> <ul style="list-style-type: none"> - Focus investments on the construction of the new building in order to solve classroom shortage and storage space issues for instruments that are sometimes in poor condition. - Develop a digital strategy integrating distance education and a digital learning environment in order to remedy to infrastructural shortcomings. - Systematic archiving of FMM concert programmes and documenting the UA rich musical heritage.
Standard 5.2 The institution's financial resources enable successful delivery of the programme.	
<p><u>Summary of key points:</u></p> <ul style="list-style-type: none"> - A stable financial situation in spite of relatively low school fees. - Excellent inter-faculty solidarity mechanism that sustains FMM financially as the flag-bearer of UA's core values and principles. 	<p><u>Summary of suggestions for improvement:</u></p> <ul style="list-style-type: none"> - Further diversifying the FMM sources of funding in order to ensure the continuation of the current framework conditions.
Standard 5.3 There is a sufficient number of suitably qualified administrative staff.	
<p><u>Summary of key points:</u></p> <ul style="list-style-type: none"> - All UA stakeholders have access to a great number of services. 	<p><u>Summary of suggestions for improvement:</u></p> <ul style="list-style-type: none"> - Further develop the innovative and very interesting concept of Integral Human Development.
6. Communication, organization and decision-making	
Standard 6.1 Implementation of effective internal communication mechanisms throughout the programme.	
<p><u>Summary of key points:</u></p> <ul style="list-style-type: none"> - The FMM friendly and open atmosphere encourages communication. 	<p><u>Summary of suggestions for improvement:</u></p> <ul style="list-style-type: none"> - Increase the formalisation of internal communication in line with the UA quality assurance policy.

<ul style="list-style-type: none"> - Excellent accessibility to internal communication channels for students with disabilities. 		
Standard 6.2 The programme is based on appropriate organisational structure and decision-making processes.		Substantially compliant
<u>Summary of key points:</u> <ul style="list-style-type: none"> - Smooth functioning facilitated by clear organisational structures. 	<u>Summary of suggestions for improvement:</u> <ul style="list-style-type: none"> - The Advisory Council could play a more important role in the future if it included outside representatives. - Strengthen the student's voice within decision-making bodies as much as possible without being GPA-based. 	
7. Quality-oriented internal culture		
Standard 7. The programme has implemented a quality assurance system and improvement procedures.		Fully compliant
<u>Summary of key points:</u> <ul style="list-style-type: none"> - The FMM's clear and efficient quality assurance system enables the educational development of the programmes reviewed. - The pioneer character of the FMM quality assurance approach and a clear commitment to accreditation. 	<u>Summary of suggestions for improvement:</u> <ul style="list-style-type: none"> - Appointing a panel of external experts for entrance/internal exams and clarifying the role of the teacher in evaluation processes. - Numerous procedures are being implemented and will evolve positively over time if they are followed as carefully as they are now. 	
8. Public Interaction		
Standard 8.1 The programme is part of a broader cultural, artistic and educational context.		Fully compliant
<u>Summary of key points:</u> <ul style="list-style-type: none"> - Existing synergies between various UA departments. - Exemplary efforts for cohesion between the various religious denominations at FMM. 	<u>Summary of suggestions for improvement:</u> <ul style="list-style-type: none"> - Further promote interfaculty collaborations within UA considering the high resource pooling potential. - Use MTP expertise to integrate health awareness and promotion courses into the curricula. - Foster artistic excellence to produce citizen-artists. 	
Standard 8.2 The programme actively promotes relationships with various sectors of the music and other artistic professions.		Substantially compliant
<u>Summary of key points:</u>	<u>Summary of suggestions for improvement:</u>	

<ul style="list-style-type: none"> - The plurality of concentrations within programmes covers a wide sector of the music field. 	<ul style="list-style-type: none"> - Promote interdisciplinary interactions and projects in relation with performing arts and digital technology. - Adapt recruitment strategy to find teachers with interdisciplinary profiles and specialised in new technologies. - Promote cultural management by developing a specific programme or a competence centre to create cultural and musical projects. 	
<p>Standard 8.3 Information provided to the public about the programme is clear, consistent and accurate.</p>		<p>Fully compliant</p>
<p><u>Summary of key points:</u></p> <ul style="list-style-type: none"> - Commitment to provide ample information to the general public on FMM programme content. 	<p><u>Summary of suggestions for improvement:</u></p> <ul style="list-style-type: none"> - Pursue the current communication policy and reach out to new communities. 	

Result of the accreditation procedure of the study programmes

After careful examination of the documentation provided and further on-site investigations, the Review Team found clear evidence that both the Bachelor of Music and Musicology and the Master (*maîtrise & DEA*) of Music and Musicology degree programmes delivered at the Antonine University Faculty of Music and Musicology comply with MusiQuE quality standards.

Conclusion

A dynamic institution, driven by ambition and committed to academic integrity, the FMM has significant potential, playing a pioneer role in many fields and operating as a positive community, respectful and supportive of every student's chosen individual learning pathway.

Cutting-edge academic research and musical bilingualism – rediscovering regional cultural roots without neglecting Western music traditions - entitle FMM to take a rather unique position in the Arab world, which constitutes genuine added value. Fully supported by the Rector's Council as the standard-bearer for UA's core values, the FMM is able to pursue its efforts to develop innovative teaching methods, as well as manage and deploy its educational and cultural offer across Lebanese society with a view to reaching far beyond.

To further strengthen its position, FMM should develop a digital strategy, promote its international visibility and profile, reassess its evaluation methods and ensure effective succession planning.

To achieve its ambitious objective of becoming one of the best universities in the whole country, FMM has no choice but to make use of all available resources. In that respect, it seems crucial to take the opportunity to form an inter-institutional alliance so as to enter into dialogue with political authorities on specific issues such as creating postgraduate courses or training artists not only for the job market but educating citizen-artists, initiating projects outside of existing structures, for example by increasing transdisciplinarity and strengthening artistic standards.

The Review Team considers that together with the suggested improvements, consciousness of its own strengths should help the two FMM training programmes – now accredited by an external accrediting body - strengthen and clarify the institution's national and international position. Its artistic influence and educational reach would then ensure a coherent synergetic bond to shape the future more serenely. A formidable think-tank, receptive to innovations, the FMM can face the world with kindness and boldness.

The Review Team was impressed by the FMM's remarkable achievements, especially in the sensitive context of Lebanese Higher Education, and by the generous, intelligent individuals who keep the institution alive. The Team sincerely hopes that this accreditation will enable FMM to continue its commitment to music, to Lebanese people and the Mediterranean region, and make an effective contribution to positive social change through Art by successfully addressing today's numerous challenges.

Annex 1. On-site Visit Programme

Time	Session (venue as notified by the institution)	Names and functions of participants from the visited institution
In advance of the first meeting	Arrival of Review Team members	N/A
18:00-20:00	Preparatory meeting of the Review Team	At the hotel
20:00	Dinner	20:00 Departure from hotel Restaurant Abdelwahab, rue Monnot, Beirut. All Review Team transportation services are provided by UA

Day 2 (full day) 14.10.2019

Time	Session (venue as notified by the institution)	Names and functions of participants from the visited institution
09:00-09:30	Review Team meeting	
09:30-11:00	Meeting 1: meeting with the Head of the Institution, institutional/departmental/programme leaders	M. Nidaa Abou Mrad, Vice-Rector in charge of Academic Affairs and Research at UA, Dean of FMM and Head of CRTM P. Toufic Maatouk, UA Secretary General, Head of MTM and MSE Depts, Adviser for Curricular Matters and Quality at FMM, UA Choir Director

		<p>Mme Pascale Lahoud, Executive Vice-Rector and Head of ISAAQ Office (Strategic Initiatives and Quality Assurance)</p> <p>M. Hayaf Yassine, Director, FMM Northern Campus, Head of Arabic Classical Music Department</p> <p>Mlle Nathalie Abou Jaoudé, Head of MTP</p> <p>Mlle Jana Semaan, Coordinator, Early Music Centre</p>
11:00-12:00	Meeting 2: Guided tour - Assessment of the facilities	Guides as proposed by the institution
12:00–13:00	Meeting 3: meeting with Senior Administrative Officers	<p>P. Antonios Awkar, UA Bursar</p> <p>P. Ziad Maatouk, Vice-Rector in charge of Administration</p> <p>Mme Yvonne Haddad, Head of the Registrar's office</p> <p>M. Fady Khoury, Director, Office of Student Orientation and Admissions</p> <p>M. Laurence Gemayel, UA Finance Director</p> <p>M. Fouad Abdallah, Director, HR Office and Professional Integration Office</p> <p>Mme Nidal Bou Tanious, Library Director</p>
13:00-14:00	Lunch	
14.00-15.00	Meeting 4: meeting with students	Mlle Marianne Chamoun L3 MTP (Music Therapy)

		<p>Mlle Marie-Thérèse Semaan DEA (Master of Advanced Studies)</p> <p>Mlle Rafca Rizk MT MSA (Arabic Classical Music)</p> <p>M. Charbel Abi Nader MT MSE (Western Art Music)</p> <p>M. Ayman Sharafeddine L3 MGT (MGT)</p> <p>M. Charbel Mousallem L3 MTM (MTM)</p> <p>Mlle Maria Rahhal L2 SEM (Music Education Science)</p>
15:00-15:15	Break	
15:15-15:30	Review Team members share conclusions with Secretary	
15:30-16:30	Meeting 5: Classroom observations	<p>Classroom observations</p> <p><i>The list of disciplines taught on that day will be communicated to the Review Team as soon as possible.</i></p>
16:30-18:00	Meeting 6: meeting with artistic and academic staff members	<p>M. Hayaf Yassine (Musicology PhD)</p> <p>Mlle Nathalie Abou Jaoudé (Doctoral student in Music Education)</p> <p>M. Kifah Fakhoury (Music Education PhD, Secretary General of the Arabic Music Academy)</p> <p>Mme Lina Riachy (PsyD, MusicTherapy PhD)</p> <p>Mlle Jana Semaan (Coordinator, UA Early Music Centre)</p>

		Mme Jacqueline Tabet (Coordinator, Western Music Theory Courses) M. Ghassan Sahhab (Doctoral student in ethnomusicology, representative of FMM part-time/ temporary teachers)
18:00-18:30	Review Team meeting	N/A
19:00-20:00	Concert	Concert « Levantine and European Early Music », with UA Classical Arabic Music Ensemble, Medieval Ensemble, Baroque Ensemble, and Choir, at Couvent Notre Dame des Semences, UA Central Campus
20:00	Dinner	All Review Team transportation services are provided by UA

Day 3 (full day) 15.10.2019

Time	Session (venue as notified by the institution)	Names and functions of participants from the visited institution
09:00-10:00	Review Team meeting	N/A
10:00-11:00	Meeting 7: meeting with members of the UA administrative council	P Michel Jalakh, Rector of UA, President of the Board Members of the Board: P. Toufic Maatouk, UA Secretary General P. Antonios Awkar, Bursar Mme Pascale Lahoud, Executive Vice-Rector

		<p>M. Nidaa Abou Mrad, Vice-Rector in charge of Academic Affairs and Research</p> <p>P. Ziad Maatouk, Vice-Rector in charge of Administration</p> <p>P. Jean Al-Alam, Vice-Rector in charge of Integral Human Development</p> <p>Mme Dalal Moukarzel, Dean of the Faculty of Information & Communication, Dean representative on the Board of directors</p>
11:00-11:15	Break	
11:15-11:30	Review Team members share conclusions with Secretary	
11:30-13:00	Meeting 8: FMM Advisory Committee et alumni	<p>M Bassam Saba, Director of Beirut National Higher Conservatory of Music (<i>excused</i>)</p> <p>Mme Yara Bou Harb, Deputy Director for Patient Affairs AUB MC (American University of Beirut Medical Center) (<i>excused</i>)</p> <p>M Najib Naïmy, Director of Eastwood College</p> <p>Mlle Carmen Saadé, former student, currently lecturer at Lebanese International University</p> <p>Mlle May Chedid, former student</p>
13:00–14:00	Lunch	N/A
14:00-15:00	Meeting 9: Library visit and presentation of SIS software	Mme Nidal Bou Tanious, Library Director

	<i>Extra session if required by the Review Team (members of the team may explore more thoroughly specific area, meet other representatives of their choice)</i>	Mlle Nathalie Abou Jaoudé, Head of MTP Department
15:00-17:00	Review Team meeting - Preparation for the feedback meeting	N/A
17:00-18:00	Meeting 10: Feedback to the institution	
20:00-21:00	Concert	Opening concert of the Chamber Music Season at Chapelle Notre Dame des Semences, UA Central Campus
21:00	Dinner	All Review Team transportation services are provided by UA

Annex 2. List of the documents sent to the Review Team

The FMM sent the following documents were sent to the evaluation team before the visit:

- 0. Organic statute of UA
- 1. Course Selection and Information Guide at FMM-UA
- 2. UA Strategic Development Plan - Vision for 2020
- 3. FMM Strategic Development Plan 2015-2020
- 4. FMM Strategic Development Plan 2020-2025
- 5. Student Enrolment Data 2001-2019
- 6. Student Satisfaction Survey, May 2019
- 7. FMM Teachers' CVs
- 8. Syllabus Samples of Disciplines taught at FMM
- 9. Internal Regulations of Academic Affairs
- 10. Study Rules and Regulations
- 11. Synthetic Presentation of UA Early Music Center
- 12. UA Choir
- 13. Synthetic Presentation of the 2018-2019 UA Chamber Music Season
- 14. Research Center for Traditional Music
- 15. Journal of Traditional Music
- 16. Musicological Publications published by UA Press
- 17. Examination samples
- 18. Ministerial Approval of Curricula
- 19. FMM Students Employment Certificates
- 20. Sample Diplomas and Certificate Supplements
- 21. Samples of SIS Student Academic Status Monitoring
- 22. Sample Student Transfer Form (admission)
- 23. Student Retention Rate (students enrolled in 2016-2017)
- 24. UA Teachers' Status
- 25. Annex 3 to UA Teachers' Status pertaining to teacher recruitment
- 26. Classroom Observation and Evaluation Policy
- 27. Research at UA: Situational Analysis - July 2019
- 28. List of Research Papers published by CRTM-FMM scholars between 2011-2018
- 29. Course Offer and Planning at FMM Locations - Fall semester 2019-2020
- 30. Summary Report on Teaching Staff
- 31. UA Sites and Buildings

- 32. Samples of FMM Council Meeting Minutes
- 33. Paper and electronic publications accessible through UA Central Library
- 34. Budgeting Expenditures related to FMM Scientific and Artistic Activities
- 35. Study Costs (2018-2019) on Hadat-Baabda Campus
- 36. UA Quality Assurance Policy
- 37. Sample of Circulars addressed to Students
- 38. Sample Minutes of Meetings of decision-making bodies for academic affairs
- 39. FMM Advisory Committee
- 40. Article on Musical Bilingualism in Lebanon
- 41. UA Classical Arabic Music Ensemble
- 42. Focus Student Group - 2018
- 43. Office for Strategic Initiatives and Quality Assurance (ISAQ)
- 44. UA Research Policy
- 45. Journal for Music Education Sciences [in Arabic]
- 46. UA Internal Regulations on the Conduct of Research
- 47. UA Research Strategic Plan
- 48. UA Medieval Music Ensemble
- 49. Levantine Music Education Method
- 50. Continuing Professional Development for Music Education Teachers
- 51. UA International Musicology Meetings
- 52. Administrative Human Resources
- 52b. UA Policy for the Promotion of and Respect for Gender Equality
- 53. FMM Student Admission Data - 2017-2019
- 54. Evolution of FMM Student Enrolments - 2016-2019
- 55. FMM Curriculum Alignment - October 2019

The following documents were provided by the FMM to the Review team during their visit:

- 56. Draft FMM Organizational Structure
- 57. Description of the Relationship between music-related bodies within UA
- 58. Transfer of research results into the curriculum at FMM (summary)
- 59. Average age of FMM applicants
- 60. Average age of FMM teachers (overview)

