



REPORT

Music Programme
KASK & Conservatorium
Ghent, Belgium
22-24 June 2022

Content

- Content.....3
- List of abbreviations.....4
- Introduction.....5
- Key data on KASK & Conservatorium7
- 1. Programme’s goals and context.....8
- 2. Educational processes 11
 - 2.1 The curriculum and its methods of delivery 11
 - 2.2 International perspectives..... 14
 - 2.3 Assessment 18
- 3. Student profiles..... 21
 - 3.1 Admission/Entrance qualifications..... 21
 - 3.2 Student progression, achievement and employability 22
- 4. Teaching staff..... 25
 - 4.1 Staff qualifications and professional activity..... 25
 - 4.2 Size and composition of the teaching staff body..... 27
- 5. Facilities, resources and support..... 29
 - 5.1 Facilities..... 29
 - 5.2 Financial resources 30
 - 5.3 Support staff..... 33
- 6. Communication, organisation and decision-making 34
 - 6.1 Internal communication process 34
 - 6.2 Organisational structure and decision-making processes 36
- 7. Internal quality culture 40
- 8. Public interaction..... 43
 - 8.1 Cultural, artistic and educational contexts 43
 - 8.2 Interaction with the artistic professions..... 44
 - 8.3 Information provided to the public..... 45
- Summary of the compliance with the Standards and recommendations 48
- Conclusion 53
- Annex 1. Site-visit schedule 54
- Annex 2. List of documents provided to the review team 61
- Annex 3. Definitions of compliance levels 64



List of abbreviations

HOGENT: Hogeschool Gent (University College Gent)

KASK: Koninklijke Academie voor Schone Kunsten (Royal Academy of Fine Arts)

DP: Design department

CM: Classical Music

JPMP: Jazz and Pop and Music Production

MIM: Music Instrument Making

NVAO: Nederlands-Vlaamse Accreditatie Organisatie (Accreditation Organisation of the Netherlands and Flanders)

KP: Key Points

BA1, BA2, BA3, MA1, MA2: Bachelor 1st year, Bachelor 2nd year, Bachelor 3rd year, Master 1st year, Master 2nd year

HMEI: Higher Music Education Institution

DLR: Domain Specific Learning Outcomes

AEC: Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen

ECTS: European Credit Transfer System

TPC: Training Programme Committee

STUVO: STUdentenvORzieningen



Introduction

The Music Programme is rooted in two renowned and historical institutions: the Royal Academy of Fine Arts (KASK), which was founded in 1751 by artist Philippe-Carel Marissal, and the Royal Conservatoire (Conservatorium) which was founded in 1835 by Joseph-Martin Mengal. The programme offer has continuously been expanded; first with jazz (1987); music instrument making (1996); music production (1999) and most recently with pop music (2010). In 1995 KASK and the Royal Conservatoire became departments of the University College of Applied Sciences and Arts Ghent (HOGENT) and with the Bologna agreement (1999), the three-cycle higher education system was adopted. In 2008 KASK and The Royal Conservatoire merged into one School of Arts: KASK & Conservatorium¹.

KASK & Conservatorium is one of five Schools of Arts that constitute higher music education (HME) in Flanders. Flanders' higher education has a three-cycle degree structure comprising Bachelor, Master and PhD degrees.

Quality assurance within higher education in Flanders is safeguarded by the Accreditation Organisation of the Netherlands and Flanders (NVAO) who oversees accreditation and institutional reviews. The institutional review is a periodic assessment of the quality of the educational policy pursued by a university or university college and is based on NVAO's *Assessment framework institutional review*². An institutional review was conducted at University College Ghent in 2021-2022.

The Music Programme of KASK & Conservatorium is housed in five locations in Ghent across two campuses: Campus Grote Sikkels and Campus Bijloke³. It consists of Bachelor, Master and English Master cycles. The English Master is formally identical to the Dutch but taught in English. Three specialisations are offered within the programme: Music Performance (with three directions of specialisation: jazz, pop and classical music), Music Creation (with three directions of specialisation: composition, music production and music theory) and Musical Instrument Making⁴. Four departments are involved in the realisation of the programme: the Design department (DP), the Classical Music department (CM), the Music Production, Jazz & Pop Music department (JPMP) and the department of Theory of Art Practices⁵.

As the programme is officially accredited until 30th September 2026, this programme quality enhancement review brings together Peer Reviewers as a review team, perceived as critical friends by KASK & Conservatorium⁶. At the request of KASK & Conservatorium, the programme review will offer recommendations regarding the further development and enhancement of the Music Programme on the basis of the goals and ambitions set by the institution. KASK & Conservatorium has completed an extensive SWOT analysis in which 47 teachers and 26 students from all specialisations of the Music Programme took part, identifying strengths and challenges relating to each of the *MusiQuE Standards for Programme Review*⁷. This analysis forms the basis of the *Self-evaluation Report (SER)*.

¹ *SER* p. 7

² [Assessment framework institutional review](#)

³ *SER* p. 29

⁴ *SER* p. 6

⁵ *SER* p. 34

⁶ *SER* p. 5

⁷ [MusiQuE Standards for Programme Review](#)



The review team would like to commend KASK & Conservatorium for the open, reflective and consultative approach that is evident in the preparation of the *SER* and throughout the report itself.

The procedure for the review of the Music Programme followed a three-stage process:

- KASK & Conservatorium prepared a *Self-evaluation Report (SER)* and supporting documents, based on the *MusiQuE Standards for Programme Review*,
- an international review team composed by MusiQuE studied the *SER* and carried out a site-visit at KASK & Conservatorium on 22th-24th June 2022. The site-visit comprised meetings with representatives of KASK & Conservatorium management team, support staff, teaching staff, students, alumni, and members of the working field. The review team used the *MusiQuE Standards for Programme Review* as the basis of its investigations.
- The review team produced the review report that follows, structured to align with the *Standards* mentioned above.

The review team consisted of:

- Mist Thorkelsdottir, Head of International Programs in the Performing Arts, University of Southern California (Chair)
- Drs Jan Rademakers, retired as Dean of the Conservatorium Maastricht
- Helen McVey, Director of Business Development, The Royal Conservatoire of Scotland
- Ricardo Pinheiro, Escola Superior de Música de Lisboa, Instituto Politécnico de Lisboa
- Camilla Overgaard Rasmussen, The Royal Academy of Music Aarhus/Aalborg (Student member & Secretary)

The review team would like to express sincere gratitude and appreciation of the open and constructive attitude towards the review process from everyone involved. The review team hopes to present a report that will support the further development of the Music Programme and encourages KASK & Conservatorium to make the report available to all stakeholders by circulating it among staff members and students of the programme and by publishing it in an appropriate place on its website.

The review team notes that the compliance levels stated in the review report apply to both the BA and MA levels of the Music Programme. However, when recommendations apply either to BA or MA only, they will be specifically noted.

Key data on KASK & Conservatorium

Name of the institution	KASK & Conservatorium
Legal status	University College
Date of creation	2008
Website	https://schoolofartsgent.be/en/
Number of students	450 students
Number of teachers serving the programmes reviewed [permanent and part-time staff]	156 teachers

List of reviewed programmes

Music Programme (Bachelor and Master)

1. Programme's goals and context

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

The Music Programme is aligned with the Flemish procedures for formal approval and legal recognition⁸ and all programmes within higher music education (HME) in Flanders share the same domain specific learning outcomes (DLR)⁹.

KASK & Conservatorium implements an educational plan that is applicable to all programmes offered by the school, including the Music Programme at Bachelor and Master levels. The educational plan is available for consultation on the website of the institution in both English and Dutch. This plan is both descriptive and directional¹⁰. It expresses the educational goals through eight key points (KP)¹¹ to put the student's personal project and practice at centre-stage (KP1, KP2); to develop an explorative and reflective approach in students through research combined with practice, critical reflection and theoretical development (KP3, KP4); to foster interdisciplinarity and informal learning within the school as a whole (KP5, KP6) and to encourage students to actively engage with society both locally and internationally (KP7, KP8).

As a result of the preparation of the SER, a profile text expressing the rationale for the Music Programme was produced at institutional level in consultation with the departments concerned¹². The profile text is also available on the website of the institution in both English and Dutch referencing to the specialisations which it applies to¹³. Here, the overall approach of the programme is expressed as three layers of musicianship: artistic practice, performance practice and presentation, and community engagement¹⁴.

During the site-visit, the review team asked for further clarification of the intent and implementation of these three layers of musicianship within the Music Programme¹⁵ and heard evidence that the concept has been adopted quite recently and is progressively being anchored amongst the people responsible for the programme.

Accordingly, the review team investigated how the ambitions and plans for the Music Programme will be carried out. They were informed that the timing of the quality enhancement review of the programme was specifically chosen to inform the work of prioritising the ambitions for the programme in an action plan, which is currently under development at department level¹⁶.

As stated in the *SER*, "the location of KASK & Conservatorium in the vibrant city of Ghent, which has been labelled 'UNESCO City of Music', puts the institution and the Music Programme in a privileged position to inspire and educate skillful performing and creating musicians, and instrument makers¹⁷".

⁸ *SER* p. 10

⁹ *Annex 3*

¹⁰ [Educational plan of KASK & Conservatorium](#)

¹¹ *SER* p. 8-9

¹² *SER* p. 9

¹³ [Profile text of the Music Programme](#)

¹⁴ *SER* p. 9

¹⁵ *Meeting 1 with the people responsible for the Music Programme*

¹⁶ *Actieplan Muziek (Action plan Music Programme)*

¹⁷ *SER* p. 9



Another unique feature of the Music Programme highlighted in the *SER*¹⁸ is the structure of the major subjects within the BA and MA levels. These are structured so as to offer specialisations in performance in classical music, jazz and pop, as well as in composition and music production. Along with a minor system on BA2 and BA3, which allows students to choose between a selection of minors in order to support their individual study trajectories, and master seminars in MA1, where the curriculum opens up towards other disciplines. This is in line with the fact that the review team heard from various meetings with management, staff and students and from the *SER* that there is a strong focus on fostering interdisciplinarity. The continuous development of the programme happens through a bottom-up approach where proposals start with the analysis of student and staff feedback. These are then discussed and approved by the training programme committee (TPC) and, afterwards, discussed in the educational council and validated by the board of the School of Arts.

The review team finds the eight key points of the educational plan and the approach expressed in the three levels of musicianship of the profile text as an expression of KASK & Conservatorium vision for the Music Programme. These are considered to be unique features of both the Music Programme and the School of Arts. The review team considers that the institution's aim of educating skillful, inspiring, creative and performing musicians and instrumental makers, stated in the *SER*¹⁹, is clear and reflected in their ambitious eight key points educational plan, in several policies and guides their further development.

Based on the *SER*, on the annexes, on information contained in the further documentation provided by the institution and from evidence collected in various meetings, the review team finds that the Music Programme is well aligned with the educational plan of the School of Arts and that its eight key points are generally being realised both in the Music Programme as a whole and in each of its specialisations.

At present, the three layers of musicianship are seen by representatives at KASK & Conservatorium as an ambition and aspired 'what will be' situation for the Music Programme. The review team commends representatives responsible for the Music Programme at the institution for their level of ambition and eagerness to enhance the student experience and the quality of the programme.

As the Review Team found that not all members within the Music Programme perceive and understand the vision, it considers that KASK & Conservatorium, being a department of HOGENT, would benefit from formalising their own mission and vision statement at the level of the Music Programme. To accomplish this, it suggests that a shorter statement would be agreed by all members within the Music Programme. Articulating this statement would help the Music Programme to communicate their identity and goals both internally and externally.

In this regard, the review team was reassured from management of the School of Arts and the Music Programme that the work to formalise the mission and vision statements is currently being completed.

In relation to interdisciplinarity as a feature of the Music Programme, the Review Team considers that the major specialisation structure of the Music Programme serves to foster it within KASK & Conservatorium. The fact that various representatives at the institution

¹⁸ *SER* p. 9

¹⁹ *SER* p. 9

state that interdisciplinarity is a strong focus of the programme is also considered in the development of the programme. The Review Team understands that the fact that KASK & Conservatorium is part of a School of Arts also makes interdisciplinary interactions a central part of the programmes context.

Compliance with Standard 1

The review team concludes that the programmes comply with Standard 1 as follows:

Programme	Compliance level
Bachelor	fully compliant
Master	fully compliant

2. Educational processes

2.1 The curriculum and its methods of delivery

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

The *SER*²⁰ outlines the curriculum for specialisations in the Music Programme on BA and MA levels. Course units in the curriculum are classified in the following thematic subject categories: artistic skills, music theory, research skills, general theory and electives²¹. The *SER*²² also specifies how the thematic subject categories support the three layers of musicianship that compose the profile of the Music Programme with concrete examples of course units, projects and activities presented in relation to each of the three layers: artistic practice, performance practice and presentation, and community engagement.

The Music Programme offers a logical research learning path throughout the curriculum, which is more clearly defined in BA1, BA3 and MA2, according to the *SER*²³. However, the institution identifies in the *SER*²⁴ that the learning path is not perceived yet as such by the students of the programme. The review team heard evidence that supported this in *Meeting 3*²⁵, where it was expressed that research skills were missing in the curriculum.

The nine DLRs for BA and MA (which are shared by all institutions in Flanders and approved by NVAO) were formulated by taking the AEC learning outcomes, the Polifonia Dublin Descriptors and the Flemish qualifications framework into account. The nine DLRs are summarised in *annex 3* of the *SER*. The *SER* provides a detailed overview of how the curriculum for each direction of specialisation addresses the DLRs on the level of course units²⁶. Furthermore, the *SER* presents general observations on the interplay between the three layers of musicianship and the content of the programme and its directions of specialisation, and articulates in detail how the curriculum reflects the institutional educational plan, providing concrete examples of curriculum contents that support each of the eight KPs²⁷. Here, the review team draws special attention to the student's personal project (KP1), the role of research in the Music Programme (KP4), the space for interdisciplinarity in the courses (KP5) and the link to the professional field (KP8).

Regarding the role of research (KP4) in the Music Programme, KASK & Conservatorium states in the *SER*²⁸ that research should be given more visibility within the student body

²⁰ *SER* p. 12

²¹ *Annex 3 of SER*

²² *SER* p. 12

²³ *SER* p. 16

²⁴ *SER* p. 16

²⁵ *Meeting 3 with students*

²⁶ *SER* p. 12

²⁷ *SER* p. 13-15

²⁸ *SER* p. 16

and continuity within the curriculum and it aims to create transdisciplinary research clusters in the near future as part of this effort²⁹.

A variety of learning and teaching methods are employed in the Music Programme across the courses including one-to-one teaching, workshops and project-based lessons, coaching sessions, lectures, seminars, self-study, chamber music classes, band classes etc³⁰. Each course has its own specific learning and teaching methods. The opportunity to engage in blended learning has been added to the teaching practice since the COVID-19 pandemic in the form of the virtual learning environment Chamilo, provided by HOGENT, where teachers and students can interact and share materials³¹. Chamilo is currently only available in Dutch³².

The development of the Music Programme is covered in standard 6.2 below.

Regarding KP1 and KP5, the review team was told during the interview that BA students experienced limited freedom of choice while MA students expressed that they have more flexibility in curriculum design at this point in their studies³³. This aligns with the information provided in the *SER*³⁴ where the institution describes that the further the students evolve in the programme, the more curriculum freedom is allowed. The Review Team learnt that students perceived the curriculum as overloaded and that they experienced an imbalance between the number of study hours in comparison to the weight of ECTS³⁵. This aligns with the information provided in the *SER*³⁶, where the institution identifies the fact that the education schedule seems too full, with a high study load.

Furthermore, there are a number of support systems in place for the students in the Music Programme at disposal during their studies. Students are generally assisted by the Student Affairs office and can consult a learning track counsellor. The learning track counsellor can be contacted both before enrolment, during and upon graduation from the Music Programme³⁷. Mental health issues were a growing issue during the COVID-19 pandemic, which KASK & Conservatorium responded to by recruiting a psychologist³⁸. Through the STUVO-system³⁹, students also have access to psychological support at an affordable price rate. They can also attend group sessions on topics like preventing physical damage from intensive performance, Alexander Technique, mindfulness, procrastination and fear of failure. These group sessions are available in English⁴⁰. There is also study support available for students who are on the autism spectrum and are also monitored by student services when needed⁴¹. For these scholarships, six master students per year are selected,

²⁹ *Meeting 1 – with people responsible for the music programme*

³⁰ *SER* p. 14

³¹ *SER* p. 14

³² *SER* p. 33

³³ *Meeting 3 – with students*

³⁴ *SER* p. 14

³⁵ *Meeting 3 – with students*

³⁶ *SER* p. 16

³⁷ [Study and learning track counseling](#)

³⁸ *Meeting 4B with support staff*

³⁹ [STUVO system](#)

⁴⁰ *Meeting 4B*; [Guidance & wellbeing](#)

⁴¹ *Meeting 4B*

being their socio-economic background a key selection criterion⁴². The *SER*⁴³ states that KASK & Conservatorium has been lately working on its culture of care, which has a dedicated section on the website. In this section, students and staff can find information regarding what to do in case they encounter inappropriate behaviour, how to contact the ombudspersons in the school and how to enhance gender inclusivity⁴⁴.

Regarding the link to the professional field (KP8), the institution explains in the *SER*⁴⁵ that the gap between the study and the professional field still appears to be large. Supporting this, the review team was informed by representatives of the alumni group⁴⁶ that felt musically prepared to enter professional life, but did not feel sufficiently equipped with entrepreneurial skills.

Based on the *SER* and the further documentation included in the annexes, the review team finds that the content of the curriculum for the various directions of specialisations in the BA and MA levels of the Music Programme is well aligned with the educational plan, the profile of the programme and the DLRs,.

Curriculum redesign needs to address structural needs to fulfil the eight keypoint educational plan, highlighting interdisciplinarity, internationalisation and community engagement.

The review team observed that the schedule is not very flexible as a result of the density of the curriculum and is concerned of how this affects students to take part in opportunities promoting interdisciplinarity and internationalisation that exist within the school (KP5). Therefore, the review team recommends continuing the development of a comprehensive curriculum redesign enabling students to embrace opportunities for interdisciplinarity that exist thanks to the Music Programme's unique position as part of a School of Arts. Despite the need to address this structural challenge in the curriculum redesign, the review team applauds the institution on its willingness to adapt the curriculum to the students' individual needs within the Music Programme to give more freedom of choice also at BA level.

The aspects of the student support system mentioned above are perceived by the review team as part of KASK & Conservatorium's efforts to embed equal opportunities in the Music Programme along with grants, internationalisation sponsorships for students with disabilities and scholarships for non-EU students aspiring to enrol in the Drama, Visual arts, Audiovisual arts and Music Master Programmes. The review team encourages creating specific research clusters that support and inform interdisciplinary development.

In order to meet the demands of the changing artistic profession, the review team also recommends embedding contemporary professional skills into the curriculum.

⁴² *SER* p. 10

⁴³ *SER* p. 10

⁴⁴ [Culture of care](#)

⁴⁵ *SER* p. 16

⁴⁶ *Meeting 5 – with alumni*

Compliance with Standard 2.1

The review team concludes that the programmes comply with Standard 2.1 as follows:

Programme	Compliance level
Bachelor	substantially compliant
Master	substantially compliant

2.2 International perspectives

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

The *SER* states that KASK & Conservatorium has a vision on internationalisation, which aligns with the ambitions set on the level of HOGENT⁴⁷. In their strategy document *Vision of internationalisation at KASK & Conservatorium*, KASK & Conservatorium refers to the definition of internationalisation stated on the level of HOGENT as: “The intentional process of integrating an international, intercultural or global dimension into the purpose, functions, and delivery of post-secondary education, in order to enhance the quality of education and research for all students and staff, and to make a meaningful contribution to society⁴⁸.” Internationalisation is not seen as an objective as such but rather as a cultural practice and a specific mindset that is reflected in the strategy, structures, education, arts practice, artistic research and artistic services, staff management and partnerships of KASK & Conservatorium⁴⁹.

KASK & Conservatorium states five priorities for their internationalisation efforts that determine the actual practices in the institution. These priorities also set a standard and serve as a guide for further choices and actions relating to the topic of internationalisation⁵⁰. The five priorities detailed in the strategy document for internationalisation provided by the institution are summarised as: (1) **values and perception** with global citizenship as the guiding principle for the learning environment⁵¹. (2) “**internationalisation@home**”, which implies the integration of an international dimension in all study programmes. This integration entails four elements: providing an English study programme offer, developing artistic projects involving visiting international artists and artistic research projects, adopting an international focus in the HR policy and developing bilingual communication (NL/EN) across study programmes⁵². (3) **an international experience for each student, embedded in the study programme**, which is realised by

⁴⁷ *SER* p. 17

⁴⁸ Vision of internationalisation at KASK & Conservatorium p. 1

⁴⁹ Vision of internationalisation at KASK & Conservatorium p. 1

⁵⁰ Vision of internationalisation at KASK & Conservatorium p. 2

⁵¹ Vision of internationalisation at KASK & Conservatorium p. 2

⁵² Vision of internationalisation at KASK & Conservatorium p. 2-3

having flexibility to complete ten ECTS embedded in the Music Programme and all other programmes of their study programme abroad as part of an exchange programme⁵³. (4) **structural cooperation with other institutions**, which is realised through a variety of short-term and long-term collaborations with other Schools of Arts or partners either as a whole or within a specific study programme or artistic field⁵⁴. (5) **interculturality**, with the aim of giving non-European cultural backgrounds a voice⁵⁵.

In order to realise their vision on internationalisation, KASK & Conservatorium has translated the priorities mentioned above into an action plan for internationalisation with four objectives with related actions for the Music Programme. These four objectives are: to offer modules and study programmes in a foreign language; to develop and value international competences for students; to develop and value international competences for staff and to strengthen international cooperation, especially with non-EU partners⁵⁶.

The *SER* summarises a wide variety of examples on how the action plan for the internationalisation is executed so as to address these five priorities, including: the appointment of 'Liaison Officers for Internationalisation'; inviting guest lectures; organising masterclasses, concerts and workshops by internationally renowned artists and researchers; programming concerts by students in international venues and festivals in Ghent; offering an English MA programme, the International Master in Composition (InMICS); partaking in and regularly hosting a number of international networks; developing the Creative Europe project *The Self-Curating Musician (SeCuM)* and facilitating opportunities for international exchanges through the international mobility programmes ERASMUS+ and Development Cooperation⁵⁷.

Furthermore, and not being directly determined by the five priorities of internationalisation, it is noted that the teaching staff body of the Music Programme is composed by 21 teachers with non-Belgian nationalities from eight different countries in their current composition of teaching staff (2021-2022) out of 156 in total.⁵⁸

Regarding internationalisation within the teaching staff body, in *Meeting 4b*, the review team heard that Erasmus+ is the main resource for teacher mobility⁵⁹.

At the same time, in *Meeting 2*, the review team was told that taking part in mobility programmes by doing an international exchange or taking part in international projects can affect their students since, in their view, there is no clear procedure for this⁶⁰. Additionally, the review team also heard that the offer for teaching staff to take part in international projects or exchanges is not necessarily reaching all teachers. The information is sent out by the international office at the level of HOGENT, but it is not necessarily streaming down to the School of Arts and the Music Programme. The opposite standpoint was, however, also expressed in the meeting, which means that this might vary across departments, as

⁵³ Vision of internationalisation at KASK & Conservatorium p. 4-5

⁵⁴ Vision of internationalisation at KASK & Conservatorium p. 5

⁵⁵ Vision of internationalisation at KASK & Conservatorium p. 5-6

⁵⁶ Vision of internationalisation at KASK & Conservatorium p. 7-11

⁵⁷ *SER* p. 17-18

⁵⁸ *SER* p. 18

⁵⁹ *Meeting 4B with supporting staff / Deanery offices*

⁶⁰ *Meeting 2 with teachers*

some colleagues acknowledged receiving the pertinent information from the international office⁶¹.

On the other hand, the review team heard testimonials of how teachers' personal connections and networking opportunities taking place at international level can lead to international experiences for students⁶². From the teaching staff body, colleagues who have had an international experience also inspire other colleagues by sharing their experiences and explaining how they can be realised. From students' perspective, on the BA level, going abroad to do a semester or longer is a challenge due to requirements imposed by HOGENT regarding general subjects, as in most occasions receiving institutions do not offer any such subjects that could be accepted for ECTS recognition by HOGENT. However, the review team heard that the transfer of ECTS in music related subjects is not a problem and students on the MA level have much more freedom in this area, even being able to do their master thesis abroad⁶³.

KASK & Conservatorium also has a number of supportive measures for international students such as assistance with administration and housing, a dedicated contact person and a buddy system⁶⁴. The review team also heard evidence that communication delivered by HOGENT for international students is in Dutch only. This has, in some cases, led to students missing classes over being unaware of information regarding safety measures distributed by HOGENT⁶⁵.

It is stated in the *SER* that international students can consult the website of KASK & Conservatorium to find information relevant to their studies, while also admitting that⁶⁶ the website does not always provide all relevant information in English. On BA level, the language of instruction at HOGENT is Dutch, which means that there is a minimum level of Dutch required for all international students who apply for the Music Programme⁶⁷. On MA level, the Music Programme offers an English Master which is formally identical to the Dutch⁶⁸. Detailed application guidelines are found on the website and are available in English⁶⁹. The *SER* also notes that the internal communication at Faculty level is insufficient and challenging a school with international ambitions that also offers an English Master, since general e-mails from HOGENT are also distributed in Dutch only⁷⁰. The review team heard this confirmed in *Meeting 3*, where the lack of general information in English was mentioned⁷¹.

The review team commends KASK & Conservatorium on its ambitious vision for internationalisation and on the aspirations within the Music Programme to take part in and contribute to the international community. It is clear from the provided documentation that KASK & Conservatorium has high ambitions of being an international institution and has

⁶¹ *Meeting 2 with teachers*

⁶² *Meeting 2 with teachers*

⁶³ *Meeting 4B with supporting staff / Deanery offices*

⁶⁴ *SER* p. 18

⁶⁵ *Meeting 3 with students*

⁶⁶ *SER* p. 18

⁶⁷ Admission procedure to the School of Arts Ghent based on a foreign degree p. 8

⁶⁸ *SER* p. 6

⁶⁹ [Application Guidelines 2022-2023 Master in Music](#)

⁷⁰ *SER* p. 33

⁷¹ *Meeting 3 with students*

established and prioritised its efforts in an action plan for internationalisation to realise them in practice.

The review team highlights the adopted approach to ensure a margin of ten ECTS⁷² to allow students to study abroad and commends the Music Programme to consider this initiative under the ongoing curriculum redesign, especially at BA level.

The review team also applauds the institution for having set the implementation of its English Master programme within its priorities and suggests the institution to include a specific reference to the enhancement of relevant communication at all institutional levels to be in English within the actions to tackle their second priority namely “**internationalisation@home**”.

In particular, the review team recommends that the institution enhances the internal bilingual communication affecting the Music Programme. Specially, action should be taken to ensure that all relevant information for students in the English Master is in English as they represent the main body of non-native Dutch speakers. Whereas focusing on bilingual internal communication within the study programmes is listed as a priority in the strategy document for internationalisation⁷³, further actions can be formulated to ensure effective information exchange at all institutional levels.

While this is not a feature determined by the Music Programme, it is nonetheless a challenge for internal communication that email communication sent by HOGENT is distributed in Dutch only. The Review Team suggests that the Music Programme remains vigilant in order to ensure effective communication at all institutional levels and students receiving relevant information.

The review team acknowledges the amount of work that this task requires, but considers these efforts crucial to enhance the learning experience of international students and staff within the Music Programme.

Regarding mobility within the teaching staff body, the review team observes that there are protocols in place to offer opportunities for exchanges, however, based on the statements heard in the meeting with teaching staff, it does not find conclusive how effectively this information is transferred across departments from the evidence collected during the site-visit.

Compliance with Standard 2.2

The review team concludes that the programmes comply with Standard 2.2 as follows:

Programme	Compliance level
Bachelor	substantially compliant

⁷² Vision of internationalisation at KASK & Conservatory

⁷³ Vision of internationalisation at KASK & Conservatory p.4

Master	substantially compliant
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2.3 Assessment

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

The Music Programme has specific assessment criteria for each of the course units within the directions of specialisation. These criteria are based on an evaluation of the goals of each course unit. The methods of assessment are stated in the course catalogue for the BA and MA levels and the methods that are generally used are detailed in the *SER*⁷⁴. All course units are assessed on a scale from 1-20 and, in order to pass a sub-course, a student has to obtain a score of at least 10 out of 20⁷⁵. Apart from the assessment, students also get intermediate evaluations and permanent feedback, formal and informal, on their process. How this is done varies across courses and specialisations, but portfolios or logbooks to support self-reflection are examples of the methods trialled to monitor student development⁷⁶. During the first years of the BA1 programme, the emphasis is on process evaluation and, gradually, product evaluation becomes increasingly important, culminating in the final assessment in MA2⁷⁷.

The *SER* details the composition of the exam juries that assess the students' artistic practice and output at the end of each academic year. For BA1, BA2 and MA1 the juries consist of internal members and for BA3 and MA2 they consist of a mix of internal and external members⁷⁸. In all juries that assess final exams one juror is consistent for all exams within a given specialisation to ensure conformity⁷⁹. Specific regulations regarding the jury composition are detailed in the *KASK & Conservatorium Jury Guide*, which is internally available on the Microsoft Teams platform. The composition of the juries is proposed by the department heads and must then be approved by the board of KASK & Conservatorium⁸⁰.

The grading scale is underpinned by the *Education and Examination Code*⁸¹, and jury deliberations are strictly confidential.

The *SER* details different assessment particularities that exist for different directions of specialisations, which includes examples of assessment situations where the jury ratings are only a part of the overall rating. In these instances, jury members are unaware of the outcomes obtained in the other evaluation parts⁸². In BA3 and MA2, the juries decide the final rating of the student's artistic accomplishment and the grade awarded counts for

⁷⁴ *SER* p. 19

⁷⁵ *SER* p. 19

⁷⁶ *SER* p. 19

⁷⁷ *SER* p. 21

⁷⁸ *SER* p. 19

⁷⁹ *Meeting 2 - teachers*

⁸⁰ *SER* p. 19

⁸¹ *Onderwijs- en Examenreglement KASK & Conservatorium* p. 51

⁸² *SER* p. 20

100% of the credits. After the jury deliberation, the student is invited to a feedback conversation with the jury. The rating score should not be disclosed during this conversation but is included in an evaluation report containing a description of the student's performance and the deliberation of the jury, which is first made available to the exam commission and, eventually, to the student in the feedback moments that take place after the examination periods in January and June⁸³.

The institution states in the *SER* that there is no unambiguous procedure in place for jury deliberations. It is the chairperson of the jury that decides how the marks are to be awarded and different approaches are being used depending on the chair, for instance, letting the external jury member speak first, letting all jury members give points under closed cover or giving points according to a consensus model starting from a low score or from the highest score⁸⁴. The institution identifies that the evaluation method should be established on training level rather than depending on the chairperson of the jury⁸⁵. The institution identifies in the *SER* that a professionalisation course would be useful in order to make feedback more homogeneous in terms of content, form and style, since feedback is not always clear, can sometimes be very brief and the style is not always empathetic⁸⁶.

The review team experienced two jury deliberations during the site-visit and did not hear evidence that specific assessment criteria were addressed in an explicit and uniform way⁸⁷. The review team generally experienced the jury deliberations as being subjective in nature.

In order to make the assessment more consistent across the different specialisations, the institution is considering to adopt cross-genre juries. External members of the exam juries are currently musicians with an artistic practice, but the institution finds that it would be interesting to invite representatives from the broader professional field, such as concert promoters, agents or artistic producers⁸⁸.

The review team found that the Music Programme has clearly defined objectives, assessment methods, procedures and assessment criteria for the course units and exams. However, the review team encountered some inconsistencies in the way teachers applied and restricted their evaluation to the stated criteria. The review team questions to what extent these procedures are clearly communicated to the students. Although this experience and previous comments made regarding not addressing the assessment criteria may not be representative of all jury deliberations within the Music Programme, it is relevant to consider objectivity and adherence to the assessment criteria a point of attention. The review team recommends that the institution ensures that all teachers are familiar with the criteria and that the assessment committee chairs are held responsible for ensuring that student evaluations comply with the stated procedures and criteria.

The review team also took note that there is no general trajectory regarding professionalisation of assessment competences of the jury members⁸⁹. When asked about their opinions on the level of competences to be a good assessor, representatives of the

⁸³ *SER* p. 20

⁸⁴ *SER* p. 21

⁸⁵ *SER* p. 21

⁸⁶ *SER* p. 21

⁸⁷ *Master Sounds & Graduation concert*

⁸⁸ *SER* p. 21

⁸⁹ *Meeting 2 – with teachers*

teaching staff answered that it really depends on what classes you teach, knowing what students are being assessed on, understanding what they are trying to do and remembering the difficulties they are facing⁹⁰. In the view of the review team, this is an example of the fact that the assessment procedures within the Music Programme are not necessarily followed and there is a need for professionalisation of assessors.

The review team recommends the institution to find ways to enhance professionalisation of staff taking part in assessment procedures, by focusing on assessment feedback in order to ensure consistency and objectivity in jury deliberations.

The review team commends the institution on including a 'generalist' who takes part in all exams in the composition of the jury, as this helps ensure consistency in the assessment procedure⁹¹.

Compliance with Standard 2.3

The review team concludes that the programmes comply with Standard 2.3 as follows:

Programme	Compliance level
Bachelor	substantially compliant
Master	substantially compliant

⁹⁰ Meeting 2 – with teachers

⁹¹ Meeting 2 – with teachers

3. Student profiles

3.1 Admission/Entrance qualifications

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

The *SER*⁹² outlines the requirements that have to be met for aspiring students wishing to enrol in the BA and MA levels and the admission process on either level. For the BA level, students are required to hold a Belgian secondary school degree or an equivalent and meet the minimum requirement level of Dutch⁹³. Students are required to pass an artistic entrance exam before a jury, which also includes a motivation interview, perform a theory test and submit a written reflection about a current social, cultural and/or artistic issue. While this written reflection is the same for all directions of specialisations within the Music Programme, each direction of specialisation organises its own artistic exams and theory tests. Most specialisations also require the applicant to submit a portfolio. Guidelines⁹⁴ for the tests are available in Dutch on the website, as are the general admission requirements in both English and Dutch⁹⁵.

For the MA level, candidates need to hold an academic bachelor's degree (which is equivalent to the Belgian) and take an orientation committee audition. The audition consists of two parts, a practical exam and an interview. Guidelines for the orientation committee audition are detailed in the programmes application guidelines⁹⁶, which are available on the website in English and Dutch. In case candidates hold a non-academic or non-equivalent bachelor's degree, they can enrol in a bridging programme. In addition, KASK & Conservatorium offers a preparatory programme for candidates who have an academic degree in the arts in a different discipline than the one they apply for⁹⁷.

The admission process of the Music Programme provides strong insight in the acquired technical skills and capacities, and the artistic personality, commitment, perseverance and expectations of the applicants. All of those fully comply with the standard. Besides that, the review team tested the question of whether the recruitment methods, admissions and entrance examinations support the recruitment of student profiles that are aligned with the interdisciplinary expectations of the Music Programme and whether the admission process allows this. The review team noted that the process allows it, but that the focus is not on interdisciplinarity in the current admission process. The review team therefore perceives that, although interdisciplinarity is addressed during the curriculum, within the admission process it is not given appropriate emphasis and this student profile is not actively promoted.

⁹² *SER* p. 22

⁹³ Admission procedure to the School of Arts Ghent based on a foreign degree p. 8

⁹⁴ [Admission and orientation tests](#)

⁹⁵ [Admission requirements](#)

⁹⁶ [Application Guidelines 2022-2023](#)

⁹⁷ *SER* p. 22

Therefore the review team encourages the institution to ensure that the recruitment methods are aligned with the expectations of the Music Programme stated in the educational plan.

Compliance with Standard 3.1

The review team concludes that the programmes comply with Standard 3.1 as follows:

Programme	Compliance level
Bachelor	fully compliant
Master	fully compliant

3.2 Student progression, achievement and employability

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

The *SER*⁹⁸ states that student progression and achievement are monitored through exams, permanent evaluation, and feedback from teachers during the learning process. Some aspects vary across departments. For instance, CM organises discussion meetings amongst teaching staff twice a year to discuss the progress of the students, whereas JPMP organises non-obligatory ‘How do you do sessions’, where students can discuss obstacles and give feedback on their learning progression. In cases where issues are detected, the learning track counsellor contacts the student and follows up⁹⁹.

The learning account policy that is in effect in Flanders is explained in the *SER*¹⁰⁰. A student receives a number of credits at the beginning of their education and when they register, credits are deducted from their learning account and will be retrieved when they pass. The review team was informed that there is a number of credits that you need to complete per year in order to be able to continue studying the next year, but that this will soon change because of changes in Belgian law. A percentage of minimum credits, which a student will have to have obtained within the two years of study, will be established and students who do not meet this requirement are not allowed to continue their education¹⁰¹. The learning track counsellor encourages awareness among students of the system and the fact that they need to consider their learning account when composing their study programme and reviewing their process¹⁰². Study progress, or study efficiency as it is called, is also monitored by the examination committees, by study advisors, and other measures¹⁰³.

⁹⁸ *SER* p. 23

⁹⁹ *SER* p. 23

¹⁰⁰ *SER* p. 24

¹⁰¹ *Meeting 4B – with support staff*

¹⁰² *SER* p. 24

¹⁰³ *SER* p. 24

One of these measures is the BI-tool which the quality assurance and educational development offices can use of to monitor study efficiency, study progress and study termination at the level of the degree programme and specialisation in order to take further initiatives to strengthen efficiency and progress of the students¹⁰⁴. An example of some of the conclusions that can be drawn from the tables of the BI-tool is provided in *Annex 8* and shows that completion rate is 4,0 years on average for the BA level in 2021-2022, 2,2 years for the Master and 2,5 years for the English Master¹⁰⁵.

The review team heard evidence from representatives of the alumni that they would like to stay connected with the Music Programme for instance by being invited back to take part in master classes or by taking part in a follow-up programme leading into the profession that the school could offer. Representatives of the alumni also expressed a wish to be invited to come and speak to and inspire current students of the Music Programme and share their experience with their artistic or entrepreneurial projects¹⁰⁶.

In this regard, KASK & Conservatorium states in the *SER* that the school does not have an elaborate alumni policy and data on professional activities and employment of alumni is not collected structurally. Therefore, the Music Programme mainly receives information about its alumni through their former teachers, social media, public announcements, newsletters etc¹⁰⁷. However, every five years students who have graduated from the Music Programme within one to five years are surveyed about the programme and their current occupation¹⁰⁸. KASK & Conservatorium identifies in the *SER* that the Music Programme is currently missing out on the opportunity to communicate success stories to the public but also to develop and enhance the programme due to the lack of an alumni policy and of comprehensive data¹⁰⁹. As presented above in section 2.1 of this report, KASK & Conservatorium also states in the *SER*¹¹⁰ that the gap with the professional field still appears to be quite large and the review team heard evidence supporting this from the alumni group¹¹¹.

In order to inform quality enhancement and strengthen the connection with the professional field, the Music Programme has established three professional field committees¹¹², one for CM, one for JPMP, and one for MIM, which are also referred to as resonance committees¹¹³. The members are professional experts from various fields of the music profession. Representatives from these committees expressed that graduating students should gain a better understanding of the eco-system of the field and how different actors in the business interact¹¹⁴. They also commented that students should be better prepared for the fact that their professional practice might not only consist of their performance practice but might also include teaching, and that internships could preferably be made a bigger part of the

¹⁰⁴ *SER* p. 24

¹⁰⁵ *Annex 8*

¹⁰⁶ *Meeting 5 – with alumni*

¹⁰⁷ *SER* p. 24

¹⁰⁸ *Annex 10*

¹⁰⁹ *SER* p. 24

¹¹⁰ *SER* p. 16

¹¹¹ *Meeting 5 – with alumni*

¹¹² *Guidelines professional field committees school of arts p. 1*

¹¹³ *SER* p. 37

¹¹⁴ *Meeting 6 – with representatives of the music profession*

curriculum¹¹⁵. The review team heard evidence that the internships, which are mandatory for all students in the Music Programme quite often play a significant role in later employment¹¹⁶.

KASK & Conservatorium has initiated a Creative Europe project called ‘The self-curating musician’ (SeCuM) in collaboration with Erasmus University Rotterdam, The Estonian Academy of Music and Theatre, Escola Superior de Música e Artes do Espectáculo and Athens Conservatoire¹¹⁷. As part of the project, a bootcamp was completed in October 2021 where students, alumni and teachers of the five participating countries joined forces to find solutions and formulate recommendations for a future-oriented curriculum for contemporary musicians¹¹⁸. This initiative is an example of how KASK & Conservatorium works to enhance employability and strengthen the connection with alumni.

The review team commends the institution on establishing the professional field committees for CM, JPMP and MIM as the team finds that these committees are a valuable resource to keep the Music Programme up to date and to strengthen the connection with the profession. Similarly, the review team finds the mandatory internships to be a strong point of the Music Programme as they often lead into the profession, which was expressed by both student representatives, alumni and representatives from the profession.

On the other hand, the review team perceives that KASK & Conservatorium is missing out on a valuable resource due to the lack of connection and engagement with the alumni of the Music Programme. The alumni of KASK & Conservatorium are a potential resource who could be more frequently engaged within the Music Programme. For this reason, the review team recommends the formulation of an alumni engagement strategy that reframes current and new collaborative spaces with alumni.

Compliance with Standard 3.2

The review team concludes that the programmes comply with Standard 3.2. as follows:

Programme	Compliance level
Bachelor	substantially compliant
Master	substantially compliant

¹¹⁵ Meeting 6 – with representatives of the music profession

¹¹⁶ Meeting 3 – with students

¹¹⁷ SER p. 25

¹¹⁸ [SeCuM project website](#)

4. Teaching staff

4.1 Staff qualifications and professional activity

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

The principles that KASK & Conservatorium bases its recruitment procedures on are stated in the *SER* and emphasise the importance of teachers being active artists in addition to having the appropriate and required educational expertise. Information about teaching methods, approach, experience and competences are gathered in the job interview. The fact that most of the teaching staff of KASK & Conservatorium also teach in other higher art education institutions and act as external jury members provides the institution with a frame of reference and ability to benchmark, and generates an attitude of continuous self-reflection¹¹⁹.

Self-evaluation forms the basis of the assessment of the Music Programme's teaching staff. Depending on their contract and legal status, teaching staff are invited to complete a self-evaluation form every year, every three years or every five years. This form is then reviewed by the head of department and a tailored improvement process is launched if needed¹²⁰. In the form, teaching staff are asked to evaluate themselves on criteria including: collaboration with students, colleagues and leaders, communication skills, teaching methods and didactical principles, social skills, professional development, organising skills and planning, ability to lead, ability to deliver the required quality individually and in teams, ability to assess students and self-assessment and institutional support¹²¹. The review team also heard evidence that the self-evaluation form is not experienced by teachers as being an effective tool in their professional development. They are lacking process evaluation opposed to product evaluation as the results are monitored but not the teaching methods¹²².

Professional development for teaching staff through teacher mobility and individual professionalisation efforts is funded by KASK & Conservatorium and decided within the departments. However, the institution states in the *SER* that a general policy on educational professionalisation is lacking¹²³. There is a generic offer on educational professionalisation and HR professionalisation on the level of HOGENT, but the institution identifies in the *SER* that this opportunity is rarely used by the teachers of the Music Programme¹²⁴. Both teaching staff and support staff have the opportunity to apply for a short-term and long-term research grants within the institution based on an annual call for research proposals¹²⁵.

¹¹⁹ *SER* p. 26

¹²⁰ *SER* p. 26

¹²¹ *Zelfevaluatieformulier onderwijzend personeel en gastprofessoren*

¹²² *Meeting 2 - teachers*

¹²³ *SER* p. 28

¹²⁴ *SER* p. 28

¹²⁵ *SER* p. 28

The review team heard evidence that teachers are highly engaged in the development of their students and this sometimes even leads to the teachers turning down opportunities for themselves to develop professionally. An example of this is that teachers choose not to make use of the opportunities to take part in international projects and teacher mobilities because they do not know what will happen to their students when they are away¹²⁶. Apart from this, members of the teaching staff expressed that they would face an enormous workload, having to make all their teaching up, if choosing to make use of the opportunities to take part in projects, professional development or international exchanges¹²⁷.

The review team finds that the teaching staff of the Music Programme are qualified for their role and are active as artists and pedagogues¹²⁸. The review team found that teaching staff generally appear to have a shared sense of direction within the school and actively participate in the decision-making processes. The review team also found the quality of the dialogue with all members of staff encountered during the site-visit to be very high due to their level of self-reflection, openness and engagement and commends the institution on this.

The review team suggests that the institution considers a way in which members of staff can be celebrated through the website of the institution. At the moment, members of staff are listed, but it could be considered to present their qualifications as well as highlight individuals artistic and/or research activities and achievements.

The review team suggests that the institution develops a framework with guidelines ensuring that members of teaching staff can take advantage of mobilities and other international opportunities.

The review team also heard evidence which supports the need for a general policy on educational professionalisation, already identified by the institution in the *SER*¹²⁹. Teachers expressed that there is a lack of possibilities to enhance pedagogical skills¹³⁰.

The review team suggests implementing a framework to support staff development.

The review team encourages KASK & Conservatorium's participation in the Education Learning Academy (ELA), founded by HOGENT, in this regard, and suggests the institution to continue developing an active research culture¹³¹.

The review team suggests considering ways to enable staff from the different departments to come together in both formal and informal contexts to share best practice and stimulate debate.

Compliance with Standard 4.1

The review team concludes that the programmes comply with Standard 4.1 as follows:

¹²⁶ *Meeting 2 - teachers*

¹²⁷ *Meeting 2 - teachers*

¹²⁸ *Music Programme list of teaching staff*

¹²⁹ *SER* p. 28

¹³⁰ *Meeting 2 - teachers*

¹³¹ *SER* p. 28

Programme	Compliance level
Bachelor	fully compliant
Master	fully compliant

4.2 Size and composition of the teaching staff body

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

The *SER* details how staff allocation is decided every year; this relates to planned changes within the Music Programme, the needs for specific expertise and budget constraints. After assignment proposals have been discussed with the Dean, the final decision on staff allocation is made by the board of the School of Arts¹³².

In the academic year 2021-2022, the teaching staff body of the Music Programme consists of 156 educators amounting to 65 FTE. The staff body is a mixture of long-term employees and guest teachers¹³³. Changes to the curriculum can quickly be matched with guest teachers, which gives flexibility to the organisation and composition of the teaching staff body¹³⁴.

KASK & Conservatorium identifies in the *SER* that the gender balance and cultural diversity of the teaching staff is an important issue in some specialisation programmes, as most teaching staff identify as male¹³⁵. However, this balance is gradually being stabilised, especially in the CM department. For JPMP and MIM the institution still considers enhancing diversity, as it is still an important concern within the teaching staff body¹³⁶.

The review team finds that the size and composition of the teaching staff body is appropriate to effectively deliver the programme. Furthermore, the review team saw evidence that KASK & Conservatorium has managed to attract teaching profiles that can support the development of interdisciplinarity within the Music Programme¹³⁷. On the other hand, the review team encourages the institution to keep its focus on measures to enhance diversity within the teaching staff body.

Compliance with Standard 4.2

The review team concludes that the programmes comply with Standard 4.2 as follows:

¹³² *SER* p. 27

¹³³ *SER* p. 27

¹³⁴ *SER* p. 27

¹³⁵ *SER* p. 27-28

¹³⁶ *SER* p. 10

¹³⁷ *Meeting 2 - with teachers*

Programme	Compliance level
Bachelor	fully compliant
Master	fully compliant

5. Facilities, resources and support

5.1 Facilities

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

The *SER* details the various types of resources offered by the Music Programme to support student learning and the delivery of the programme. As mentioned in the introduction of this report, the Music Programme is spread out across five different locations in Ghent on two campuses. Each location offers facilities that support the different specialisations within the programme that takes place here. Of these, some can be especially mentioned: the two concert venues MIRY Concert Hall and Club Telex, which support artistic performances of the students within the programme; the wood working workshops and machine room used by the music instrument making (MIM) department; the recording studios used by the music production specialisation (MP); a sound lab used by the classical music department (CM) and two libraries, a music and an art library, which support the general studies of the students and the ongoing research within the Music Programme. All buildings, with the exception of building Nederpolder where MIM is housed, contain studios, practice rooms, auditoria and classrooms¹³⁸.

During the site-visit, the review team was taken on guided tours in both campuses visiting MP in Campus Bijloke and JPMP, CM and MIM in Campus Grote Sikkel. The review team also visited the music library.

Students have access to the main buildings from 8am to 10pm on weekdays and weekends by using their Salto Key card to gain access. They can also book practice rooms via the Asimut platform. The review team did not see evidence of any barriers preventing students to visit other buildings, but did hear evidence that this does not happen organically, in spite of the very open and positive attitude that the review team experienced in all buildings¹³⁹. Students expressed that there is not equal access across KASK & Conservatorium to all buildings on weekends as the Salto Key system is not yet implemented in all of them¹⁴⁰.

Additionally, in the *SER*, KASK & Conservatorium presents the fact that the departments involved in the delivery of the Music Programme are operating in different buildings can sometimes lead to the creation of "unintended islands"¹⁴¹. The review team heard evidence of this from student representatives and, especially, the MIM department was repeatedly mentioned as being "its own bubble" across various meetings¹⁴². The *SER* also mentions the lack of opportunity for spontaneous encounters partly due to a lack of common spaces like a café or a garden, where students and staff can meet. This influences both the opportunities for informal learning and for interdisciplinary collaborations¹⁴³.

¹³⁸ *SER* p. 29

¹³⁹ *Meeting 3 - with students*

¹⁴⁰ *Meeting 3 - with students*

¹⁴¹ *SER* p. 31

¹⁴² *Meeting 3 - with students*

¹⁴³ *SER* p. 11

There is also a school-wide loan service where students can borrow a range of musical instruments, supported by a maintenance system¹⁴⁴. Relevant licenses for music and general software as well as IT support is provided to the students including, for instance, the Office Apps, LinkedIn learning access and an Adobe Creative Cloud license. Via their HOGENT account, students and staff can also access an academic software platform where licenses for other software and services can be found. However, for the Music Programme, access is restricted to basic versions of professional software or open source apps¹⁴⁵.

The review team found that KASK & Conservatorium provides appropriate facilities and resources to support student learning and the delivery of the Music Programme. The review team commends the institution on its well-maintained and interesting buildings, which create an inspiring environment for students and staff and encourages the institution to keep ensuring that its facilities are fit for purpose, for instance, by investigating and preventing noise bleed in the older buildings.

Furthermore, the review team suggests that the institution keeps working on finding ways to ensure equal access to facilities across the different departments of the Music Programme.

In relation to the disposition of the department buildings, the review team acknowledges the challenge of fostering interaction and collaboration across departments when these are geographically separated and encourages the institution to look for creative and engaging ways to enhance this interaction. This interaction can be enhanced by organising activities promoting teachers and students interaction such as guided tours or mentoring sessions across buildings. The review team experienced that each building has its own identity and there is comfortability in these identities. This is both positive and poses as a challenge to foster interaction.

Compliance with Standard 5.1

The review team concludes that the programmes comply with Standard 5.1 as follows:

Programme	Compliance level
Bachelor	fully compliant
Master	fully compliant

5.2 Financial resources

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

The financing of KASK & Conservatorium is almost entirely determined by Flemish decrees

¹⁴⁴ *Annex 11*

¹⁴⁵ *SER* p. 29

for education and research and represents 88% of the revenues in 2022, whereas the tuition fees by the students represent 7%¹⁴⁶. According to the Flemish financing law for higher education in the arts, there is a legal upper limit for the number of students for whom an education programme gets fully funded. According to the *SER*, KASK & Conservatorium has no risk of exceeding the limit¹⁴⁷. The subsidisation of the BA and MA programs is based on credits and diplomas obtained by the students, and there is a guaranteed funding for the student's first 60 credits, regardless of their results. The subsidy is averaged out over five academic years and starts seven academic years back. This system forms the legal basis for the long-term funding of the programme.

KASK & Conservatorium's financial assets are divided over staff, infrastructure, working budget and investments. On departmental level, budgets are allocated to acquiring staff for the courses, working costs, equipment etc. Larger investments, infrastructure and particular budgets such as communications and internationalisation initiatives are planned at the level of the School of Arts and managed by the deanery services. The allocation of budget is essentially based on the needs of a department, and there is an ongoing process of adjustment. According to the *SER*, several budgets, including recurring equipment, study trip guidance and manageability, were decentralised to the departments¹⁴⁸. A long-term budget plan, as well as a yearly budget plan, are also maintained by the school and these have to be approved by the board of KASK & Conservatorium.

KASK & Conservatorium also collects additional external funding for artistic projects and operations from the city of Ghent and the Flemish government. In the *SER*, this is exemplified by the forming of the separate non-profit organisation M-podium, which is responsible for the programming and application for grants related to the public concert operations of MIRY concert hall¹⁴⁹.

The review team found that there is currently no strategic or financial risk register and no way to monitor funding and its use¹⁵⁰.

The review team noted from the *SER* and from *Annex 8 of the SER* that the completion rate is 4,0 years on average for the BA level in 2021-2022, 2,2 years for the MA and 2,5 years for the English MA¹⁵¹.

In the view of the review team, the financial resources are appropriate for the successful delivery of the Music Programme at the moment.

The review team heard evidence that the context of funding allocations does create a constraint. The total amount of government funding for the HMEIs remains static and, since the institutions with the most students get the most funding, the effect is that the institutions are starving each other out. Funds are currently scarce and will cause future issues as wages are automatically linked to inflation whilst funds are not¹⁵².

¹⁴⁶ *SER* p. 30

¹⁴⁷ *SER* p. 10

¹⁴⁸ *SER* p. 30

¹⁴⁹ *SER* p. 30

¹⁵⁰ *Meeting 4A – with support staff*

¹⁵¹ *Annex 8 of SER*

¹⁵² *Meeting 4A – with support staff*

The review team suggests that the institution explores ways to include the assessment and monitoring of risk in their current administrative processes. In relation to risk monitoring, review team also suggests that the institution analyses the spending linked to disciplines and student profile mix in order to explore what steps can be taken to address financial sustainability.

Given the context of the funding formula and the current average completion rate, especially on the BA level, KASK & Conservatorium may wish to consider ways to incentivise or enhance the current on-time completion rate as this will contribute to financial sustainability. Statistical analysis and understanding of why the completion rate is below the time planned for completion of the study programme (three years for the BA and two for the MA) according to the curriculum structure (current average) would enhance this understanding and lead to solutions.

Compliance with Standard 5.2

The review team concludes that the programmes comply with Standard 5.2 as follows:

Programme	Compliance level
Bachelor	fully compliant
Master	fully compliant

5.3 Support staff

Standard 5.3. The programme has sufficient qualified support staff.

HOGENT has seven departments and one School of Arts, KASK & Conservatorium. Of these departments, it is only KASK & Conservatorium that has its own deanery¹⁵³. According to the *SER*, the deanery employs 63.76 FTE in administrative, infrastructure and library staff. Administrative and technical staff comprise 23% of the total staff of KASK & Conservatorium. 2.10 FTE are working on artistic activities associated with the Music Programme¹⁵⁴.

Possibilities for professional development are tailored to individual needs and support staff can register for courses like ICT, internal prevention, environment, well-being and communication. Depending on the specific policy field, additional coaching sessions are also provided on an ad hoc basis¹⁵⁵.

In the view of the review team, KASK & Conservatorium has sufficient and qualified support staff, however, the review team acknowledges the constraints of the size of the support department. Given the complexity of KASK & Conservatorium due to the way it is spread across multiple locations, this may present a challenge to a small group of support staff. The review team commends the institution on the level of engagement and the attitude of their support staff.

Both gender balance and cultural diversity are mentioned in the *SER* as important issues for the institution¹⁵⁶. The review team inquired about how KASK & Conservatorium works on matters related to diversity and inclusion and whether its efforts are systematised. Although, at the moment, there is no policy in this regard, on the administrative level all documents are made gender neutral. A systematised effort would require a full-time support staff member who is responsible for developing this policy. All in all, the review team applauds that initiatives are made ad hoc and that there is a general awareness of the topic within the school which is also discussed with the professional field committees¹⁵⁷.

Compliance with Standard 5.3

The review team concludes that the programmes comply with Standard 5.3 as follows:

Programme	Compliance level
Bachelor	fully compliant
Master	fully compliant

¹⁵³ Meeting 4A – with support staff

¹⁵⁴ *SER* p. 30-31

¹⁵⁵ *SER* p. 30-31

¹⁵⁶ *SER* p. 28

¹⁵⁷ Meeting 7

6. Communication, organisation and decision-making

6.1 Internal communication process

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

The internal communication process of the Music Programme involves a variety of platforms and channels used by students, staff and support staff, which is detailed in the *SER*¹⁵⁸. Everyone registered to these three groups receive a HOGENT account which allows them to access the HOGENT email, the virtual learning environment Chamilo, iBaMaFlex, which is a platform used for administering students, curriculum and exams, Asimut for class schedules and room reservations and the Microsoft Office apps, including Microsoft Teams¹⁵⁹. General emails from HOGENT are distributed in Dutch¹⁶⁰.

The *SER* details the maintenance and monitoring of the communication channels and platforms which are used in the Music Programme. HOGENT provides guidebooks and a helpdesk for staff and students in order to increase the effectiveness of the internal communication platforms Chamilo, iBaMaFlex and Asimut. Analytical data like number of readers, respondents, newsletter registrations, clicks, timings, registrations for open door days, Study Information days (SID-ins) and admission tests are being monitored by the communication department and the effectiveness of information channels is regularly surveyed in quality assurance questionnaires¹⁶¹.

The institution states in the *SER* that there is no clear policy from the School of Arts regarding which communication platform should be used by whom, so that some teachers and students follow some platforms but others do not and, as a result, the communication is scattered and repeated across platforms. Each department tries to act as a single point of reference due to the fragmented distribution of information, but there is a risk that information is not always kept up to date¹⁶².

KASK & Conservatorium has a tailored intranet, which is available to staff and students, while staff can also access an extensive HOGENT intranet, where general information is shared. KASK & Conservatorium also distributes a regular student newsletter which is bilingual and a staff newsletter in Dutch via email. The website of KASK & Conservatorium is used for internal as well as external communication, as it is the public Facebook page where news, relevant links and activities are shared¹⁶³.

The Music Programme has a dedicated portfolio page on Sharepoint where staff and students can access official information like ECTS sheets, quality assurance documents, TPC minutes and student surveys. In addition to this, the TPC collects and archives all relevant data of the programme on an extensive Microsoft Teams platform. The TPC itself

¹⁵⁸ *SER* p. 32

¹⁵⁹ *SER* p. 32

¹⁶⁰ *SER* p. 33

¹⁶¹ *SER* p. 32

¹⁶² *SER* p. 33

¹⁶³ *SER* p. 32

does not communicate directly to the staff and students of the Music Programme, however, indirect communication takes place due to the composition of the TPC, which is detailed in standard 6.2 below¹⁶⁴.

The departments involved in the Music Programme communicate directly to students and staff. The CM¹⁶⁵ and JPMP¹⁶⁶ departments distribute a dedicated weekly newsletter via email and have also their own Microsoft Teams platforms for archiving and sharing information. The *SER* states that these newsletters are highly appreciated by students and staff. However, communication about project weeks and master classes happens rather late¹⁶⁷. Both CM, JPMP and MIM also maintain dedicated Facebook groups¹⁶⁸.

In practice, teachers and students communicate via platforms including Chamilo, Microsoft Teams and HOGENT email, and also by phone or in person. Informal communication channels such as open and closed Facebook groups, blogs and project pages are also used in some specialisation classes. In addition, students often organise closed Facebook or WhatsApp groups for internal communication¹⁶⁹. Regarding this, students expressed that the stream of information is overwhelming and there is not a unified communication platform. As a result, students may open some emails and might ignore others¹⁷⁰. At the same time, the *SER* states that students appreciate having easy and direct contact with their teachers and, especially, their main teacher, which means that this communication often happens by direct channels like WhatsApp or phone¹⁷¹.

The review team also heard supporting evidence that teachers are contacting students via Facebook or private emails, even to their private phones and some students experience that teachers do not reply to emails sent via HOGENT email¹⁷².

The review team heard evidence from representatives of the students that rating scores granted in the jury deliberations are sometimes disclosed to the students after the exams, despite the fact that this is not supposed to happen before the feedback moments after the examination periods, as previously described¹⁷³.

When asked whether the students felt that they had the opportunity to interact with students from other disciplines or specialisations, the students expressed that they perceived the lack of interaction to be a communication issue rather than related to the specialisations being located in different buildings¹⁷⁴.

Based on the information presented in the *SER* and shared during the site-visit, the review team finds that there is a lack of consistency in the internal communication processes of the Music Programme. As a result, the stream of information within the programme is scattered, repetitive and, therefore, deemed irrelevant by some. Whereas several tools and

¹⁶⁴ *SER* p. 32

¹⁶⁵ *CM example student and staff newsletter*

¹⁶⁶ *JPMP example student and staff newsletter*

¹⁶⁷ *SER* p. 33

¹⁶⁸ *SER* p. 32

¹⁶⁹ *SER* p. 32

¹⁷⁰ *Meeting 3 – with students*

¹⁷¹ *SER* p. 33

¹⁷² *Meeting 3 – with students*

¹⁷³ *Meeting 3 – with students*

¹⁷⁴ *Meeting 3 – with students*

processes are implemented and used, the review team could not see the effectiveness of these. The review team recommends reassessing which of the currently existing communication tools should be used and drafting clear and transparent guidelines to ensure equal access to different communication platforms to contact members within the Music Programme.

The review team found it unclear where the overall responsibility of the internal communication processes within KASK & Conservatorium lies. It seems that it is both in the communication office and in each of the departments who have their individual methods of communicating.

The review team strongly recommends the creation of a clear communication policy for the full learning community to engage in relevant and efficient communication. The review team finds it central to decide on the platforms that support the efforts within the Music Programme so that it is ensured that the internal communication processes are understood and followed in a consistent way. This will also help ensure that issues concerning protection of privacy are avoided.

The review team was concerned to hear that communication to students after exams was not handled in a consistent way. The Review Team strongly recommends that the Music Programme communicates their policy clearly and ensures it is understood and followed in the same way.

Compliance with Standard 6.1

The review team concludes that the programmes comply with Standard 6.1 as follows:

Programme	Compliance level
Bachelor	partially compliant
Master	partially compliant

6.2 Organisational structure and decision-making processes

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

The organisational structure of KASK & Conservatorium and of the Music Programme is detailed in the *SER*¹⁷⁵, in the organisational chart provided by the institution in *annex 1 of the SER* and on the website of the institution¹⁷⁶.

The Dean presides over the School of Arts and is appointed by the Board of Directors of HOGENT. The Dean is chairperson of the board of KASK & Conservatorium and of the

¹⁷⁵ *SER* p. 6-7

¹⁷⁶ [KASK & Conservatorium website, annex 1 of SER](#)

exam commissions. The main duties of the Dean include developing and formulating the policy vision and ensuring the proper functioning of the faculty. The responsibility for all the subjects taught, faculty finances and the teaching and administrative staff lies with the Dean¹⁷⁷. The Dean is supported by a deanery consisting of different offices which each have a coordinator. The offices at the School of Arts level are: infrastructure, finances, communication, HR, ICT, research, student affairs and educational development, quality enhancement, internationalisation and general policy¹⁷⁸.

The Board of the School of Arts manages the faculty in accordance with the stipulations in the decree and determines which powers are granted to the Dean. The board is composed of a chairperson, which is the Dean, a secretary, two representatives from the artistic and cultural field, six representatives put forward by HOGENT, three student representatives and six representatives of staff¹⁷⁹.

KASK & Conservatorium has eight different programmes that each has a training programme committee (TPC) which is responsible for the educational profile, learning outcomes, curriculum, quality of education and formulating proposals related to teaching assignments. All TPC chairpersons are members of the educational council, which is an advisory board on vision, policy, communication, curriculum development and quality enhancement. The council is chaired by the Dean and also includes the coordinators of the student affairs and educational development office and the quality enhancement office. Both the Dean and the chair of the TPC of the Music Programme were appointed for their roles in 2021¹⁸⁰.

The TPC is composed of staff and students from all directions of specialisation¹⁸¹. From CM there are two students, one instrument teacher, one vocal teacher, one composition teacher and one theory teacher. From JPMP there are two students, one jazz teacher, one pop teacher, one music production teacher and one theory teacher. Finally, from MIM there is one student and one teacher¹⁸². Apart from these, a representative from the quality assurance office and from learning track counselling at faculty level also attend at the moment¹⁸³.

The TPC of the Music Programme gathers approximately every six weeks to decide on programme changes which must then eventually be approved by the board of KASK & Conservatorium, according to the *Procedure for programme changes* provided by the institution. Individual decisions regarding students, such as registration refusal and exemptions, are decided by the Dean based on recommendations from student affairs and advice from the TPC chairperson¹⁸⁴.

KASK & Conservatorium has seven departments of which four are involved in the realisation of the Music Programme, as previously detailed in the introduction of this report. Each department has a department council (DC), which meets monthly and is chaired by

¹⁷⁷ [KASK & Conservatorium website](#)

¹⁷⁸ *SER* p. 33-34

¹⁷⁹ [KASK & Conservatorium website](#)

¹⁸⁰ *SER* p. 33-34

¹⁸¹ *SER* p. 32

¹⁸² *SER* p. 32

¹⁸³ *SER* p. 34

¹⁸⁴ *SER* p. 34

the Head of a Department. These department councils functions as Executive Committees in charge of the realisation of the programme content and consist of coordinators of the different specialisations and course clusters and representatives of artistic production teams. The department heads also gather in an advisory council of department heads, which is chaired by the Dean. The departments themselves are responsible for practical and operational matters, including providing education, conducting research and artistic productions¹⁸⁵. Representatives of the departments are also members of the Research Board¹⁸⁶.

Together, the TPC and the DCs manage the Music Programme on different levels and at different speeds. All TPC chairpersons and the department heads are members of the base meeting, which also comprises the coordinators of the deanery offices. This meeting was created with the purpose of discussing overarching themes, such as internationalisation, program changes, theory subjects and general policy matters¹⁸⁷.

The institution states in the *SER* that programme development is being determined by a bottom-up process, where proposals start with the analysis of student and staff feedback. They are discussed and approved by the TPC and in the educational council to be finally validated by the board of KASK & Conservatorium. The main reasons behind programme changes are related to quality enhancement or keeping the programme updated with the artistic currents. The school policy is to keep major changes in the curriculum limited and to let a programme run a full whole cycle, after the implementation of major changes, followed by an overall evaluation¹⁸⁸.

The many councils and consultative bodies within KASK & Conservatorium have an advisory function, whereas the actual decision-making lies with the Board of Directors of HOGENT. Here, there is little or no representation of the staff and students in KASK & Conservatorium¹⁸⁹. In the *SER*, KASK & Conservatorium identifies that the responsibilities and interaction of the various councils and consultative bodies are not always clear and logical and the speed and performance of the decision-making process is challenged by the many levels. The result of this is that teachers and students do not have the impression of having an impact on the decision-making process, leading to a lack of responses to surveys¹⁹⁰.

KASK & Conservatorium states in the *SER* that the organisational structure of the institution and the decision-making process is not sufficiently understood by teachers and students. Only the global organisation chart is officially communicated, whereas the organisation chart of the Music Programme only exists unofficially. Also, the reports of councils and consultation bodies could be made more easily accessible. The institution identifies this as a point of improvement in their internal communication processes¹⁹¹.

The review team heard evidence that the involvement and representation of students in the Music Programme is strongly encouraged and supported by the institution. Examples of

¹⁸⁵ *SER* p. 34

¹⁸⁶ *SER* p. 34

¹⁸⁷ *SER* p. 34

¹⁸⁸ *SER* p. 10

¹⁸⁹ *SER* p. 34-35

¹⁹⁰ *SER* p. 35

¹⁹¹ *SER* p. 35

this is the formation of a student council in the JPMP department and the effort of the institution to support the formation of a student council across the departments of KASK & Conservatorium¹⁹². The review team also heard evidence that KASK & Conservatorium goes to a great length supporting the individual engagement of students in the councils and consultation bodies in the institution¹⁹³.

The review team finds that the organisational structure supporting the Music Programme is appropriate and well-functioning and the decision-making processes are comprehensive and well understood. However, the review team recommends developing communication strategies across decision-making bodies at the different institutional levels. As mentioned above, the institution states in the *SER* that the organisational structure of the institution and the decision-making process is not sufficiently understood by teachers and students. The review team finds this to be a communication issue rather than an issue within the organisational structure or decision-making processes themselves. However, the team considers clear communication about this to be an important aspect of further supporting the representation of teachers and students in decision-making processes. The review team encourages the continued active participation of students in decision-making processes by organising themselves in student representation bodies and commends the institution on its current efforts to support this.

Compliance with Standard 6.2

The review team concludes that the programmes comply with Standard 6.2 as follows:

Programme	Compliance level
Bachelor	substantially compliant
Master	substantially compliant

¹⁹² Meeting 1 – with the people responsible for the music programme
¹⁹³ Meeting 4B – support staff

7. Internal quality culture

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

As presented in the introduction of this report, quality assurance within higher education in Flanders is safeguarded by NVAO. KASK & Conservatorium endorses its procedures within the framework of the Flemish legislation for higher education but has developed its own specific view on and approach to quality culture¹⁹⁴. In the *SER*¹⁹⁵, the institution refers to the *Quality Enhancement Plan* of KASK & Conservatorium, which details its view on quality enhancement, its processes on different levels and the instruments that the institution uses to assess the quality of its programmes. The instruments used in the assessment of the Music Programme are monitoring numbers of entering students, student progression and graduating students, feedback from the professional field, two-year action plans for each programme and student surveys¹⁹⁶.

The results of the student surveys are discussed with the department chairperson, the TPC, the teachers involved, the Dean and deanery offices, and generate input for the action plan of the programme. Focus groups will be organised to investigate and clarify results, if necessary. Results of the general student surveys are made accessible for all students and staff of HOGENT, whereas focus groups and more specific surveys are shared with a smaller group, for instance, the TPC, department heads and the Dean¹⁹⁷.

In the *SER*, the institution identifies it as a challenge that teachers and students often do not know what happens with their feedback and that attention should be paid to closing the feedback loop¹⁹⁸. The review team heard evidence that the results of the surveys are sometimes not received by the students who are being surveyed. These are made available through the online platform Portfolio¹⁹⁹. The review team heard evidence from student representatives who expressed that some members of the general student body do not take part in surveys either because the information about the surveys does not reach them or because they do not see evidence of improvement from answering surveys. Some representatives also express that they do not know where to go if they experience an issue and this sometimes leads to issues escalating instead of being resolved²⁰⁰.

In the *SER*, the institution identifies a need to address the role of quality assurance and student surveys in the evaluation of teaching staff. To meet this need, some members of teaching staff organise a survey at their own initiative about their own course, but this is not recommended at faculty level. The institution states that the process of meeting the needs for evaluation of teaching staff will be started in the short term in cooperation with the heads of departments, the Dean and the HR department²⁰¹.

¹⁹⁴ *SER* p. 36

¹⁹⁵ *SER* p. 36

¹⁹⁶ *SER* p. 36

¹⁹⁷ *SER* p. 36

¹⁹⁸ *SER* p. 37

¹⁹⁹ *Meeting 4B - with support staff*

²⁰⁰ *Meeting 3 - with students*

²⁰¹ *SER* p. 38

Feedback from the professional field is collected through the professional field committees, external jury members, internships, peer reviews, and through hiring teaching staff who are also active as artists²⁰². The two-year action plan contains an overview of the general and programme-specific key actions. This action plan is presented and discussed by the chairpersons of the TPC in the educational council with the purpose of identifying general issues and approaches, to share best practices and select common actions. The action plan for the Music Programme is discussed in the TPC every six months and evaluated before the next two-year plan is formed. Every two years the TPC chairperson visits the board of KASK & Conservatorium to present the current state of the programme, emphasising points of improvement, future plans and how the programme is addressing these²⁰³.

Every six years, the Music Programme undergoes a global evaluation through an external review, which this review is an example of. Preceding the review, an extensive self-evaluation report is made and, after the review, the results are discussed with the TPC chairperson, the heads of departments and the management of KASK & Conservatorium and HOGENT. The quality assurance procedures undergo an internal audit by the HOGENT Audit committee and are monitored during the institutional reviews²⁰⁴.

KASK & Conservatorium has recently introduced an anonymous reporting application for feedback on the Music Programme. The application also makes it possible to report inappropriate behaviour. This will be forwarded directly to the ombudspersons. In order to meet the need for direct and formal feedback channels, JPMP has also recently started a student council which can act to encourage fellow students to fill out surveys and communicate feedback. The institution identifies in the *SER* that this is also advisable in the other specialisations²⁰⁵.

Based on the information provided in the *SER* and the evidence collected during the site-visit, the review team finds that the institution has very solid procedures for quality assurance, internal system for quality assurance is well-equipped in combination with HOGENT and KASK & Conservatorium, and that there is respect and support for quality assurance and enhancement. In order to further improve the quality assurance processes and motivate students and staff to actively participate, the review team encourages the institution to continue to seek feedback from students and staff ensuring accountability and transparency (closing the feedback loop).

As mentioned above in standard 3.2, the alumni of KASK & Conservatory are a potential resource who could be more frequently engaged within the Music Programme. As part of the development of an alumni engagement strategy, the review team encourages the institution to further develop the role of alumni of The Music Programme in quality enhancement processes.

Compliance with Standard 7

²⁰² *SER* p. 36-37

²⁰³ *SER* p. 37

²⁰⁴ *SER* p. 37

²⁰⁵ *SER* p. 37-38

The review team concludes that the programmes comply with Standard 7 as follows:

Programme	Compliance level
Bachelor	fully compliant
Master	fully compliant

8. Public interaction

8.1 Cultural, artistic and educational contexts

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

The institution states in the *SER* how the Music Programme engages with the wider public discourse on the level of the individual, the level of the programme and the level of KASK & Conservatorium and provides concrete examples of activities on each level. Teaching staff engage individually in educational contexts by being active in cultural networks and in other HMEIs or pre-college music education. They also take part in shaping cultural, educational, and artistic policies by contributing with publications via relevant media, taking part in conferences, working groups and projects and being board members of various artistic organisations, members of governmental funding selection committees and award juries²⁰⁶.

On the level of the Music Programme, engagement in educational and cultural contexts can take the form of inviting guest lecturers into the programme and sending students out to do internships in social and artistic organisations. Engagement in artistic contexts includes performances in public venues across Ghent and the School of Arts hosting public events at the campus. The two concert and presentation venues, Miry Concert Hall and Club Telex, being used as framework for these activities²⁰⁷. In addition, students of JPMP in MA1 and composition students in MA2 need to organise their exam concerts outside of school, independently, as part of their assessment. People from the field are also visiting the school to give workshops, master classes, Q&A's and concerts²⁰⁸.

On the level of KASK & Conservatorium, investments in public artistic projects of all kinds are a priority. In addition, a series of lectures by renowned artists called Studium Generale, which are open to the public, is organised. Attendance is free for students, while all others pay eight euros to attend. Recently KASK & Conservatorium has also launched a new project called Nomadic School of Arts with the aim of deploying educational and artistic activities in collaboration with local community organisations. The project will take place in abandoned sites around Ghent that can temporarily be occupied²⁰⁹. The project website²¹⁰ has been very recently launched and students and staff are encouraged to contribute by submitting experimental projects and activities, to engage with the project in other ways or to lend a hand as volunteers.

The review team finds that the Music Programme engages with the wider cultural, artistic and educational contexts in a variety of ways and initiates or takes part in projects and activities that nurture a responsibility among students to promote a critical, creative and

²⁰⁶ *SER* p. 39

²⁰⁷ *SER* p. 39

²⁰⁸ *SER* p. 41

²⁰⁹ *SER* p. 39

²¹⁰ [Nomadic School of Arts website](#)

open society through their work, as stated in KP8 of the educational plan²¹¹. As KASK & Conservatorium is placed in the heart of Ghent, named UNESCO city of music, the institution is well positioned for public interaction and the review team experienced a lot of support and enthusiasm for collaborating with them from representatives of the profession. Additionally, the representatives also expressed that they considered KASK & Conservatorium a vital institution for the region²¹².

The review team finds that the intention of the Nomadic School of Arts project is well conceptualised and offers scope for further development in line with the strategic direction of the school. The review team heard that the institution sees opportunities where the Nomadic School of Arts project can help increase the diversity in the Music Programme by starting from practice and going outside of the school²¹³. The institution is also hoping to see the project support opportunities for lifelong learning and community engagement activities within the Music Programme²¹⁴.

The review team suggests further exploring community engagement activities both curricular and extra-curricular.

Compliance with Standard 8.1

The review team concludes that the programmes comply with Standard 8.1 as follows:

Programme	Compliance level
Bachelor	fully compliant
Master	fully compliant

8.2 Interaction with the artistic professions

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

The *SER* details the many collaborations between the Music Programme and the artistic professions. These collaborations include those with concert venues in Ghent, professional ensembles, artistic and socio-cultural organisations, Flanders Symphony Orchestra and other orchestras, instrument museums and festivals²¹⁵.

Many students of the Music Programme teach in pre-college music schools or play in bands and ensembles besides their education. If the criteria stated in the education and

²¹¹ *SER* p. 8

²¹² *Meeting 6 – with members of the music profession*

²¹³ *Meeting 1 – with people responsible for the Music Programme*

²¹⁴ *Meeting 1 – with people responsible for the Music Programme*

²¹⁵ *SER* p. 40

examination code are met, incentives can be granted for these activities and can replace other projects or increase rates for certain course units²¹⁶.

Entrepreneurial skills are included in the course modules 'Arts in practice', 'Music and management', 'Legal and business aspects of the music industry' and 'Coaching and mentorship' of the Music Programme.

As described in standard 3.2 of this report KASK & Conservatorium has initiated the project SeCuM in collaboration with four other conservatoires in order to further explore innovative ways to bridge the gap between the young musician's training and the professional music field²¹⁷. The establishment of the three professional field committees also contributes to reinforcing the links with the professional sector and to ensure that the Music Programme stays in touch with the interests, expectations and developments in the professional field²¹⁸.

The review team finds that the Music Programme actively promotes and creates strong links with the artistic professions through collaborations with external partners and activities within the curriculum.

As a supplement to the already existing efforts to link the Music Programme to the professional field, further engagement with the alumni of KASK & Conservatorium could be beneficial. The review team refers to the suggestion given under standard 3.2 regarding the development of an alumni engaging strategy. Further engagement with alumni could contribute to strengthening the link to artistic professions.

Compliance with Standard 8.2

The review team concludes that the programmes comply with Standard 8.2 as follows:

Programme	Compliance level
Bachelor	fully compliant
Master	fully compliant

8.3 Information provided to the public

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

It is stated in the *SER* that all digital and printed communication with the exception of project blogs is managed by the communication office of KASK & Conservatorium, which counts 3.0 FTE, in collaboration with the communication department of HOGENT. Editorial

²¹⁶ *SER* p. 40-41

²¹⁷ *SER* p. 41

²¹⁸ *SER* p. 41

content is typically provided by teaching staff or department coordinators and is then reviewed by the communication office and student affairs office²¹⁹.

The *SER* details the communication channels used by KASK & Conservatorium to convey information to the public including: websites, social media, printed communication materials, a graduation website and graduation books related to the yearly graduation festival, a public event where graduating students from all programmes present their works, and an annual report of HOGENT in which activities of KASK & Conservatorium are embedded²²⁰.

Since 2017, KASK & Conservatorium has issued the magazine *Onrust*, where exhibitions, concerts, cultural activities in the school and interviews with students, teachers and researchers are communicated to the public.

Communication to prospective students is described in the *SER* and contains information about the programmes, their curriculum and practical information. This information is both compiled in a school-wide programme guide and in brochures detailing specific directions of specialisation. KASK & Conservatorium also organises open days and information days (SID-ins) for prospective students that are communicated through the school's website and in pre-college music schools. The school also makes use of other digital means like Zoom and the Uni-Buddy app to establish contact between prospective students and teachers and students of the Music Programme²²¹.

In the *SER*, the institution identifies as a challenge the fact that the Music Programme does not have its own website²²². The review team heard evidence that KASK & Conservatorium wants to communicate a clear brand and identity of the school²²³, which HOGENT allows, but they are lacking the possibility to publish and manage content themselves in order to fully realise this²²⁴.

All information is distributed via the official website of KASK & Conservatorium and, since this website has to serve a multitude of purposes and communication styles, the review team considers that this influences the accessibility of information about the Music Programme. Despite the fact that the communication about the Music Programme to the public is somewhat restricted by the conditions mentioned above, flexible solutions are found where it is possible in order to brand and communicate the Music Programme under the given circumstances. This flexibility also involves embracing and supporting the individual pages of the directions of specialisations within the Music Programme on social media.

The institution also identifies that the Music Programme is underexposed in the official Facebook and Instagram pages of KASK & Conservatorium, due to the administrators having a limited affinity with the programme²²⁵.

²¹⁹ *SER* p. 42

²²⁰ *SER* p. 41-42

²²¹ *SER* p. 42

²²² *SER* p. 43

²²³ *Meeting 4A with support staff*

²²⁴ *Meeting 4A with support staff & SER* p. 43

²²⁵ *SER* p. 43

The review team heard that individual pages on social media for the directions of specialisations within the Music Programme are supported, but administrators are encouraged to collaborate with the communications department where they can get advice and graphical support if needed. The communications department is continuously monitoring these pages and social media in general in order to follow what is being communicated about the institution²²⁶.

The review team finds that the information communicated to the public regarding the Music Programme is clear, consistent and accurate. At the same time, the review team suggests prioritising that all relevant publishing and marketing materials are in English in order to reach a wider international public and applicant pool.

The review team supports further efforts at interdepartmental level so that the Music Programme is given a dedicated website in order to enhance the visibility of the programme and its activities.

Compliance with Standard 8.3

The review team concludes that the programmes comply with Standard 8.3 as follows:

Programme	Compliance level
Bachelor	fully compliant
Master	fully compliant

²²⁶ Meeting 4A with support staff

Summary of the compliance with the Standards and recommendations

The review team concludes that the KASK & Conservatorium programmes comply with the *Standards for Programme Review* as follows:

1. Programme’s goals and context	
Standard 1. The programme goals are clearly stated and reflect the institutional mission.	fully compliant
<p>Recommendations The Review Team suggests that a shorter vision statement would be agreed by all members within the Music Programme. Articulating this statement would help the Music Programme to communicate their identity and goals both internally and externally.</p>	
2. Educational processes	
Standard 2.1. The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.	substantially compliant
<p>Recommendations The review team recommends to continue developing a comprehensive curriculum redesign enabling students to embrace opportunities for interdisciplinarity that exist thanks to the Music Programme’s unique position as part of a School of Arts. The review team encourages creating specific research clusters that support and inform interdisciplinary development. In order to meet the demands of the changing artistic profession, the review team also recommends embedding contemporary professional skills into the curriculum.</p>	
Standard 2.2. The programme offers a range of opportunities for students to gain an international perspective.	substantially compliant
<p>Recommendations The review team suggests the institution to include a specific reference to the enhancement of relevant communication at all institutional levels to be in English within the actions to tackle their second priority namely internationalisation@home. The review team recommends that the institution enhances the internal bilingual communication within the Music Programme. Specially, action should be taken to ensure that all relevant information for students in the English Language Masters is in English as they represent the main body of non-native Dutch speakers.</p>	

Standard 2.3. Assessment methods are clearly defined and demonstrate achievement of learning outcomes.	substantially compliant
<p>Recommendations</p> <p>The review team recommends that the institution ensures that all teachers are familiar with the criteria and that the assessment committee chairs are held responsible for ensuring that student evaluations comply with the stated procedures and criteria.</p> <p>The review team recommends the institution to find ways to enhance professionalisation of staff taking part in assessment procedures, by focusing on assessment feedback in order to ensure consistency and objectivity in jury deliberations.</p> <p>The Review Team suggests that the Music Programme remains vigilant in order to ensure effective communication at all institutional levels and students receiving relevant information.</p>	
3. Student profiles	
Standard 3.1. There are clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme.	fully compliant
<p>Recommendations for further enhancement of the Music Programme</p> <p>The review team encourages the institution to ensure that the recruitment methods are aligned with the expectations of the Music Programme stated in the educational plan.</p>	
Standard 3.2. The programme has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.	substantially compliant
<p>Recommendations</p> <p>The review team suggests the formulation of an alumni engagement strategy that reframes current and new collaborative spaces with alumni.</p>	
4. Teaching staff	
Standard 4.1. Members of the teaching staff are qualified for their role and are active as artists/pedagogues/researchers.	fully compliant
<p>Recommendations for further enhancement of the Music Programme</p> <p>The review team suggests that the institution considers a way in which members of staff can be celebrated through the website on the institution.</p> <p>The review team suggests that the institution develops a framework with guidelines ensuring that members of teaching staff can take advantage of mobilities and other</p>	

international opportunities. The review team recommends implementing a framework to support staff development. The review team recommends considering ways to enable staff from the different departments to come together in both formal and informal contexts to share best practices and stimulate debate.	
Standard 4.2. There are sufficient qualified teaching staff to effectively deliver the programme.	fully compliant
<p>Recommendations for further enhancement of the Music Programme</p> <p>The review team encourages the institution to keep its focus on measures to enhance diversity within the teaching staff body.</p>	
5. Facilities, resources and support	
Standard 5.1. The institution has appropriate resources to support student learning and delivery of the programme.	fully compliant
<p>Recommendations for further enhancement of the Music Programme</p> <p>The review team suggests that the institution keeps working on finding ways to ensure equal access to facilities across the different departments of the Music Programme. The review team suggests that the institution explores how its buildings can be used to foster interdisciplinarity and informal learning.</p>	
Standard 5.2. The institution's financial resources enable successful delivery of the programme.	fully compliant
<p>Recommendations for further enhancement of the Music Programme</p> <p>The review team suggests that the institution explores ways to include the assessment and monitoring of risk in their current administrative processes. In relation to risk monitoring, review team also suggests that the institution analyses the spending linked to disciplines and student profile mix in order to explore what steps can be taken to address financial sustainability.</p>	
Standard 5.3. The programme has sufficient qualified support staff.	fully compliant
6. Communication, organisation and decision-making	
Standard 6.1. Effective mechanisms are in place for internal communication within the programme.	partially compliant

Recommendations

The review team strongly recommends the creation of a clear communication policy for the full learning community to engage in relevant and efficient communication.

The review team recommends reassessing which of the currently existing communication tools should be used and drafting clear and transparent guidelines to ensure equal access to different communication platforms to contact members within the Music Programme. The Review Team strongly recommends that the Music Programme communicates their policy clearly and ensures it is understood and followed in the same way.

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

substantially compliant

Recommendations

The review team suggests developing communication strategies across decision-making bodies at the different institutional levels (HOGENT, School of Arts and Training Programme Committees).

The review team encourages the continued active participation of students in decision-making processes by organising themselves in student representation bodies and commends the institution on its current efforts to support this.

7. Internal quality culture

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

fully compliant

Recommendations for further enhancement of the Music Programme

In order to further improve the quality assurance processes and motivate students and staff to actively participate, the review team encourages the institution to continue to seek feedback from students and staff ensuring accountability and transparency (closing the feedback loop).

As part of the development of an alumni engagement strategy, the review team encourages the institution to further develop the role of alumni of the Music Programme in quality enhancement processes.

8. Public interaction

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

fully compliant

Recommendations for further enhancement of the Music Programme

The review team suggests further exploring community engagement activities both curricular and extra-curricular.

Standard 8.2. The programme actively promotes links with various sectors of the music and other artistic professions.	fully compliant
<p>Recommendations for further enhancement of the Music Programme</p> <p>The review team refers to the suggestion given under standard 3.2 regarding the development of an alumni engaging strategy. Further engagement with alumni could contribute to strengthening the link to artistic professions.</p>	
Standard 8.3. Information provided to the public about the programme is clear, consistent and accurate.	fully compliant
<p>Recommendations for further enhancement of the Music Programme</p> <p>The review team recommends that the Music Programme is given a dedicated website in order to enhance the visibility of the programme and its activities.</p> <p>The review team suggests prioritising that all relevant publishing and marketing materials are in English in order to reach a wider international public and applicant pool.</p>	

Conclusion

As it has been stated in this review report, the review team finds that the Music Programme of KASK & Conservatorium has a range of interesting and unique experiences to offer students and staff involved in the programme. Of these, the review team wants to highlight the placement of KASK & Conservatorium in Ghent, named UNESCO city of music, the great potential within the school to explore interdisciplinarity, the unique opportunity to study musical instrument making that the music programme offers and the open, engaged and caring atmosphere that is present throughout the school.

The Music Programme of KASK & Conservatorium offers high quality education that is well supported, which invites and encourages students and staff to take ownership of and involve themselves in the continued development of the programme, builds strong links with the artistic professions, seeks to embrace and enhance international collaboration and opens up and reaches out to society. The review team found the level of engagement and self-reflection of the community involved in the realisation of the Music Programme highly commendable and hope that this will continuously be appreciated and inspired.

The review team found it evident that KASK & Conservatorium has high ambitions for the development of the institution as a whole and of the Music Programme with its broad range of specialisations. The review team hope that the recommendations, suggestions and general feedback provided in this review report will be of help for the Music Programme to realise these.

Of the few areas of concern presented by the review team in the above, the internal communication processes, the lack of communication in English in relation to internationalisation efforts, the need for enhancing staff development, objectivity and uniformity in assessment and ensuring flexibility in the curriculum to fully embrace the opportunities for interdisciplinarity are the most pressing.

In order to be able to realise the ambitions for the further development of the Music Programme, the review team finds it necessary that these aspects are addressed and encourages the institution to do so.

As noted above, the review team finds the engagement, dedication, skills and care of the people involved in the Music Programme and the spirit of the school something truly worth celebrating. The review team felt that the Music Programme of KASK & Conservatorium and the people involved in it deserve this celebration. As stated by the review team in the feedback session during the site-visit: "you know who you are, make that known to the world." The review team will watch the development of the programme with interest and wish the programme and everyone involved the best.

Annex 1. Site-visit schedule

Meeting
Review Team meeting
Break/Lunch/Dinner or Social activities/free time

Day 1 – (22/06/2022)			
Time	Meeting (working session)	Participants of the meeting (names and positions of the participants from the visited institution)	Location
	<i>Arrival of Review Team members</i>	Mist Thorkelsdottir – 21/06/2022 Helen McVey – 21/06/2022 Camilla Overgaard – 21/06/2022 Ricardo Pinheiro – 22/06/2022 Jan Rademakers – 22/06/2022	
13:00-15:30	Preparatory meeting of the Review Team	Review Team only	Campus Bijloke Baertsoen zaal
15:30-16:30	Guided Tour Music Production Portfolio assessment (in Dutch)	Review Team Senne Guns	Campus Bijloke Baertsoen zaal
16:30-18:00	Meeting 1 <i>Individuals responsible of the Music Programme</i>	Review Team Joris Blanckaert (chair of the TPC) Senne Guns (Head of JPMP department) Filip Rathé (Dean, Head of CM department)	Campus Bijloke Baertsoen zaal

		Dirk van Gogh (Head of DV department)	
18:00-18:15	Review Team meeting: Review Team members share conclusions with Secretary (debriefing)		Campus Bijloke Baertsoen zaal
18:15-19:15	Guided tour Campus Grote Sikkel JPMP (studios, concert venues, practice facilities, libraries etc.)	Review Team Peter Lesage (pop) Students of JPMP department	Campus Grote Sikkel (JPMP)
19:15-20:30	Dinner	Review Team Joris Blanckaert (chair of the TPC) Senne Guns (Head of JPMP department) Filip Rathé (Dean, Head of CM department) Valérie Smet (coordinator of Quality Assurance office)	Handelsbeurs
20:30-22:00	Master Sounds + jury deliberations	Joris Blanckaert (chair of the TPC) Senne Guns (Head of JPMP department)	Handelsbeurs

Day 2 – (23/06/2022)			
Time	Meeting (working session)	Participants of the meeting (names and positions of the participants from the visited institution)	Location
08:30-09:00	Review Team meeting	Review Team	Hogent – Wijnaert 2.008
9:00-10:30	Meeting 2 <i>Teaching staff: JPMP, CM & MIM</i>	Review Team 11 teachers CM, JPMP, MIM: instrument/singing/creating, ensemble, theory <ul style="list-style-type: none"> • Judith Ermert, CM (cello) • Eddy Vanoosthuysse, CM (clarinet) • Wim Konink, CM (percussion) 	Hogent – Wijnaert 3.016

		<ul style="list-style-type: none"> • Hendrickje van Kerckhove, CM (voice) • Liesa van der Aa, JPMP • Stef Caers, JPMP • Maarten Weyler, JPMP • Christian Mendoza, JPMP • Jan Chantrain, JPMP • Darryl Martin, MIM 	
10:30-10:45	Review Team meeting: Review Team members share conclusions with Secretary (debriefing)		Hogent – Wijnaert 2.008
10:45-11:00	Break		Hogent – Wijnaert 2.008
11:00-12:30	Guided tour Campus Grote Sikkel CM Student assessment (Hrn)	Review Team Lukas Huisman (coordinator CM) Students of CM department	Campus Grote Sikkel -
12:30-13:15	Lunch	Review Team alone	Hogent – Wijnaert 2.008
13:15-13:30	Guided Tour Music Library	Review Team Richard Sutcliffe (Librarian)	Music Library
13:30-15:00	Meeting 3 <i>Students: JPMP, CM & MIM</i>	Review Team 11 students CM, JPMP, MIM: BA1, BA3, MA2, English MA <ul style="list-style-type: none"> • Emi See, CM • Ghazal Faghihi, CM • Louise Guenter, CM • Bram Vanoverberghe, CM & JPMP • Iskander Moens, JPMP • Kim Eldavora, JPMP • Tim Vinck, JPMP • Lou De Smet, JPMP 	Hogent – Wijnaert 3.016

		<ul style="list-style-type: none"> • Toon Putteman, JPMP • Adriana Borger, MIM • Kamiel Dockx, MIM 	
15:00-15:15	Review Team meeting: Review Team members share conclusions with Secretary (debriefing)		Hogent – Wijnaert 2.008
15:15-15:30	Break		Hogent – Wijnaert 2.008
15:30-17:00	Meeting 4a and 4b <i>Supporting staff / deanery offices</i>	4a Review Team: Helen McVey, Ricardo Pinheiro and Camilla Overgaard Dries Op de Beeck (Infrastructure Coordinator) Ilse Den Hond (Coordinator Communication Office) Katrien Vuylsteke Vanfleteren (Coordinator Research) Dries DeWit (Finances Coordinator) 4b Review Team: Mist Thorkelsdottir and Jan Rademakers Frauke Velghe (Coordinator of internationalisation) Valérie Smet (Coordinator of Quality Assurance office) Karen Van Petegem (Study and Learning track Counsellor Music Programme) Pascal Desimpelaere (Coordinator of Student Affairs)	Hogent – Wijnaert
17:00-18:30	Review Team meeting <i>Reflection on the first day and preparations for day 3</i>		Hogent – Wijnaert 2.008
18:30-20:00	Dinner	Review Team alone	Warempel

Time	Meeting (working session)	Participants of the meeting (names and positions of the participants from the visited institution)	Location
8:30-9:00	Preparatory meeting	Review Team	Campus Grote Sikkel (MIM)
9:00-10:00	Guided Tour + exhibition MIM	Review Team Francis Ponsele (Coordinator BA) Andreas Korczak (Coordinator MA) Students	Campus Grote Sikkel (MIM) Conference Room Attic
10:00-10:15	Review Team meeting: Review Team members share conclusions with Secretary (debriefing)		Hogent – Wijnart 2.008
10:15-10:30	Break		Hogent – Wijnart 2.008
10:30-11:30	Meeting 5 <i>Alumni</i>	Review Team Sample of Alumni population (CM, JPMP, MIM) <ul style="list-style-type: none"> • Anne Zeuwts (CM) • Mirek Coutigny (CM) • Frances Dhondt (CM) • Wim Pelgrims (CM) • Wouter Vanasselbergh (JPMP) • Kasper Cornelus (JPMP) • Tijn Piryng (JPMP) • Trui Amerlinkc (JPMP) • Tim Vermeulen (MIM) • Milan Barbé (MIM) 	Hogent – Wijnart 3.016
11:30-12:15	Meeting 6	Review Team Members of 3 professional field committees	Hogent – Wijnart 3.016

	<i>Representatives of the Music Profession</i>	<ul style="list-style-type: none"> • Jan De Moor (RC CM) Concertgebouw Brugge • Tom Janssens (RC CM) Bijloke Muziekcentrum • Wietse Meys (RC JPMP) The Horns • Wouter Vanhaelemeesch (RC JPMP) VierNulVier • Mik Torfs (RC JPMP) Jazzlab • Charlotte Deley (RC MIM) Lute and violin maker 	
12:15-12:30	Review Team meeting: Review Team members share conclusions with Secretary (debriefing)		Hogent – Wijnaert 2.008
12:30-13:30	Lunch	Review Team alone	Hogent – Wijnaert 2.008
13:30-15:00	Meeting 7 <i>Future plans & Best practices (project based teaching, integrated learning, modular curricula) / Extra session if required by the Review Team</i>	Review Team Representatives from TPC <ul style="list-style-type: none"> • CM: Filip Rathé, Lukas Huisman, Hendrickje Vankerckhove, Lisa Jacobs, Bram Vanoverberghe (student), Geertje Karpez (student), Marte Truyers (student) • JPMP: Peter Lesage, Maarten Weyle, Vincent Pierins, Gert Jacobs, Wout Selosse (student), • MIM: Geerten Verberkmoes, Bastian Neelen (student) • Karen Van Petegem (Study and Learning track Counselor Music Programme) • Joris Blanckaert (Chairman of TPC) • Valérie Smet (Coordinator Quality Assurance office) 	Hogent – Wijnaert 3.016
15:00-15:15	Review Team meeting: Review Team members share conclusions with Secretary (debriefing)		Hogent – Wijnaert 2.008
15:15-15:30	Break		Hogent – Wijnaert 2.008

15:30-18:00	Review Team meeting – Preparation for the feedback meeting		Hogent – Wijnaert 2.008
18:00-18:30	Feedback to the institution	Review Team TPC Coordinator deanery Offices Teachers who contributed to SER	Campus Grote Sikkel (JPMP) Club Telex
18:30-19:00	Informal reception	Review Team + TPC Coordinator deanery Offices Teachers & Students who contributed to SER	Campus Grote Sikkel (JPMP) Club Telex
19:00-19:30	Break		
19:30	Dinner	Review Team Joris Blanckaert (Chairman of the TPC) Senne Guns (Head of JPMP department) Filip Rathé (Dean, Head of CM department) Dirk Van Gogh (Head of DV department) Valérie Smet (Coordinator Quality Assurance)	Faim Fatale

Annex 2. List of documents provided to the review team

Annexes of the Self-Evaluation Report

Annex 1: Organigram of the Music Programme

Annex 2: Number of enrolled students per academic year and staff

Annex 3: Matrix of curricula and DLR (Domain Specific Learning Outcomes)

Annex 4: Research data: List of current and recent research projects

Annex 5: List of international partner institutions

Annex 6: Music Instrument Making evaluation form (in Dutch), Classical Music evaluatieformulier exam, Jazz, Pop and Music Production examenformulier instrument examen

Annex 7: Bachelor of Music admission test numbers 2016-2021

Annex 8: Data on student progression at Bachelor and Master level

Annex 9: List of alumni sample per department

Annex 10: Numeric data from alumni survey on professional career

Further documentation

1. Audit of internal quality assurance
 - 1.1. Audit regie (Audit of internal quality assurance 2021)
 - 1.2. Beslissing van het audit- en risicocomité 2021 (Decision audit and risk committee 2021)
 - 1.3. Beslissing van het audit- en risicocomité 2022 (Decision audit and risk committee 2022)
 - 1.4. Regie audit 2023 (Follow-up audit for 2023)
 - 1.5. Follow-up codes audit
 - 1.6. Follow-up input audit regie 2023 (Follow-up input audit direction 2023)
2. Integration of internationalisation in learning outcomes
3. Additional information on integration of internationalisation in learning outcomes
4. Meeting reports
 - 4.1. Departments
 - 4.1.1. Classical Music from 09/09/2019 to 07/02/2022 (in Dutch)
 - 4.1.2. Jazz, Pop and Music Production from 14/12/2020 to 21/01/2022 (in Dutch)
 - 4.2. Professional Field Committees or Resonantiecommissie (in Dutch)
 - 4.3. Research Council meeting agendas 2021 (in Dutch)
 - 4.4. SCH and HOGENT
 - 4.4.1. Actieplan 2019-2020 beleidsnota organisatiestructuur (Action plan 2019-2020 and policy on organisational structure)
 - 4.4.2. Beleidsnota optimalisatie werking en organisatie (Policy on operations for optimisation and organisation)



- 4.4.3. Verslag vergadering basisoverleg Koen Goethals 28 Juni 2019 (Report of meeting with consultant Koen Goethals on 28th June 2019)
- 4.5. Training Programme Committee 2021 (in Dutch)
- 5. Portfolio assessment criteria
 - 5.1. Chamber music (Classical Music department)
 - 5.2. Musical Instrument Making
 - 5.3. Opdrachten producing III (Music Production 3rd year Bachelor)
 - 5.4. Opdrachten producing BA I (Music Production 1st year Bachelor)
 - 5.5. Evaluatiecriteria portfolio's muziekproductie (Music production portfolio evaluation criteria)
- 6. Student's representation policy
 - 6.1. Studentenparlement (Blueprint Student parliament)
 - 6.2. Organigram
 - 6.3. Student's representation policy
- 7. Systematic monitoring of assessment policy
 - 7.1. Systematic monitoring of assessment policy
 - 7.2. Evaluatiebeleid HoGent (Assessment policy HoGent)
 - 7.3. Evaluatierapport instellingsreview HoGent 2016 (Evaluation report institutional review HoGent 2016)
 - 7.4. NVAO instellingsreview beoordelingsrapport 20/05/2022 HoGent (NVAO institutional review assessment report 20/05/2022 HoGent)
 - 7.5. Documenten internationale visitaties (peer-to-peer) KASK & Conservatorium 2022 (PDCA cycle external quality assurance KASK & Conservatorium 2022)
 - 7.6. Bijlage 1: Kwalitatieve aspecten van studiesucces in hoger kunstonderwijs (Annex 1: Project-oriented approach for study success in high art education)
 - 7.7. Visie Kwaliteitszorg KASK & Conservatorium (Quality enhancement plan KASK & Conservatorium)
 - 7.8. Strategisch plan 2017-2022 (Strategic plan 2017-2022)
- 8. Teachers and their academic qualifications
 - 8.1. List of teaching staff Music Programme
- 9. Actieplan Muziek 2021-2023 (Action plan Music Programme 2021-2023)
- 10. Jaarverslag 2021 HoGent (Annual Report 2021 HoGent)
- 11. Assessment criteria Jazz, Pop and Music Production (in Dutch)
- 12. Algemeen taken binnen lesopdracht (Assignment sheet and general tasks teaching staff)
- 13. Classical Music example of students and staff newsletter (in Dutch and English)
- 14. Resonantiecommissies vanaf 2019-2020 (Composition Professional Field Committees from 2019-2020)
- 15. Samenstelling Onderzoeksraad Kunsten (Composition Research Council 2021-2022)
- 16. List of contributors to SER
- 17. Covenant 2022 KASK & Conservatorium
- 18. Werkwijze deliberatie-bijeenkomst van de examen commissie KASK & Conservatorium (Deliberation approach for exam committee meetings KASK & Conservatorium)
- 19. Onderwijs- en examenreglement KASK & Conservatorium (Education and examination code KASK & Conservatorium)

20. Onderwijsinnovatie op vlak van evaluatie als toetsteen voor een versterkte learning community binnen KASK & Conservatorium: Education Learning Academy project (Educational innovation at evaluation level as touchstone for a strengthened learning community at KASK & Conservatorium: Education Learning Academy project)
21. Minors en keuze-opleidingsonderdelen kunstopleidingen 2021-2022 (Minors and elective art course units 2021-2022)
22. Zelfevaluatieformulier onderwijzend personeel en gastprofessoren (selfevaluation form for teaching staff and guest professors)
23. Guidelines professional field committees School of Arts
24. HoGent beleidsplan internationalisering (HoGent policy plan internationalisation)
25. Jazz, Pop and Music Production example students and staff newsletter (in Dutch)
26. Theoretische Masterseminaries 2021-2022 (Master Seminars 2021-2022)
27. Toelichting bij de taakbelasting (Explanation on staff task load)
28. Procesbeschrijving programmawijziging (Procedure for programme changes)
29. Students exempt from higher tuition fees
30. SWOT-Analyse traject – SER (SWOT analysis form - SER)
31. Docentenmobiliteit 2018-2019 HoGent (Teachers mobility 2018-2019 HoGent)
32. View on education KASK & Conservatorium
33. Stam algemene theorie in de opleidingen audiovisuele en beeldende kunsten, drama en muziek – School of Arts Gent (View on theory KASK & Conservatorium Drama, Music and Audiovisual Arts)
34. Vision on internationalisation at KASK & Conservatorium

Annex 3. Definitions of compliance levels

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

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