



ASSESSMENT REPORT

Limited programme assessment

Master of Music

Full time

Hogeschool voor de Kunsten Utrecht

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CROHO registration: 44739

Hobéon Certificering BV

Date

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Audit panel

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1. GENERAL AND QUANTATIVE DATA

Institution	
Name of the institution	Hogeschool voor de Kunsten Utrecht (HKU)
Status of the institution	publicly funded
Outcome of the institutional quality assurance assessment	Scheduled for April - May 2012

Nomenclature of the programme according to CROHO	
Croho registration number	44739
Orientation of the programme	Higher professional Education (HBO)
Level of the programme	Masters
Number of credits (ec's)	120 EC (two-year programme)
Principal subjects	Performance and music design
Location	Utrecht / Hilversum / Amersfoort (carillon only)
Mode(s) of study	Full-time and part-time
Relevant research professorships	1 – Music Design 2 – Communicating Music 3 – Art Education
Teacher : Student ratio	1 : 17
Average number of contact hours by phase of study	Because every student has an individual programme, the amount of contact hours has a wide range of variety. It varies between 8 and 18 hours per week throughout the two-year programme.

Intake (in numbers)									
2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
35	58	38	51	63	57	61	68	62	55

Study duration of graduates (comparative, in months)					
	2004	2005	2006	2007	2008
AHK	22.0	26.1	26.6	25.6	26.3
ArtEZ	23.4	25.6	22.5	23.5	26.8
Codarts	23.8	26.2	23.8	25.4	25.6
Fontys	-	9.3	21.0	23.6	23.4
HK The Hague	23.9	24.9	23.7	24.3	24.9
HKU	25.5	24.1	25.5	27.2	28.5
Hs Zuyd	23.8	23.3	24.7	24.6	25.8
average	23.7	23.9	24.2	24.8	26.1

Drop-out rate after one year (in percentages)					
	2004	2005	2006	2007	2008
AHK	17.1	21.0	9.6	10.7	11.0
ArtEZ	20.0	15.8	14.3	34.1	26.9
Codarts	23.1	14.3	11.3	11.1	19.6
Fontys	-	14.0	7.7	14.3	2.9
HK The Hague	17.6	12.8	10.7	7.0	6.5
HKU	14.3	9.8	12.7	13.3	11.5
Hs Zuyd	20.7	14.9	7.1	16.0	8.7
average	18.6	14.9	10.7	13.6	11.4

Drop-out rate after three years (in percentages)					
	2002	2003	2004	2005	2006
AHK	24.7	15.9	23.7	24.7	13.7
ArtEZ	25.6	22.0	22.2	18.4	27.0
Codarts	32.7	28.3	25.6	23.2	22.6
Fontys	-	-	-	18.6	19.2
HK The Hague	17.7	11.2	16.2	16.7	13.6
HKU	15.8	24.3	20.4	18.0	18.2
Hs Zuyd	27.9	15.7	24.1	14.9	7.1
average	23.5	17.7	21.9	19.3	16.9

Output (in percentages)					
	2000	2001	2002	2003	2004
AHK	79.0	87.3	75.3	81.0	75.0
ArtEZ	76.2	70.6	75.4	73.9	81.0
Codarts	79.6	68.8	68.0	73.9	74.4
Fontys	100.0	-	-	-	-
HK The Hague	80.0	84.7	82.3	88.9	83.8
HKU	84.6	60.6	84.2	78.4	79.6
Hs Zuyd	83.9	79.6	73.8	87.1	75.3
average	80.5	77.4	76.8	82.3	78.2

2. SUMMARY OF JUDGEMENTS

Standard 1 Intended learning outcomes : good

The HKU has chosen for both pathways of the course to apply the same learning outcomes: the seven final competencies of the course should guide students through the programme. These core competencies are broad enough to cover the scope of both pathways and yet specific enough to show a distinct orientation towards the professional field of the Professional Masters.

The panel considers the intended learning outcomes fully adequate and very appropriate to attaining the Masters level. They are clearly tied in with the so called 'Polifonia/Dublin Descriptors', developed by the AEC (the European membership organisation for Conservatories) which specify the general level of the Professional Master of Music. Also, the intended learning outcomes of the course are strongly linked to the national framework as designed by the Netwerk Muziek.

It is important that the programme should reinforce regular input from the professional field. The set of qualification statements of the course was clearly defined as good by the field representatives the panel spoke to. The set of qualifications is at the appropriate level, but the intended learning outcomes of the course do not spell out any distinctive features that would necessarily make them demonstrably superior to other sets of final qualifications in the field of Masters of Music, including both the Netherlands and abroad.

Therefore the panel's judgement on this standard reads 'good'.

Standard 2 Teaching - learning environment: good

The curriculum is followed along individual study paths and offers a solid core programme that is mandatory for all students. The music performance pathway at the Utrecht Conservatorium (UC – Faculty of Music) leaves room for a wide variety of specializations to choose from. The students of the music design pathway (Faculty of Art, Media & Technology – KMT) can specialize in four strands. HKU has a thorough system of coaching to help and challenge students to articulate their individual study goals.

The programme design shows both coherence and a good balance between theory and practice. The learning goals of the modules and the scope and level of the assessments clearly tie in with the final qualifications. An attractive didactical concept is in place and HKU ensures that individual study paths, both at KMT and UC, have similar study loads and yield comparable Masters-level results.

In tune with the outcome of the previous accreditation audit HKU has now adopted a transparent admission procedure with clear admission criteria.

The Programme Management is aware of the potential risks of offering an overly detailed variety of courses and has taken measures to control these risks.

An international teaching environment is available to accommodate the multi-national population of both UC and KMT. The programme is mainly conducted in English, but some courses can only be followed in Dutch, which may be an impediment to foreign students.

The Master of Music offers a firm research programme with research methods & skills classes in all semesters. Research is clearly not considered a 'tag-on', but a fundamental part of the course and a key instrument to help students to reflect on their work, their performance and their context. Research has been strongly tied to the main subject, which makes the execution of a research project potentially feasible for all students. The senior staff, both at UC and KMT, have a clear policy to involve all teachers in research activities, for which they should be commended. However, more collaboration and discourse between the two faculties in this field is desired.

Staff numbers are sufficient and the teaching staff is well-motivated and fit for the job. Especially KMT staff is well-qualified and UC is aware of the fact that their HRM policy should be strengthened by appointing more staff members with Master's and Doctoral degrees, especially in view of the higher demands set for research guidance. Those teachers interviewed by the assessment panel made a strong and positive impression. Students expressed that they are inspired by their teachers. Staff numbers are sufficient.

The housing and facilities of the Conservatory are fit to suit the needs of a Master of Music. At KMT they are state-of-the-art and will definitely be outstanding after the upcoming renovations. The panel expressed some concern at the size of the library for the number of students and the scope of the CD collection, though availability of online resources addresses both of these concerns.

The Master of Music departments, judging from the improvements they have implemented since the previous accreditation audit, and the late, but adequate revision of the examination process (see Standard 3) have demonstrated the ability to take quality assurance issues seriously.

Taking into account all of the findings, the panel considers three elements within this standard to outweigh the others. These comprise (i) the design and execution of the programme, (ii) the quality of the teaching staff and (iii) the levels of the actual learning and teaching environment, which include the housing and the facilities in particular.

According to the panel, the quality of execution of the programme is fine and the teaching staff is highly valued, but their qualifications could be strengthened. The actual learning and teaching environment is considered to be appropriate and good.

Therefore the panel awards the programme a 'good' for this standard.

Standard 3 Assessment and achieved learning outcomes: satisfactory

The programme has an examination system in place that matches the didactical approach as well as the intended Masters level of the programme. Examination procedures were judged to be valid, but the execution of the judgement process could be improved in some specific ways.

All tests and exams that the panel inspected are definitely at the Masters level, including study plans and portfolios. In spite of the fact that at the exams' assessment criteria are not always explicitly referred to in the juries' deliberations and judgements, students seem to feel well-prepared to understand which assessment criteria they are supposed to meet. This includes preparations by their teachers and by their day-to-day assimilation of institutional standards and expectations.

The panel members are positive regarding the achieved Masters level of the students. They have reached their conclusion on the basis of reviewing ample research material and recordings of students performing prior to the audit, as well as by attending actual examination sessions as part of the audit.

Recently HKU has made a valuable decision to improve their evaluation procedures for both the live and the written exams in the programme. The staff should be commended for this initiative, although further improvements are needed.

HKU has installed one Board of Examiners for both pathways that is mobilized to meet the recent requirements of the WHW.

Considering that the panel (i) with respect to content assesses the results of the exams both at KMT and UC either sufficient or good and sometimes even very good, (ii) was generally in accordance with the marks awarded, (iii) found that still some of the more formal aspects of the examination system, despite recent improvements, could still be refined further, especially with regards to:

- the role of the discussion leader/chair of the jury;
- the instructions provided to the jury members prior to the exams; and
- the application of explicit criteria by the jury.

Therefore a 'satisfactory' rating for standard 3 is applicable.

Overall conclusion: satisfactory

In weighing up all of the above, according to the panel, it is first-and-foremost the achievements of UC and KMT that count. The panel has seen (i) a clear set of qualifications that lays down the right standards for the entire programme which has an extraordinarily broad scope, (ii) a well-designed and challenging curriculum that offers ample opportunities for individual Masters students to develop the best in themselves, (iii) well-motivated and inspiring teachers, (iv) an apt environment with adequate to high-end facilities, and (v) a transparent examination system that still needs some additional improvements in the judgement making process to achieve its purpose better.

Taking into account all of the findings, the auditors have concluded that the Master of Music programme of HKU shows a quality that is rather good on most criteria both from a Dutch and a European perspective, but still needs improvements in the judgement making process. With two standards rated as 'good' and a 'satisfactory' judgement on Standard 3, in tune with NVAO regulations the programme is awarded the overall judgement 'satisfactory'.

Date: 14 September 2012



P. De Groot (MA)
Chair



H.R. van der Made
Co-ordinator/Secretary

INTRODUCTION

The HKU offers a two-year Masters of Music programme, with opportunities to develop further as an instrumentalist, vocalist or composer. Within the Masters course students can choose from two different pathways: *performance* or *music design*. The performance section is located in Utrecht (Utrechts Conservatorium - UC/Faculty of Music) and Amersfoort (Beiaardschool, only carillon, part of UC) and the music design department is situated in Hilversum (Faculty of Art, Media & Technology - KMT). Students acquire the final qualifications of the course by mapping out their own study plan and by following several courses that support their learning goals. Fixed components of the programme for all students are practice oriented research and an internship.

Within the performance pathway students can specialize in ensemble, orchestra or accompaniment (for piano and harpsichord) and choose from the different courses 'on the menu' in keeping with their study plan. For structure and content of the course please refer to chapter 4, standard 2).

The HKU's MMus has a 'market share' of about 14% and comes in third place, after Amsterdam and The Hague.

At the time of the visitation the Masters programme had 84 students in the performance department and 30 students for music design.

Recommendations in the wake of the previous accreditation

The previous NVAO accreditation was awarded on 12 July 2007 following the site visit of the audit panel on 6 December 2006. The accreditation report mentions the following recommendations of the panel:

- *Research skills could be more emphasized.* The panel was of the opinion that there could be more emphasis on the relation to course work research or practice-based research. Also the methodology within the Research Methods & Skills course could get more emphasis.

Following this recommendation the course management has presented to the current panel the implementation of the following improvements:

- *Expansion of number of research teachers:* the team of lecturers charged with teaching research skills and supervising research projects has been expanded from one to four persons;
 - *Involvement of professorship:* there has been a focus on improving the teaching of research skills with the engagement of the HKU-wide Professorship Art Education;
 - *Professionalization of staff:* staff members have professionalized their own knowledge and skills in the field of practice-based research.
- *In the module descriptions, the panel missed a clear correlation between the learning outcomes and the goals and competencies of the modules concerned.* The programme staff indicated to have updated the course descriptions and to have established a clear link between the learning outcomes and the related learning goals of the modules.
 - *The previous panel commented on the lack of clear criteria for Individual Study Activities (ISAs).* The course management indicated that these have now been formulated and included in the application form at the outset of the course.
 - *The previous panel also wanted to see detailed selection criteria,* which according to the course management have now been formulated and are used during the entrance examinations.

In its critical reflection, as well as during the audit on 7 and 8 December 2011 and the various examination sessions attended in May and June 2012, the staff members presented and elucidated their measures for improvement in response to the outcome of the previous accreditation. The panel members have incorporated their findings on these issues into this review of the programme.

Auditing process

The audit panel evaluated the masters course from December 2011 until June 2012 in three steps: firstly an initial audit was held on December 7 and 8 2011, secondly a panel review of additional documents was carried out in February/March 2012, providing the panel members with additional evidence on (i) how the Board of Examiners safeguards that all students on the basis of their individual study plans eventually acquire all final qualifications of the course and (ii) newly designed assessment protocols, criteria and evaluation forms, specifically those on students' research and their final performances. Thirdly, a new sample of 15 final research papers was taken and evaluated, followed by pairs of panel members attending actual examination sessions and performances in May and June 2012, preferably students of whom they had previously assessed their final papers.

Why the panel decided to extend the audit process after its first site visit, is elaborated upon in the panel's substantiation of its judgements on the criteria of Standard 3 in particular.

The texts in this report refer to the programme as a whole. Whenever certain elements of specializations or pathways differ, this is indicated.

JUDGEMENT ON EACH STANDARD

Standard 1: Intended learning outcomes

Standard 1: The intended learning outcomes of the programme have been concretised with regard to content, level and orientation; they meet international requirements.

Explanation: As for the professional masters' level and professional masters' orientation, the intended learning outcomes should be in line with the Dutch qualifications framework. Additionally, from an international perspective they should tie in with the requirements currently set by the professional field and the discipline with regard to the contents of the programme.

Judgement: good

Findings

Core qualifications

The HKU's MMus adopted the core qualifications as developed by the Netwerk Muziek in 2004. The Netwerk Muziek is the Consultative Body of Conservatories in the Netherlands and staff members of the course participate in it. The core qualifications for the Master of Music programme are based on the Polifonia/Dublin Descriptors for second cycle awards and have been validated by the professional field. This qualification framework for the Professional Master of Music is used nationally to determine the foundation of such a programme.

HKU did not make their own transfer or adaptation of the Polifonia/Dublin Descriptors but has adopted them fully. Each of the final qualifications of the course are considered equally important. HKU did not choose to put a strong emphasis on any of the intended learning outcomes so as to create a 'Utrecht profile'. The panel members agree to this strategy, particularly because the generic character of the Polifonia/Dublin Descriptors for second cycle awards nicely tie in with the broad scope of the two pathways and the variety of the professional profiles of the course: it considers the final qualifications as highly consistent with the professional profiles of both Music Performers and Music Designers. In brief, the focus of the programme is on the development of student's personal artistic vision and focus. Annex II demonstrates both the generic character of the objectives, as well as the masters level of the programme's learning outcomes, illustrated by the so-called Dublin descriptors.

Although HKU does not advertise an explicit 'Utrecht profile' the programme still has a few notable and distinctive aspects:

- The *collaboration between the Utrecht Conservatory and the Faculty of Art, Media and Technology (KMT) in Hilversum* has led to a MMus course that relates to a wide variety of contexts with a focus on performance, education and transfer of knowledge, identity (e.g. advertising), narrative (e.g. film, theatre, dance and documentary), interaction and adaptivity (games and installations); panel members, however, have experienced that the collaboration between the two pathways has not come to full fruition yet, probably also due to the physical distance between the UC and KMT (refer to standard 2);
- The programme also focuses on *entrepreneurship*. It is considered an important part of the graduate's professional attitude. The development of entrepreneurial skills is, among others, done in a joint project with the Faculty of Art and Economics;
- The MMus programme accommodates a relatively large number of *composers*, as well for the concert hall, as for contemporary dance, special needs (e.g. blind and sight-impaired people) and linear & adaptive media (film, commercials, animation, games, interactive and adaptive environments);

- The course has the largest number of *music technologists* in the Netherlands and is claimed to have a leading position in Europe in this field;
- The Conservatory has two unusual specialisations within the professional profile performing musician: the *carillon* course and the *church music* course. They are both unique in the Netherlands and one of the few in the world.

Involvement of professional field

Professional field reference with regards to topicality of the course profile and competencies is formally safeguarded by the programme's professional field committee.

During the audit the panel members spoke to some field representatives connected with the course and a few of their alumni. These field representatives said to recognize acquired competencies in practice: 'Taking responsibility in entrepreneurship is specific for graduates from the Utrecht Conservatory,' said one of them. 'I have good experiences in this field with many of their instrumentalists.' Another one maintained that 'KMT students in general seem to be very pragmatic and focussed on a position in the industry.'

And related to the broad scope of the programme, another professional field representative said that the teaching specialization of the Conservatory meets the demand for teachers that play several related instruments at a reasonable level, instead of one instrument very well, and, at the same time possess very good communicative skills.

Overall the panel members sensed a true commitment of the professional field representatives and the alumni of the course to contribute to the further development of the masters programme. The panel would suggest to the Programme Management to improve on the direct input from the professional field by organizing valuable and clearly structured consultations with the professional field for the benefit of the course (see 'recommendations section' of this report).

Research

Student's ability to conduct practice-oriented research is incorporated in at least two of the learning outcomes of the MMus. The final qualification (ii) indicates that research for the graduate should serve as a source of inspiration for musical productions, performances and publications; learning outcome (v) states that the graduate should be able to contribute to developing and/or applying ideas in the professional field, possibly within the context of applied research.

The panel's judgement on this is positive. It considers the aspect of research at the professional masters level has been nicely and aptly interwoven into the final qualifications of the course.

International focus

An international focus has been incorporated in the course's final qualifications in a similar fashion. In the learning outcome (ii) the ability to realize artistic, musical productions is clearly positioned in a professional context both at a national and an international level.

Furthermore the graduate should be able to contribute to developing and/or applying ideas in the professional field (v), which in the scope of the HKU is distinctly not limited to the Dutch professional field alone. In addition the entrepreneurial competency of the graduate (vi) is defined as one that requires him or her to participate in the professional discourse at an international level.

With regards to the international focus of the programme, as described in its set of final qualifications, the panel members think the international focus of their intended learning outcomes certainly meets the standards that should be expected of a professional master's programme.

Although one may argue that the programme itself is not offered in a distinct internationally oriented learning environment (refer to Standard 2), still it should be mentioned that 50% of the student population are from abroad and – judging by the phrasing of the desired learning outcomes – the programme is definitely targeted at challenging students to consider their profession from an international perspective.

Considerations

- The total of the seven final qualifications, formulated in terms of competencies, that make up the intended learning outcomes of the course fully equate with the Dublin Descriptors as indicated for Masters programmes.
- The core competencies show a distinct orientation towards the professional field of the Professional Masters, demonstrated both by the interpretations and descriptions HKU has given of the seven competencies as well as, during the audit, by the supportive responses of the professional field representatives to the programme's final qualifications. Also, the student's contribution to the development of the discipline (research) is an explicit element of the qualification statements.
- An international focus of the course is present in the sense that students are asked to refer to international professional practice and place their profession in an international perspective.
- Apart from the fact that the core qualifications as developed by the Netwerk Muziek have been nationally validated by the professional field, HKU could – in the eyes of the panel members – profit more directly and in a more structured way from the input of their closest professional field contacts.
- The panel considers the intended learning outcomes to be fully adequate. Being set by the Dutch Consultative Body of Conservatories and used nationally, they clearly fit into the Dutch qualifications framework. As stated, the course's learning outcomes are tied to the so-called Polifonia/Dublin Descriptors, developed by the AEC (the European Membership Organisation for Conservatories), which specifies the level of the Professional Masters of Music. Therefore the masters programme has a set of statements in place that does what it should.

However, HKU Master of Music programme articulated requirements do not demand more than expected of a typical Master of Music. In other words: level-wise it is pitched where it should be, but it does not show any special or distinctive features which set an example within the discipline and would therefore on this standard justify an 'excellent'.

Thus the panel rates the intended learning outcomes of the programme as 'good'.

Standard 2: Teaching and learning environment

Standard 2: The curriculum, staff and programme-specific services and facilities enable the incoming students to achieve the intended learning outcomes.

Explanation: The contents and structure of the curriculum enable students to achieve the intended learning outcomes. The quality of the staff and the level of the programme-specific services and facilities are essential to that end. Curriculum, staff, services and facilities create a coherent teaching-learning environment for the students.

Judgement: good

Findings

Admission to the programme

Admission examinations are open to students who have completed an applicable Bachelor programme, either at the HKU or at any of the other Dutch Conservatories, schools of art, music or media, or at an equivalent institution abroad.

In the previous accreditation process the panel suggested that HKU should draw up clear selection criteria for the course. In December 2011 the panel members found well-documented evidence that the programme now has clear admission criteria in place. These criteria include artistic experience/level, student motivation letter, desired position in their (future) professional practice, a reflection on student's strong/weak points, desired learning outcomes, possible research topic, capacity for reflection and student's command of Dutch and/or English.

Procedure

The admission examination is a viva-voce exam; an interview of about 30 minutes between the candidate and the admission committee. The admission committee is composed of at least two lecturers. Object of assessment are (i) a portfolio, (ii) a written contextualisation of the portfolio, (iii) a first draft of student's study plan (see below) and (iv) student's curriculum vitae.

Each portfolio is assessed against the general standards of the context in which the portfolio is positioned. The admission exam results in a judgement on whether a candidate will be admitted or rejected.

Additionally, to be admitted to the Performance pathway an audition of about twenty minutes is required, one of which was attended by the panel members during the audit.

The Bachelor students' final examination of the UC may count as the audition part of the admission examination.

Panel members have inspected various admission files, containing forms and actual motivation letters. Both the written procedures on admission and the actual practice show that the HKU now has adopted a clearly-defined admissions policy. Admission procedures and requirements are laid down for every pathway and are published on the school's website. The development of admission numbers since 2001 has been lined out in chapter 1.

Programme design

A brief outline of the Masters programme, for both pathways, has been included in the annex 3 to this report.

Music performance pathway

The content and structure of the master's programme is described in terms of core courses (compulsory) and optional courses (electives). In the *music performance pathway* 90EC out of 120EC is awarded to compulsory elements of the programme, 30EC is dedicated to optional courses. Compulsory elements comprise the main subject, research, internship, methods/skills & technique modules, study coaching/study plan. On top of that for each specialization compulsory classes are scheduled, e.g. mime classes for singers, or music psychology for education.

Students following the *music performance pathway* can choose from 12 specializations, i.e. Ensemble, Voice, Accompaniment (for piano and harpsichord), Jazz & Pop, Choir Conducting, Solo/Excellence, Carillon, Composition, Church Music, Entrepreneurship, Community music & arts, Music & Arts Education. These specializations are briefly explained in the annex 3.

Music design pathway

Students in the Music Design department merely follow compulsory modules up to 120EC. They choose from one of the strands: Composition, Music Production, Music Technology or Sound Design.

Study plans

At the heart of each student's study programme for each of the pathways is the individual Study Plan. Students articulate the relationship between their objectives (i.e. attaining the Masters level) and the substance of their programme in these study plans. The programme thus fleshes out the demands of the core qualifications. From the outset of the course, already at the entrance examination, all students are required to substantiate and motivate their choices for the electives to meet their individual ambitions. Study plan choices and changes are discussed with the study coach, assigned to each student.

Students' individual study plans should focus on four main questions: (i) student's actual position within the music discourse from an artistic and professional point of view, (ii) what position would he or she like to attain in approximately three to five years, (iii) how does one get there?, and (iv) in what way can the Masters programme support the student's goal? Furthermore the answer to questions (iii) and (iv) should also shine light on their choice of applicable electives that each student will follow to pursue his aim. The option to integrate work-experience into their curriculum can be exerted up to a maximum of 18EC for which permission of the Board of Examiners is always required.

During the first phase of the course, which is seen as a period of introduction and orientation, students elaborate and enhance their individual study plans with the guidance of their study coaches and supervisors. At the end of the introductory period students present their study plans which are then critically reviewed in a meeting with lecturers and coaches.

During the audit the panel members inspected a few of the study plans on display which demonstrated that students implicitly refer to one or more of the set of final qualifications to be acquired, which according to the panel shows a significant internalization by the students of the core objectives of the course.

Course content

The panel members looked closely into the course design and the courses offered, including the course descriptions of each pathway. In addition the Programme Management has provided an overview of the course, indicating which competencies are practiced and assessed in each of the modules. The panel has come to the conclusion that all of the core qualifications have been carefully translated into the learning goals of all basic components of the curriculum.

Every core qualification is dealt with in the compulsory part of the programme. The connection between the learning goals and the intended learning outcomes is clearly incorporated into the descriptions of the basic (i.e. compulsory) elements of the course and presented in HKU's learning environment. In this respect the module descriptions have undergone essential improvements since the previous audit, when panel members still missed a clear correlation between the learning outcomes of the course and the learning goals and competencies set for each course (refer to Chapter 3). This link has now been clearly established.

Curricular cohesion

Programme cohesion is safeguarded both 'vertically' and 'horizontally'. *Vertically*, in the sense that each phase of the course demands a higher level of proficiency, demonstrated by growth in personal artistic vision and focus. Panel members have observed that all learning outcomes and the connected assessment criteria from the course descriptions have been formulated consistently in terms of (i) student's ability to develop, (ii) his ability to reflect, (iii) the ability to relate (i) and (ii) to the goals of the study plan, (iv) the level of self-guidance, (v) the level of performance in recitals and presentations and (vi) the stage of development of student's professional portfolio. In other words: throughout the course student's progress and growth are evaluated continually applying similar assessment criteria, whilst using higher standards for the conclusion of each consecutive phase of study. That the course requires student to performance at an increasing level of complexity and that higher standards are demanded, is also nicely illustrated by the consecutive labels of each semester of the course: (i) 'Orientation and focus', (ii) 'Focus and Vision', (iii) 'Deepening' and (iv) 'Dissemination':

profiles Netwerk Muziek		performing musician, composer and music technologist	
Master of Music	Credits	Pathway Performance	Pathway Music Design
All semesters	4 x 10	Research Methods and Skills Techniques Theory Contexts	
Semester 1	20	<i>Orientation and Focus</i>	
		Performance & Reflection I Orientation	Music Design & Reflection I Supportive Studies I
Semester 2	20	<i>Focus and Vision</i>	
		Performance & Reflection II Internship	Music Design & Reflection II Supportive Studies II
Semester 3	20	<i>Deepening</i>	
		Performance & Reflection III Research	Music Design & Reflection III Supportive Studies III
Semester 4	20	<i>Dissemination</i>	
		Performance & Reflection IV Presentation & Evaluation	Music Design & Reflection IV Supportive Studies IV

Horizontal cohesion in the study programme is achieved by the student himself. Again, the study plan serves as an effective instrument to compose, on top of the compulsory modules, a coherent study programme that ties in with student's specialization and his ultimate ambition to arrive at the masters level of one's personal artistic vision and focus.

Considered from a different angle, however, quite a few students, as well as staff members, said that collaboration between the two pathways could be stronger. This corresponds with the observations of the panel. The Master's programme can be more or less perceived as two separate entities merely sharing the same set of final qualifications, without significant programme integration or collaboration.

In the eyes of the panel a real partnership between the two pathways, resulting in more interdisciplinary projects across the UC and KMT, would fuel innovative developments. One of the obstacles to closer collaboration seems to be geographic distance. The fact that the Master's programme is run on three different locations may be an obstacle. On the other hand, digital communication techniques and the internet offer ample opportunities to bridge physical distances.

The panel is positive about the fact that the Programme Managers of both Performance and Design strive for a closer collaboration and for more mutual exchange between the faculties.

Improvements

The school management appears to be aware of the fact that, as a result of the focus on individual study plans and wishes, the music performance pathway offers too many courses. At the moment it has 12 detailed options to specialise within the two strands. The panel agrees with the management's opinion that the required link between each of the specialisations and the intended learning outcomes of the course may be at stake. The panel welcomes the idea that each of the specialisations should be connected to a defined context by denoting specific professional themes.

Also the panel members doubt whether very small specializations, such as Jazz&Pop, can survive with the relatively small numbers of masters students involved. With enrolments ranging from 5 to 10 students, spread over 2 or 3 groups, there are masters students having to join bachelors combos. This can hardly be called a desired learning environment for these students. Although the management is developing a strategy to increase the number of jazz&Pop students, in the opinion of the panel, a more drastic step may be required.

The panel commends the Programme Management and staff to also aim at a reinforcement of didactical co-ordination and consistency. The management's idea is to create these by having the courses (re)designed by teams of lecturers composed on the basis of e.g. a particular instrument or genre. These teams would form so-called 'learning communities', in which several specialists/lecturers would function as a sounding board for their students and that students would learn from several lecturers, as well as from one another. During the audit teaching staff members supported the idea of enhancing programme cohesion, focus and consistency with regards to content and didactics, and they confirmed in the panel discussions that consultations on this issue were taking place with a core team of lecturers. The results of this improvement measure will supposedly take effect in the 2012-2013 academic year.

The panel judges positive on the programme design and the possibilities for students to specialize and to tailor the masters programme to their needs. The use of a study plan to structure each student's individual study track is quite effective and the Masters programme has a solid system of study coaching in place to help and challenge students to articulate their aims within the masters programme and to adapt their study track if need be.

Also the panel supports the measures for improvement that the Programme Management has already initiated.

Didactical concept

The programme is geared to support, stimulate and assess students' development and progress. Therefore coaching, supervision and facilities are offered.

The course uses '*experiment*' and '*authentic learning*' as means to attain the masters level. '*Experiment*' stands for the student's individual research/innovation and his entrepreneurship in all varieties. '*Authentic learning*' refers to the professional projects that students conduct to apply their knowledge, understanding, skills and attitude into real life situations. Throughout the course, the learning process, as well as the results of projects are always subject to reflection, thus developing a reflective and professional attitude in communication, concept development, design methodologies and entrepreneurship.

The work forms and study activities used within the programme are all geared towards exposure, evaluation and reflection. The work forms can vary:

- *individual coaching*, in which the student is faced with his professional development. During these discussions, the professional performance is evaluated and questions are addressed such as 'How do I transform personal characteristics into professional competencies?', 'How do I develop and maintain a personal, artistic agenda?', 'What variety of methods can I use to incorporate my personal artistic vision in my professional field?' and 'How can I create the circumstances in which I can continue to develop my qualities and capacities?'
- *traditional master-pupil settings* and combinations of this with other forms of transfer, such as written sources, knowledge by example and spoken word;
- *small classes or practical work groups* on specific subjects such as performance and stage skills, educational skills, repertoire-differentiated courses and ear-training, instruction groups on hardware and software, workshops on entrepreneurship to lectures on topics like pedagogy and psychology studies, music history and repertoire analyses;
- *workgroup meetings*, in which students conduct research and reflect on context, repertoire, processes and products from the professional field, as well as on the work of fellow students.

Students learn to take a stand on issues in the professional music field, including their own position within this field, by means of forum meetings, internships, workshops, clinics and artist-in-residence projects. In the aforementioned sessions, students encounter different opinions, professional practices and related topics through fellow students, guest lecturers and artists in residence.

In individual (main subject) lessons or coaching, Socratic dialogue is used rather than providing ready-made information. Students usually start with one lecturer or coach, but in due course seek advice from others, or indicate in their plans the combination of lecturers with whom they would like to work in particular. In principle, main subject lessons take place on a weekly basis.

The students with whom the panel members spoke were content with the way the MMus organises its education and the variety of didactical forms being offered. Only a few students made remarks about the fact that they needed more help at the start of the programme, as 'the design of it and the requirements are not immediately clear and transparent. One obviously needs help to get underway,' said one of them. Once these problems were solved, no further impediments were detected.

Research

Research is clearly incorporated into both pathways of the MMus programme (also refer to Annex 3). All semesters have compulsory course components in which research skills and theory are being taught. The objectives of the course are (i) to enable students to conduct self-directed research at masters level, both applied and theoretical, (ii) to provide knowledge of research methods that can be applied in the professional field, (iii) to develop a self-critical attitude by identifying the importance and necessity of critical self-reflection as an important part of the learning process and (iv) to encourage the development of an individual, supportive (and interactive) research environment.

Students are assigned to research groups according to their profile and their MMus study plan. They are instructed and supervised in conducting their individual research assignment and their related knowledge transfer through lectures and consultations.

These consultations take place throughout the course and are attended by lecturers, artists-in-residence and the student's individual coach.

The research module offers specific instructions on research methods related to the research area of the programme in question. Through having them develop and execute knowledge transfer activities, HKU aims at students practicing their skills and enhancing their knowledge and understanding of research and possible methodologies. Thus, each student is required to set up and execute one or more types of knowledge transfer (e.g. a lecture, seminar, workshop, article, teaching material, etc.). The subjects of these transfers must always be closely connected to the individual study plan.

At KMT education, design, research and entrepreneurship are combined in multidisciplinary research programmes, such as 'Applied Game Design', 'Design for Playful Impact', 'Creative Design for Development', 'Adaptive Architectures', 'Creative Design Practices', 'Creative Design for Inclusion' and 'Applied Narrative Design'.

Within the Performance pathway, the aim of research is to contribute to personal artistic growth and to innovation. Students choose an approach that ties in with the learning questions of their study plans. They can either opt for a more traditional, academic form of research or for a form of artistic research, whereby the musician/artist can (also) be the subject of study and research. Thus, some of the final research papers that panel members reviewed, dealt with subjects like 'How can yoga help support and focus the preparation of a singer in the work of their daily singing life?' or 'Influence of mythology on the flute repertoire' or 'How to create a suitable vocal recital programme for my voice type?'. But also more traditional academic topics are dealt with: 'An ornament suppressed. A look at the role of vibrato in string (quartet) playing through methods, early recordings and ear witnesses', and: 'On rhythm and phrasing: advanced rhythm concepts to improve phrasing and time'.

These different approaches towards research at the masters level were supported by the teaching staff, but 'the key thing for a composer or a musician is to be able to reflect on one's own work,' says one of them, 'and this is exactly what you teach in research classes.' The research staff members indicated that the two pathways have adopted a common research strategy in the sense that they focus on the individual student: 'Research activities should be integrated into their study plans and the revenues of their research should have an impact on their future professional career.' The research activities differ in the sense that KMT is developing towards multi-disciplinary careers, whereas the Conservatory graduates operate on a more individual level.

Still, the panel observed that research seems to have been more thoroughly integrated within KMT than at UC. It suggests that more collaboration between the two pathways should be organized (see below and the recommendation section to this report).

However, since the previous audit HKU has worked hard to reinforce the research component in the programme (i) by expanding the number of research teachers/coaches within the programme from one to four, (ii) by offering with the help of the Professor Art Education a training programme for teachers to improve the tuition of research skills, (iii) by facilitating further academic development of staff in getting their Master's degree, (iv) by drawing up guidelines and assessment forms for the research plan, the research report or supportive narrative and the final product, (v) by attending conferences of the AEC research working group, called EPARM (European Platform for Artistic Research in Music), in order to follow the worldwide discussion on the notion of practice-based research in Conservatories and to exchange ideas on this issue. This has resulted in revised content for the Research Methods, Skills & Techniques (MST) lessons.

The panel members are positive about these measures for improvement that the Programme Management has taken to strengthen the research component in the programme. Judging by the overall standard of the research papers (see Standard 3), the improvements have certainly had an effect and brought about fruitful results.

Professorships

The two Professorships of the UC that existed at the time of the previous accreditation of the MMus have been discontinued, as they did not tie in with the institution's overall research policy. At present HKU has three professorships related to music: Music Design (1996/KMT), Communicating Music (2008/UC) and Art Education (2010/HKU broad). Each professorship has its own research group.

The Professorship Communicating Music at UC is still young and its content has a very specific focus for the time being: it concentrates on research into forms of team teaching in the main subject in the bachelor course and the influence of these forms on students' competency development. The faculty's aim is to broaden the content of this Professorship in the near future and to link it to the Master of Music.

During the audit at KMT the panel spoke to the Professor Music Design (lector Muziekontwerp). At KMT he is involved in several research programmes, e.g. on 'flexible technology', that focusses on the development of flexible technology to support creative work processes and the disclosure of (cultural) information, and the 'Creative Design for Inclusion (CDI) programme', which deals with improving the lives of the elderly, sick and impaired by means of games & interaction, media and music.

The panel is positive about the contribution of research staff members to the programme, in particular at KMT's Music Design Pathway. Because their professorship has existed since 1996, research seems to be more integrated into the faculty.

As the majority of lecturers at KMT are also involved in these research groups, there exists a natural and strong connection between research and education. At the same time, their research has a tight link with the creative industry and related sectors, as external partners also participate in the research groups.

Research lecturers at KMT with whom the panel spoke, are clearly committed to the various research programmes within the faculty. They testify that these programmes have an impact on students' thinking, the level of their work and their inquisitive attitude. 'Research has become more important in the field, because there is much more collaboration between disciplines, so you have to articulate more what you want and what you do,' says one of them. 'Students learn a lot by participating in the research projects. It results in a new way of thinking and a new repertoire. At the bachelor's level students prepare a paper to demonstrate what they have learnt, but at the Master's level a more critical approach is required. A continual and critical reflection on one's growth in performance practice is an important goal and research helps them to do this at a higher level of autonomy.'

The panel recommends the research staff of the two pathways/faculties to collaborate more closely, to exchange views, to learn from each other's experiences and to develop an even more common research strategy for the entire programme (also see the recommendations section of this report).

Entrepreneurial skills

For HKU, *entrepreneurship* is not just a question of business skills, but primarily one of attitude. Through project-based education, among other things, the staff train students to become cultural entrepreneurs and teach them to be inventive in recognising and seizing opportunities in the dynamic professional field, of which the scope is expanding, but which also threatened by budget cuts. The HKU wide COCI project (Centre for Entrepreneurship in the Creative Industries) provides impulses in the area of entrepreneurship within the faculties of HKU.

At first glance, KMT seems to offer more of an entrepreneurial environment than UC. 'But it is gradually developing here too', says the Utrecht programme manager. 'It requires students to work together, to organize their own study and to co-operate. And this is increasingly the case.'

In the core programme we offer all the entrepreneurial skills that the artist needs for further growth.'

When the auditors referred to entrepreneurial skills, field representatives attributed these abilities to both KMT students and UC students. 'Taking responsibility in entrepreneurship is specific for Utrecht', said one of them, 'I have very good experiences in this field with many instrumentalists of the conservatory.'

Some CU students, however, were critical about the way the course deals with the aspect of entrepreneurship. One of the students with whom the panel spoke stated: 'One of the things that could be improved upon, is the issue of entrepreneurship. I thought there was too little attention paid to it. Lots of literature and teaching about instruments, though. I would have expected more projects that involve playing on professional podia and a more extensive collaboration between the two faculties.'

According to the panel entrepreneurship is certainly an integral part at KMT and is slowly developing at CU. Entrepreneurial skills as part of the curriculum in the eyes of the panel members could definitely be reinforced if there were more cooperative projects between KMT and UC.

Internationalisation as part of the educational environment

The MMus programme recognises the need for internationalisation, and regards it as one of the driving forces of the programme. The international orientation of the programme is not just reflected by the large number of international collaborations on staff and student level, but also in the actual programme content. In projects such as the *World Composition Project*, composers work with performing musicians from non-Western musical cultures. This project was developed in close collaboration with the HKU Centre for Intercultural Studies, which focuses on intercultural collaboration both internationally and nationally, as HKU believes that internationalisation is not just about crossing physical borders, but also about interacting with the various cultures present in Dutch society.

Other examples are projects like *Community Composition* and *Community Art*, and the KMT research programme *Creative Design for Development*.

HKU participates in various European networks and in joint projects with other institutes. Lecturers and students take part in international exchanges and research programmes.

For HKU important indicators of the international level of their Master's programme are international (research) projects, internships taken abroad, student and staff exchanges through international networks and graduates pursuing careers abroad. To support this, the Programme Management has provided an overview of alumni, quite a number of which work abroad.

In addition, both programme staff and the UC Faculty Board take part in the international network of European Conservatories (AEC). Within this network exchanges and discussions take place related to the professional fields.

The panel agrees with the international orientation of a number of programme components and staff members and it recognizes that many students come from abroad, but HKU's Master of Music as it now stands it is foremost a Dutch Master of Music course with an international orientation.

Study load and study guidance

Most of the students with whom panel members spoke suggested that the study load was feasible with an average of 30 weekly hours spent on the study programme, either inside or outside the institution. At UC, on average 17,5 hours of weekly teacher/student contact is scheduled.

At KMT the average of contact hours is hard to calculate as there is a large variation between students due to the differences in study plans.

Students averagely finish their Master's course within 2.4 years (see the table in chapter 1). Study duration has been slightly increasing since 2005. This study delay, say students, is sometimes caused by the fact that teachers encourage students to enter the professional field and students simply do not have the time to finish their studies in time. Other times an interesting research study is the reason for students to exceed the normal time schedule.

By and large the panel agrees that the study load of the course is up to the mark and comparable to international standards. Study guidance or teachers, however, could help to even better control or decrease study duration.

Study guidance

With students following individual study tracks, it is important to have a proper student guidance system. HKU organizes introduction and orientation meetings at the start of the academic year in order to provide all first-year students with detailed information about the programme.

The didactic approach of the programme implies that students learn to take responsibility to design and execute their own study plans, while keeping close track of their study results. HKU considers professional study guidance crucial to support this approach. Study guidance is offered through tutors and study coaches, who know about students' study plans and, together with the student, keep track of his study progress. A trajectory that concerns both the development of his study as well as his learning process and his ability to reflect.

As mentioned above, particularly international students might find themselves a little lost at the start of their studies. They have the opportunity to approach their tutor for information and/or support. Students at the UC meet their study coach at least four times a year to discuss and reflect on their study plan and at KMT it is once every six to eight weeks. They air their ambitions, formulate plans and objectives, and discuss how the course can support their goals.

Educational staff

The panel received an overview of the staff involved in the programme. The overview contained information on staff numbers, qualifications, extent of the assignments (fte) and their positions. In addition, the panel spoke with staff representatives during the audit.

Staff numbers

The *music performance section* employs 78 staff members and 15 free-lance lecturers/guest lecturers. All educational staff, except for 2, hold positions less than 1fte.

The *music design department* has 29 staff members that all hold relatively small posts equating a total of 8,85 fulltime equivalents.

HKU considers staff mobility and flexibility a priority. Their policy is to keep a balance between permanent and temporary employees through a proper combination of (i) permanent staff for educational supervision and support, (ii) a minority of permanent lecturing staff and (iii) a large group of lecturing professionals with temporary appointments or paid on an invoice basis.

Although it obviously complicates administrative and organizational matters, because special attention must be paid to cohesion, alignment and communication, flexibility in lecturing staff and part-time posts have the advantage of continual interaction between education and new developments in the professional field. This advantage was confirmed by the students and staff members with whom the panel spoke.

During the audit the panel did not, either from teachers or students, receive any signals concerning understaffing, although some students indicated that more time and effort should be spent on the coaching of students entering the course. However, this seems to be more an issue of focus than of staff levels and capacity.

Staff quality

The regular teaching staff consists of prominent performing musicians, composers, producers, music technologists and researchers who have proven their qualities throughout their extensive careers. Though they may be specialists in certain fields (including orchestral players, sonic artists, soloists, producers, chamber music performers or composers for a certain genre), they often have a broad background in a combination of performing, composing, designing, researching in various styles, teaching, writing and producing. The regular core teaching staff are at the heart of the realisation of course content.

The majority of HKU lecturers, external examiners and project supervisors work as professionals in a relevant sector of the creative industries. This combination of regular staff and part-time professionals reduces the gap between theory and practice. Both students and staff members convey that the HKU policy to employ a large number of professional experts at relatively small posts, works out well for them. 'They bring in practice-oriented expertise and relate your knowledge directly to their everyday practice,' according to one of the students.

Lecturers and guest lecturers are often recruited through the course network and on the basis of their portfolios and/or résumés. Assessment criteria include experience within the professional field, teaching abilities and experience, and research expertise and experience.

From the provided survey the panel gathered that 68% of the staff members at the Design Pathway hold a Master's degree, two of whom have a PhD.

Six lecturers of the Music Design pathway have obtained their Master's degree through the faculty's research chair; four of them will shortly be completing a MPhil or PhD.

For the Music Performance Pathway these qualification numbers are considerably different: only 28% of the lecturers hold a Master's degree, whereas the vast majority of the staff hold Bachelor's degrees and have an extensive professional experience. This can be partly explained by the fact that quite a few lecturers obtained their qualifications within the old qualification framework: in the Netherlands, before the introduction of the bachelor-master structure (2002), the education as a music lecturer (*Docerend Musicus*) and/or as a performer (*Uitvoerend Musicus*) took seven years in total, which is comparable to the duration of today's Bachelor's and Master's combined.

The panel supports the faculty's policy to appoint more teachers with a Masters degree and to facilitate, at least on the level of the core staff, to obtain their Master's degree. The panel considers this policy particularly important as it will have a strong impact on the 'research capacities' of the team at the Conservatory as a whole and the future development of an integral vision on academic and artistic research (also refer to the recommendation section of this report).

Staff development

HKU has several types of training programmes for staff, including education and didactic training for art education, computer skills, and training in presenting papers and workshops in English.

As part of their employment appointment, HKU allocates time for staff development. Structural lecturing staff (with contracts of more than the substantial number of hours) take on additional tasks and contribute to educational improvements and innovations. Tutors and study coaches are trained to give guidance to students in their individual development process.

In the past, HKU policies required all permanent teaching staff on pay-level 10 and higher to possess a didactic and teaching qualification. Now this requirement has been extended to the entire teaching staff.

Teaching staff that do not possess such a qualification will have to meet this requirement before September 2012. A teaching qualification is also conditional for temporary staff to become permanent. The staff development department has developed a programme to train art teachers in didactic and pedagogic knowledge and skills, which includes tests, assessments and coaching. The programme is licensed by the Dutch government to award certificates to teachers who have completed the one-year training of 300 study hours. The panel commends HKU for this solid investment for their teaching staff.

Building and facilities

The MMus course is offered at three locations: Utrecht, Hilversum and Amersfoort (which is only the Beiaardschool for the carillon course, as part of the UC). The panel members visited the main locations in Utrecht and Hilversum and were given a guided tour of both premises.

The facilities on both locations include staffed and professionally equipped workplaces, rehearsal rooms, music recording studios, editing studios, concert halls and 5.1 mixing facilities.

The Music Design pathway, in particular, is equipped with the latest computer technology, in order to facilitate experimentation within the study process. At the time of the audit KMT was in the process of renovating part of the Hilversum building and reorganizing some of its facilities. Following this renovation the KMT studio facilities will be even more 'state-of-the-art'.

In recent years, the K&W (Arts and Sciences) building at the UC has undergone improvements regarding acoustics and sound insulation in the concert hall and in several rehearsal rooms.

The HKU has a Library and Information Service (BID) that is responsible for the management of the institute's IT infrastructure, and a computer centre that is responsible for IT development and maintenance.

In addition, there are student rental services, special educational support services such as the Project Bureaus, and the Library (that includes the Utrecht University Library).

The course has two intranets (*kmtweb* and *muziekweb*) for students to use. The panel found that the respective intranets have all the relevant information about the course programme, the different modules and the research programmes. HKU uses *Osiris* as their quantitative students' study progress and registration system. Students log on the system to find online information about their individual study paths, to register online for course units and tests, and to view study results online. Lecturers can enter study results and study materials online. Staff on request confirmed that it is easy to generate data about study progress and success rates.

The panel is of the opinion that the HKU possesses the appropriate facilities to execute both pathways of the programme. The library in Utrecht, however, is rather small and seems to offer only a limited number of resources. The option to consult digital libraries and the possibility to connect to the Utrecht University library compensate for this. Also, the UC's main concert hall is in need of a better climate control system. On average all facilities meet the requirements. Students that were asked about the facilities confirmed this generally positive image.

Considerations

- Both the written procedures on admission and the actual practice show that the HKU has now adopted a clearly-defined admissions policy. Some students from abroad would like to see more coaching at the start of their study to more quickly understand the structure of the programme;
- The programme design is coherent, both horizontally and vertically, and reflects the demands of a Master's course with a great deal of flexibility for individual study tracks and a set of mandatory courses that cover each of the final qualifications;
- Students follow their individual study tracks on the basis of an approved study plan and regular guidance of a teacher/study coach;
- The study forms applied within the programme tie in very well with the demands of a Master's course, the course objectives and the assessment methods;
- Research methods and techniques are taught and practised throughout the entire course and the purpose of research is clearly related to the main objective of the course, i.e. the development of a more reflective and professional attitude in communication, concept development, design methodologies and entrepreneurship. Moreover HKU has clearly and successfully put effort into reinforcing the research component of the course, although research within KMT seems at this point in time to be more embedded in the programme than at UC. The same holds for entrepreneurial skills.
- The course has an international focus, with programme staff participating in European network activities, internships taken abroad, international projects and quite a number of foreign students;
- The Programme Management is aware that more collaboration between the two pathways would be more desirable:
 - in the execution of the programme, especially with regards to inter- and multidisciplinary projects between the faculties;
 - in the field of research, with more peer discussions and with the development of a common research framework;
 - in the field of entrepreneurship, where UC can still learn from KMT.
- The teaching staff are well-motivated, they inspire their students and are well suited for their positions. The majority of KMT staff hold Master's degrees themselves; HKU policy aims at appointing more staff members with Master's degrees. Staff numbers are sufficient.
- HKU offers appropriate facilities to execute both pathways of the programme. The facility standards vary from sufficient to state-of-the-art.

In considering the above, the panel is of the opinion that three elements of this standard outweigh the others. These are:

- The design and execution of the programme
- The quality of the teaching staff
- The quality of the actual learning and teaching environment, i.e. the housing and the facilities in particular.

Each of these aspects could still be slightly improved: (i) more collaboration between the faculties, (ii) more qualified Masters in the Performance Pathway and (iii) improvement of library facilities and climate control issues. These improvements and the process of fine-tuning are not required to necessarily raise the standards, but rather to benefit more from what is essentially already there.

By and large, all three aspects represent more than the regular quality expected of a Masters of Music programme, both from a national and an international perspective.

On the basis of these considerations the panel has decided to rate the teaching and learning environment at HKU's Masters of Music as 'good'.

Standard 3: Assessment and learning outcomes achieved

Standard 3: The programme has an adequate assessment system in place and demonstrates that the intended learning outcomes are achieved.

Explanation: The level achieved is demonstrated by interim and final tests, final projects and the performance of graduates in actual practice or in post-graduate programmes. The tests and assessments are valid, reliable and transparent to the students.

Judgement: satisfactory

Findings

Assessment system

The HKU's policy on testing and assessing with regards to the Masters programme is set out in the 'Academic and Examination Regulations', a copy of which has been made available to the panel. It is published on the HKU's intranet as part of the course guide.

In their documentation, the course management has clarified to the panel members (i) how and where in the compulsory part of the programme the seven final qualifications of the course are gradually developed and (ii) what type of assessments are being used to measure students' performance.

The programme applies both *formative* and *summative* forms of examination and assessment; these always focus on both *product* and *process*. Students are informed about the assessment criteria beforehand in the course guide, and assessment criteria are sometimes clarified in meetings with and in presentations by MMus staff members. During the audit students said they were well-informed by their teachers about the assessment criteria. Students' awareness of the assessment criteria was confirmed in the examination sessions the panel members attended (see below).

Major assessments

The formal, summative, assessments take place at three specific moments in the curriculum:

- the presentation and assessment of the *final study plan* at the start;
- the presentation and assessment of the *MMus trajectory-in-progress* and its relation to the study plan at the end of the first year;
- the presentation and assessment of the completed MMus trajectory in the *final MMus examination* at the end of the second year.

As mentioned under Standard 1, the two pathways share the same learning outcomes, although each uses a different course design to attain the final qualifications. The *performance pathway* (offering 12 specializations, see Standard 2) has a compulsory part of 90EC (including 25EC spent on specialisation modules) and an elective part of 30EC. The *music design pathway* offers a range of compulsory courses with a total of 120EC.

From the course overviews of both pathways it is clear that all students acquire all of the final qualifications by finalizing the complete set of compulsory modules. Also the course overviews indicate clearly in which module(s) particular qualifications are being assessed. The panel has established that the compulsory part of each pathway not only fully covers all of the final qualifications, but also that each of the qualifications is being assessed several times in various modules.

The panel members have inspected a number of module descriptions from both pathways and have concluded that all course descriptions contain (i) learning outcomes that relate to the final qualifications of the course, (ii) assessment criteria and methods that fit the learning outcomes. During the audit a selection of marked papers and reflections (Performance) and music products (Design) from students were at display. According to the panel members these samples clearly reflected the masters level.

As already stated under Standard 2, panel members read a sampling of the study plans of students. On the matter of assessment, during the study, the study plan is used as a formative instrument, to check on both student's development and the desired consistency between the intended learning outcomes of the course and the student's individual learning objectives. Mid-way alterations to the plan are supervised by the study coach and updates submitted to the course management.

The panel saw good examples of study plans that denote students' study objectives and the trajectories to achieve these; these study plans also contained sensible remarks and directions by the study coaches.

Throughout the performance pathway all modules are concluded by formative assessments; in the design pathway, however, a more integral approach to assessments has been adopted: a student's competency development is evaluated with regular six-months intervals on the basis of *viva voce* sessions conducted by inter-subjective assessment committees of no less than two lecturers. In these assessments the students' work and their competencies are evaluated on the basis of articulated criteria, using a four-point scale (insufficient-sufficient-good-very good).

The entire panel agreed that the assessments in general were solid: the programme has a variety of assessment instruments in place, all of which are valid and reliable. However, more specifically, the panel made remarks about the quality of some of the assessment forms and the transparency of the assessment process.

Transparency

By-and-large at the initial audit in December 2011 the panel concluded that the assessment forms in use, if available at all, were not adequate. Apparently a considerable amount of assessment feedback and judgements were given orally and were not well recorded.

In addition the panel members could not, on the basis of the selected final examination work as provided by the course management, make a truthful and distinct judgement of the level achieved: the accounts of final examinations did not meet the criteria of the intended learning outcomes, recordings of performances lacked the information that panel members required and some of the materials that were sent by post never reached the panel members.

Yet, from discussions with all school representatives, as well as from attended student performances and presentations, the panel got the impression that the required masters level was attained, but just not properly recorded. In other words, the information was supposedly there, but it was presented to the panel in a way that they could not evaluate it. These observations were specific to the Performance Pathway, not the Music Design Pathway.

Also, according to the Programme Management at the time of the initial audit improved assessment forms, allowing ample room for a thorough and traceable substantiation of the assessors' judgements, were already underway but had clearly not yet been materialized.

Therefore, the panel, in December 2011, decided to withhold its judgement on Standard 3 until it had reviewed the newly designed assessment forms and they could evaluate a new selection of final research papers (performance) and portfolios/reflections (design) to be delivered in March/June 2012. In addition, the panel decided to attend a number of examinations, preferably of those students whose written work they had already evaluated.

Following the initial audit in December 2011, the programme management of both Pathways, in collaboration with staff members and the Board of Examiners formalized the assessment forms and procedures.

Prior to the March/June exams, the programme management provided the panel members with revised copies of assessment forms for the final concert, the final research assignment and the assessment form/criteria for the final music design exam. The improved assessment forms were introduced as per March/June 2012. Because of the substantial improvements the panel could approve on the design and quality of these new assessment forms, which were introduced as per March/June 2012.

The panel members witnessed, in alternating pairs, seven examination sessions on various dates, both at UC and KMT. Afterwards they attended the jury deliberations where there were clear protocol procedures. Generally this format was consistent, but some aspects of the deliberation sessions would benefit from further attention to achieve greater consistency. This concerns the roles of both the Discussion leader/Chair and the student's own teacher, and it applies to the evaluation discussions and the tendency to discuss the student's overall performance history within the course, rather than the actual examination results. These issues will be discussed in the recommendation section of the report.

The panel noticed that the jury members, with a few exceptions, rarely explicitly referred to the criteria to be applied to the exam. The assessment criteria often seemed to be used implicitly, which showed that these had been internalized by the jury. In most cases, common ground for a mark was readily found. And the audit panel members were generally in accord with the marks awarded.

The panel recommends that a decisive leadership role for the chair of the assessment committee is required, because the explicit use of assessment criteria (based on the final qualifications of the course) serves as a useful guideline for the written account of the jury report. That way the report will include all of the considerations that underpin the outcome of the final exam.

Furthermore, if the chair refers back to the evaluation forms and encourages the (external) examiners to refer to the criteria for evaluation, then the examiners will have more mutual material to use as departure points for discussion.

When attending some exams of the Performance Pathway the panel members noticed some inaccuracies: (i) in one case the jury members were not aware of student's context (education), as this had still to be explained to them at the jury deliberations session. Also the same assessment criteria had been adopted for *education* and *performance*, whereas adapted performance criteria that put more emphasis on *programme composition* and the *tuning into target groups* would be more applicable, (ii) one student performed much longer than scheduled (assessment criterion) and this was not taken into account at all, (iii) also the student had not handed in the mandatory reflection, which in fact made the exam incomplete. Fortunately the examiners made the student reflect on his work orally. In the opinion of the panel members these flaws show that the (application of the) examination criteria should still be refined.

The panel will address these issues in the recommendation section of this report.

Board of Examiners

A key player in the assessment system is the Board of Examiners. Adaptations, from April 2010, in the Higher Education and Research Act (WHW) have put, among other things, Boards of Examiners into a leading position with regards to the monitoring of all tests and exams used to determine the final level of a student's performance on the programme. Also Boards of Examiners are considered to operate with a fair degree of independency from the management. At the time of the initial audit, the master's programme had two examination committees: one for Performance and one for Design.

In December 2011 the panel interviewed some of the functioning members of the two Boards of Examiners and came to the conclusion that these:

- found themselves in a period of transition and were gradually coming to grips with their new role as the guard of the graduation level;
- did not have management members for good reasons;
- received irregular feedback on the course's graduation level and the quality of interim-tests through participation in exam sessions of individual members;
- did not yet have a proper mechanism in place that would put them 'in control' of the course's assessment system and output level;
- operated merely at instrumental level, rather than at policy level, with no Annual Evaluation and Advisory Report (required by law) yet available;
- were aware of the fact that a new policy was needed.

In the wake of the December 2011 audit a single Board of Examiners for the Master of Music was installed. This new Board entered into force on March 1st 2012 and has replaced the two separate Exam Boards for Performance and Design.

In the wake of the December 2011 audit a single *Board of Examiners* for the Master of Music was installed. This new Board consists of two senior lecturers from KMT and two from UC, and entered into force on March 1st 2012. A staff member from Academic Affairs supports the board, which consists of authoritative teachers who – combined – cover the whole spectrum of the learning outcomes. Assessment decisions on the level of the final examination are always taken in commission, that is by a jury of members of the teaching staff and (mostly) representatives of the professional field (external members). The panel noticed that the Board members attend the performance(s) of the students. They also take notice of the reflection made by the students on their proposed study plan and discuss the results with each other. Likewise the new Exam Board has been actively involved in the process of the development of the updated assessment procedures (forms), which the panel has seen and approved.

Achieved level

The March/June selection of final papers came with the new assessment forms that had been filled in properly, with relevant comments and ample substantiation of the assessors' judgments. In some cases, commentary was done in both Dutch and English and many were hand written using phrases instead of sentences. The panel is of the opinion that students of this calibre deserve commentary in full sentences that is legible.

In the opinion of the panel members, all final assignments (December 2011 as well as March/June 2012) were of the master's level. Also, there was no disagreement with the marks awarded. That is, panel members' evaluations of the graduation assignments never deviated more than 0,5 point. Moreover, the caesurae was never disregarded, as was demonstrated by some assignments that were sent back to the students for revisions.

The panel holds a positive judgement on the attained level of the course.

Considerations

- The programme has an examination system that matches both the didactical approach and the intended Masters level of the programme. The panel members stress that an inter-subjective discussion on students' examination performances is a valid instrument to use in order to reach a verdict on students' achieved competencies. However, a more explicit and – in some instances – stricter or adapted application of the assessment criteria with, in general, a stronger role of the chair/discussion leader of the jury is required.
- The tests and exams that the panel members have viewed are consistent with a Masters level. This applies to study plans, research reports, portfolios, stage performances as well as the three summative exams (admission, transition and final).
- The panel members agreed that the evaluated selection of course graduates had all achieved Masters level. All of the examinations attended and the examination papers inspected met the level of the basic quality, and more often than not, were better than the basic quality that should be expected of professional Masters' students.

Judging from the overall quality of students' output the panel has established that the results of the graduates vary from sufficient (basic masters level) up to very good. Also the panel members were never in disagreement with the marks awarded. However, the formal aspects of the final examination and the fine tuning of the assessment criteria, in particular at UC, still merit improvement.

Therefore the panel rates the third accreditation standard on assessment and the learning outcomes of the programme as 'satisfactory'.

3. OVERALL CONCLUSION

The accreditation process of HKU's Masters programme has been an extensive one. Although content wise the final work of the students appeared to be of a fine quality, in the audit of December 2011 the auditors could not detect any substantiation or proof of the juries' verdicts. Therefore an additional selection of final work was scrutinized and examination sessions, including jury deliberations, were attended.

Afterwards the panel was satisfied to have walked this road: it has certainly shed a clearer light on the examination procedures, the application of the assessment criteria and the professional proceedings of juries. Between December 2011 and March/June 2012 HKU made a wise decision to improve their evaluation procedures for both the live and the written exams of the masters programme, especially with regard to the Conservatory/the Performance Pathway. The panel believes that the power of the staff to revise and implement these improvements within such a short period, together with other redevelopments, exhibits a healthy sense of urgency and the ability to set and maintain quality assurance requirements. All the same, further improvements are required.

It is evident that HKU is trying to make the highly individual nature of study at this level a priority, with an emphasis on the individual study programme. A major concern of the course is the way that each individual study programme is developed and evolved by the student across the two years. The panel commends the staff on the distinction it is making between the more collective and uniform aspect of certain elements in the first cycle Bachelors as opposed to the truly individualized journey that students undertake in the Masters.

The programme is clearly linked to the intended learning outcomes in the sense that it uses 'experiment' and 'authentic learning' as means to attain the masters level. Throughout the programme, the learning process, as well as the results of projects are always subject to reflection, thus developing a reflective and professional attitude in communication, concept development, design methodologies and entrepreneurship.

During the audit, in many panel discussions, the 'research mind-set' as well as the attitude towards the teaching of 'entrepreneurial skills' was raised, i.e. the way of thinking connected with research and entrepreneurship. From these discussions, the panel has concluded that the required mind-set to develop a research attitude at the Masters level is suffused into all of the elements of the programme.

The panel is aware that the entire community of higher music education institutions are grappling with the issues of research. Until this time, this thorny area has been delegated to the universities in the Netherlands. During the assessment period, the panel observed that many staff members are determined to bring the changes into effect and to make them work for the benefit and quality of music. They were impressed that the staff did not simply tag the research requirements on casually or treat them as distractions of the core issues of education.

However, more work needs to be done, especially within the Conservatory, to bring all staff members on board. In this regard an HRM strategy should be implemented to recruit more Masters qualified personnel, especially in the Performance Pathway.

Finally, the panel finds that the HKU has appropriate facilities in place to execute both pathways of the programme.

With the programme rated 'good' on Standards 1 and 2, and 'satisfactory' on Standard 3, NVAO regulations prescribe the rating for the entire programme to be 'satisfactory'.

4. RECOMMENDATIONS

Alongside the audit the panel members made some observations that might be of interest to the management. They are set out here as suggestions and recommendations for improvement.

Related to standard 1

- The panel suggests to reconsider the set of learning outcomes of the programme, so as to create a Utrecht profile. This could be done by adding another, , final competency. This competency should be acquired in close collaboration between the two faculties, which in the eyes of the panel members represents the real USP of the HKU's master's programme.
- Related to this, the panel suggests improvement on the direct input from the professional field by organizing valuable and clearly structured consultations with professional field representatives and the alumni.

Related to standard 2

- Related to the previous recommendation: more opportunities for collaboration should/could be sought between the two faculties and incorporated into the (mandatory) programme, not just to avoid the idea of two separate programmes, but merely to learn and to benefit from each other's strong points and to initiate innovation in the field of e.g. practice-based research, entrepreneurial skills and multi-disciplinary projects.
- Especially foreign students seem to require more assistance during the initial stage of the programme. The panel recommends the Programme Management look into this issue.

Related to standard 3

- To ensure parity of student assessment, the Board of Examiners might wish to develop more of a longitudinal approach to feedback, perhaps following a deliberately brief and provisional initial post-examination feedback with subsequent, more extensive, formative feedback. This might reduce the risk of statements being made immediately after the assessment which are either poorly expressed or, in the immediate post-performance euphoria, are misinterpreted. This needn't necessarily have to include additional written comments but could include a discussion of strengths and weaknesses of performance through the analysis of video/recorded evidence of the examination.
- In addition, the panel learned that some juries do not have an external assessor. To achieve impartiality and equal assessment procedures for all students, the panel recommends the course management/Board of Examiners address this potential risk.
- Also related to parity, the panel advises to appoint a limited and well-trained team of discussion leaders to chair examination assessments. The focus should be on (i) the assessment procedure within the examination panel, (ii) the application and explication of assessment criteria, (iii) the phrasing of the verdict (see previous recommendation).
- The panel recommends both a stricter application of the assessment criteria and the alignment of assessment criteria with student's specialization, e.g. education;
- Furthermore the panel would also welcome the dissemination of written guidance concerning the balance between judging the student's performance on the day and, for example, rewarding good progress in comparison to a previous evaluation. The panel fears that, at present, juries may run the risk of judging the student's course history, rather than his actual performance.

- In addition, so-called calibration exercises amongst teachers, with a strong focus on how to apply and interpret the assessment criteria, are recommended.
- Finally, the panel welcomes the idea of UC of dissemination of Master's students' research reports and their outcomes, e.g. by organizing symposia parallel to or at the final examinations.

ANNEXES

ANNEX I**Overview of judgements**

Overview of judgements on the Master of Music of the HKU	
Standard	Judgement
Standard 1: Intended learning outcomes	good
Standard 2: Teaching - learning environment	good
Standard 3: Assessment and achieved learning outcomes	satisfactory
Overall conclusion	satisfactory

ANNEX II

The course's learning objectives and outcomes

Dublin descriptors - Master	Learning outcomes MMus
<p><i>Knowledge and understanding</i> The students have demonstrated knowledge and understanding that is founded upon and extends and/or enhances that typically associated with Bachelor's level, and that provides a basis or opportunity for originality in developing and/or applying ideas, often within a research context.</p>	<p>(i) <i>Craftsmanship: Knowledge of and skills in artistic processes</i> The graduate shows a wide range of scholarly knowledge and skill through which systematic, thorough and critical craftsmanship may be delivered at the highest professional level and where applicable in a multi-disciplinary context.</p>
<p><i>Applying knowledge and understanding</i> The students can apply their knowledge and understanding, and problem solving abilities in new or unfamiliar environments within broader (or multidisciplinary) contexts related to their field of study.</p>	<p>(ii) <i>Vision and Creativity I: The ability to realize artistic, musical productions</i> Whether a musician, composer or music technologist, the graduate of a Master's is able to function in specific professional situations, both at a national and international level. The graduate possesses an artistic identity grown from an individual musical expression and authentic vision. Those, in combination with research, are the source of inspiration for musical productions, performances and publications.</p> <p>(iii) <i>Vision and Creativity II: Intensifying artistry</i> The graduate has the aptitude to combine professional knowledge and skills with an analytic and reflective attitude when realizing musical output.</p>
<p><i>Judgement</i> The students have the ability to integrate knowledge and handle complexity, and formulate judgements with incomplete or limited information, but that include reflecting on social and ethical responsibilities linked to the application of their knowledge and judgements.</p>	<p>(iv) <i>Cultural and Contextual Awareness: Community responsibility</i> Social, ethical and communal aspects within the profession are critically understood and evaluated. Weighed choices lead to an independent position</p> <p>(v) <i>Innovation: Ability to judge and contribute to professional discourse</i> The graduate has the artistic experience, craftsmanship and skill to artistically judge relevant progression within the professional field. The graduate is able to contribute to developing and/or applying ideas in the professional field, possibly within the context of applied research.</p>
<p><i>Cognitive skills</i> The students have the learning skills to allow them to continue to study in a manner that may be largely self-directed or autonomous.</p>	<p>(vi) <i>Entrepreneurship: Personal quality to judge and conduct in one's expansion of talents</i> The graduate is independently and self-confidently being able to continuously conduct and participate in the professional discourse, internationally and in multi-disciplinary perspective, by being in command of the appropriate learning skills.</p>
<p><i>Communication</i> The students can communicate their conclusions, and the knowledge and rationale underpinning these, to specialist and non-specialist audiences clearly and unambiguously.</p>	<p>(vii) <i>Communication: Communicating</i> The graduate is capable of transferring information in professional development to both experts and community, using a transparent and efficient approach.</p>

For the benefit of the assessment forms the learning outcomes are arranged in this way:

A. Artistry and proficiency

A1: Knowledge of and skills in artistic processes

The graduate shows a wide range of scholarly knowledge and skill through which systematic, thorough and critical craftsmanship may be delivered on the highest professional level and where applicable in a multi-disciplinary context. Whether a musician, composer or music-technologist, the graduate of a Master's is able to function in specific professional situations, both on a national and international level.

A2: The ability to realize artistic, musical productions

The graduate possesses an artistic identity grown from an individual musical expression and authentic vision. Those, in combination with research, are the source of inspiration for musical productions, performances and publications.

A3: Intensifying artistry

The graduate has the aptitude to combine professional knowledge and skills with an analytic and reflective attitude when realizing musical output.

B. Reflective practitioner

B1: Cultural and Contextual Awareness: Community responsibility

Social, ethical and communal aspects within the profession are critically understood and evaluated. Weighed choices lead to an independent position

B2: Innovation: Ability to judge and contribute to professional discourse

The graduate has the artistic experience, craftsmanship and skill to artistically judge relevant progression within the professional field. The graduate is able to contribute to developing and/or applying ideas in the professional field, possibly within the context of applied research

C. Professional and entrepreneurial outlook

C1: Entrepreneurship Personal quality to judge and conduct in one's expansion of talents

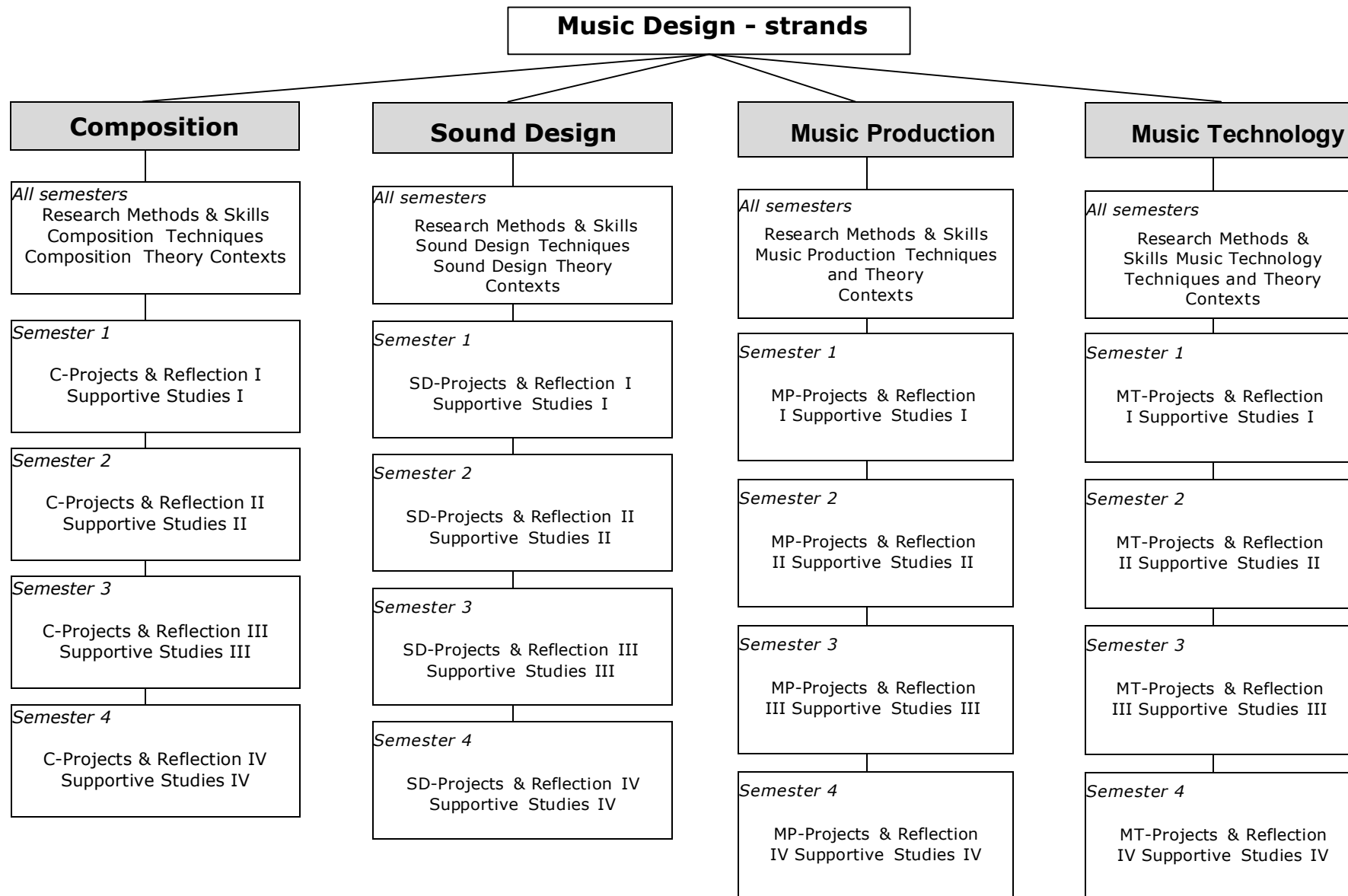
The graduate is independently and self-confidently being able to continuously conduct and participate in the professional discourse, internationally and in multi-disciplinary perspective, by being in command of the appropriate learning skills.

C2: Communication

The graduate is being capable of transferring information in professional development to both experts and community, using a transparent and efficient approach.

ANNEX III

Overview of the masters programme



Music Performance - strands

Music Performance for the Stages

All semesters
Research Methods & Skills
Techniques
Theory
Contexts

Semester 1
Orientation
Main subject (& related) -
Performance for the stages
Projects /Activities I

Semester 2
Internship
Main subject (& related) -
Performance for the stages
Projects /Activities II

Semester 3
Research
Main subject (& related) -
Performance for the stages
Projects /Activities III

Semester 4
Presentation & Evaluation Main
subject (& related) -
Performance for the stages
Projects /Activities IV

Music Performance in Applied Contexts

All semesters
Research Methods & Skills
Techniques
Theory
Contexts

Semester 1
Orientation
Main subject (& related)-
Performance in applied context
Projects /Activities I

Semester 2
Internship
Main subject (& related) -
Performance in applied context
Projects /Activities II

Semester 3
Research
Main subject (& related)-
Performance in applied context
Projects /Activities III

Semester 4
Presentation & Evaluation Main
subject (& related) -
Performance in applied context
Projects /Activities IV

Performance pathway specialisations

Solo

Practice of music performance, in classical music or early music (department of Historical Instruments). Student's research will be carried out -for example- in the area of repertoire or performance practice.

Jazz & Pop Programme

The Jazz & Pop Programme is intended for instrumentalists and vocalists.

Accompaniment

For pianists and harpsichordists, who want to specialise themselves in accompaniment of vocalists and/or instrumentalists. In addition to this main subject, one will accompany students during lessons, recitals and projects.

Conducting

Specialization in choral conducting.

Carillon

One can take the Carillon course at both the Dutch Carillon School in Amersfoort and at the Utrecht Conservatorium.

Music & Arts Education

Examples of specialisations in this course are: group dynamics and group processes, teaching young children, forms of passing on knowledge, and pedagogy/didactics. In a research project, students will present the subject they want to focus on as a teacher. One's internship will also be in the area of education. This course is open to students from the departments of Jazz & Pop, Classical Music and Historical Instruments.

Composition

If composition is student's main subject, the focus will be on composing for different combinations of instruments and on building up one's portfolio. In doing so, it is considered important that students also take responsibility for organising the performance of their own compositions and for recording them, or for having them recorded. The research project may be conducted in the field of music creation processes, and students may do their internships with an external ensemble or orchestra.

Church Music

This course is for organ students or choral conducting students. As an organist or choral conductor, one can build up one's profile as a church musician. Student that specialize in church music have already gained prior experience with communicating and functioning in a church. Besides church music subjects, they will do either a practice-oriented or more theoretical research project, and their internships will be carried out in a church for quite a long time.

Entrepreneurship

Besides having an enterprising attitude, students can present themselves as a musician by becoming an independent entrepreneur. Students can also take on a particular role within an organisation, such as the organiser of festivals, concerts or music events. The course also focuses on the programming of concerts and performances and the skills to write about music. In the study plan, one will include a combination of projects and research focusing on the organisation, production and management of music. This course is open to students from the departments of Jazz & Pop, Classical Music and Historical Instruments.

Community Music & Arts

The specialization Community Music & Arts focusses on working in a community, school, business, etc. One also specializes in working with groups, and conducting workshops, composition and group improvisation. Students will also work on how to communicate with groups. Some of the courses are taken at the Master of Education in Arts. This course is open to students from the departments of Jazz & Pop, Classical Music and Historical Instruments.

Ensemble

Within this program the emphasis is on ensemble playing, in classical music or early music (department of Historical Instruments). Students take both individual lessons and ensemble classes.

Music design pathway specialisations

Music Technology

The focus is on the development and appropriate application of technology in innumerable mono and multidisciplinary situations in which music design plays a role.

Music Production

The focus is on the musical and production factors that play a role in 'publicising' music: from live performance to music on CD or other media and from cross-media use of music to surround productions.

Sound Design

The focus is on the creation and use of sound and noise, primarily in multidisciplinary settings such as film, theatre and games.

Composition

The focus is on the creation and use of music in mono and multidisciplinary settings and contexts, from contemporary dance to the advertising industry and from games to animation.

ANNEX IV Programme of site-visit

Wednesday 7th of December 2011

location: Faculty of Music (UC) in Utrecht, room H 215, Mariaplaats 28, 3511 LL Utrecht, tel. 030-231 40 44

Time	Auditees	Topics
08.00 – 10.00	Audit preparation by all panel members	
10.15 – 11.00	Tour of school facilities Utrecht	
11.00 – 12.00	<p>Programme Management</p> <p>KMT Rens Machielse head of the pathway Music Design – KMT</p> <p>UC Linda Scheeres head of the pathway Music Performance – UC</p>	<ul style="list-style-type: none"> - mission & strategy - developments in professional field - market position / competitive position - education performance / success rate - interaction with professional field / customer relationship management - curriculum development - international focus - intrinsic backbone of the programme's contents - distinctive features of the programme - (applied) research & development - personnel management / staff policy - quality assurance
12.00 – 12.15	Panel retrospective	
12.15 – 13.15	<p>Teaching staff members</p> <p>KMT Hans Timmermans (composition electronic music, design of musical software and systems) Jorrit Tamminga (sonic design) Gerard van Wolferen (musical basics, composition methods)</p> <p>UC Henry Kelder (classical piano; member course committee) Suzan Lutke (core electives, internship coaching) Johan Linden (classical saxophone) Ingmar Leijen (freelance lecturer entrepreneurship, research coaching) Bart Soeters (lecturer jazz&pop analysis, study coaching, chairman course committee)</p>	<ul style="list-style-type: none"> - curriculum development - involvement professional field - intrinsic backbone of the programme's contents - distinctive features of the programme - practical components - learning assessment (methods, standards, parties involved, scoring & feedback) - tutoring - (applied) research & development - education performance / success rate - interaction with the management
13.15 – 14.00	Lunch, review of additional documents	
14.00 – 15.00	<p>Students</p> <p>KMT Joeri de Graaf (composition, year 2; BMus elsewhere) Douwe Medema (composition, year 1; BMus elsewhere) Pinar Temiz (sound design, year 2; BMus KMT)</p> <p>UC Anna Zeijlemaker (classical flute, education; year 2; BMus UC) Jelena Popovic (classical piano, accompaniment; year 1; BMus elsewhere) Tijn Vermeulen (classical piano, ensemble/chamber music; year 2; BMus UC; member course committee) Asa Moraeus (recorder, ensemble/chamber music; year 2; BMus UC; member course committee) Leon Wybenga (jazz&pop piano, education; year 1; BMus elsewhere)</p>	<ul style="list-style-type: none"> - quality of teachers - information and communication facilities - learning assessment / feedback - tutoring (incl. practical periods) - feasibility and workload - educational facilities - final projects/exams - student participation in the school's decision making

Time	Auditees	Topics
15.00 – 15.30	Panel retrospective and consultation session for staff and students Utrecht	
15.30 – 16.15	<p>Board of Examiners</p> <p>KMT Paul van den Wildenberg (lecturer media, chairman) Jeroen van Iterson (lecturer music production) Hanke Leeuw (Academic Affairs, institute secretary)</p> <p>UC Mark Lippe (lecturer church music, study coaching) Eric de Rooij (coordinator BMus) Kitty Buisman (tutor BMus and MMus, institute secretary) <i>(The chairman of this Board of Examiners was absent because of a concert tour in Japan.)</i></p>	<ul style="list-style-type: none"> - quality assurance learning assessment - authority of the Board of Examiners - relation to the management - assessment: involvement of the professional field - assessment expertise
16.15 – 16.30	Panel retrospective	
16.30 – 17.15	<p>Field representatives/alumni</p> <p>KMT Jeroen Bouman (alumnus) Suzanne Ypma (alumnus) Roland Spekle (field representative: independent curator & producer, www.rolandspekle.nl)</p> <p>UC Monica Damen (field representative: manager Groot Omroep Koor) Harold Lenselink (field representative: choir conductor, chair of the jury Nationaal Concours voor Jeugdsymfonieorkesten, senior policy advisor at Kunstfactor, initiator Akoesticum) Dina de Vries (alumnus jazz&pop voice, entrepreneurship) Aleksander Grujic (alumnus jazz&pop piano, solo/excellence) Viktoria Anastasova (alumnus classical piano, ensemble/chamber music)</p>	<ul style="list-style-type: none"> - mission & strategy - developments in professional field - market position / competitive position - education performance /output/ success rate - interaction with professional field / customer relationship management - international focus - (applied) research & development - personnel management / staff policy - quality assurance
17.15 – 17.30	Pending issues (if any)	
18.00 – 19.30	Dinner	
19.30 – 21.30	Concert Students UC	

Thursday 8th of December 2011

Location: Faculty of Arts, Media and Technology (KMT), room 2008, Oude Amersfoortseweg 131, 1212 AA Hilversum, tel. 035-6836464

Time schedule	Auditees	Topics
08.00 – 09.00	Audit preparation, additional review of documents	
09.00 – 09.30	Tour of school facilities Hilversum	
09.30 – 10.30	Research Staff <i>KMT</i> Jan IJzermans (professor music design) Gerard van Wolferen (researcher, head of the research program creative design for inclusion) <i>UC</i> Bart Soeters (core electives artistic research, jazz&pop music; chairman course committee) Jan Nuchelmans (core electives historical, musicological research, music until 1900) Joep Knapen (core electives educational and socio-scientific research) Jurrien Sligter (core electives artistic research, music from 1800 onwards, interdisciplinary and multimedia projects; member course committee)	<ul style="list-style-type: none"> - research activities - impact on the programme - involvement of teachers and professional field - results and further development
10.30 – 10.45	Panel retrospective	
10.45 – 11.45	Presentations students KMT (part of panel)	
10.45 – 11.45	Consultation session for staff and students Hilversum (part of panel)	
11.45 – 12.15	Pending issues (if any)	
12.15 – 13.00	Panel preparation of final judgement	
13.00	Panel feedback to all invited by the HKU	

Selection of the delegations / the auditees

In compliance with the NVAO regulations the audit panel decided on the composition of the delegations (auditees) in consultation with the course management and on the basis of the points of focus that had arisen from the panel's analysis of the school's documents prior to the audit.

An 'open consultation session' was scheduled as part of the site-visit programme. The panel verified that the scheduled times of the consultation session had been made public to all parties involved in the school community correctly and timely.

During the site-visit the audit panel members spoke randomly to students and attended a number of final examinations as well as the jury's assessments afterwards.

ANNEX V Documents examined

List of documents examined

- Critical Reflection
- HKU organizational chart
- Overview of the curricula in diagram form
- Reference framework and the learning outcomes of the programme
- Overview of the curriculum as presented on the HKU website
- Outline of the curriculum components of both Music Design and Music Performance, stating learning outcomes, learning objectives, teaching methods, assessment methods, literature (mandatory/recommended), teachers involved and credits
- Academic and examination regulations for both Music Design and Music Performance
- Overview of allocated staff with names, positions, scope of appointment, level and expertise
- List of all final projects of the past two years, demonstrating the exit levels attained by the students
- Overview of the contacts maintained with the professional field
- Previous NVAO accreditation report, 2007
- A selection of study plans
- Reference books and other learning materials
- Sets of criteria for (i) research plan and research report Music Performance, (ii) admission procedure
- List of alumni, their work environment and awards
- Summary and analysis of recent evaluation results and relevant management information
- Documentation regarding teacher and student satisfaction
- A representative selection (15) of final projects, selected by the panel, of the past two years with corresponding assessment criteria and requirements; in addition, as part of the audit, the panel members attended final and transitional examination sessions (7) followed by jury deliberations and inspected an additional number of 13 research reports. In all, panel members evaluated elements¹ from 28 final projects were examined:

No.	Year of graduation	Student no.	Type and Contents	Grade
1.	2011	2082596	Music Technology portfolio/reflection	pass
2.	2011	1900800	Music Technology portfolio/reflection	pass
3.	2011	2082598	Sound Design Portfolio/reflection	pass
4.	2011	2096114	Composition Portfolio/reflection	pass
5.	2010	2040043	Composition Portfolio/reflection	pass
6.	2011	2050061	Music Production Portfolio/reflection	pass
7.	2011	1991570	Music Technology Portfolio/reflection	pass
8.	2011	2040865	Music Production Portfolio/reflection	pass
9.	2011	2050106	Composition Portfolio/reflection	pass
10.	2011	2094668	Orchestra Recorded performance / flute	8
11.	2010	1900823	Composition	7,5

¹ Elements are: either a research report, a (recording of an examination) performance, portfolio and reflection

12.	2011	2082117	Direction	9
13.	2011	2093810	Violin/performance	8,5
14.	2011	2071282	Violin/performance	10
15.	2010	2082124	Direction	9
16.	2012	2060710	Violin/performance/research	7/6
17.	2012	2103088	Hobo/performance/research	8,5/6
18.	2012	2050772	Flute/performance/research	8,5/7
19.	2012	2104057	Flute/performance/research	7,5/6,5
20.	2012	2082047	Piano/research	7
21.	2012	2105997	viola/performance/research	8/in process
22.	2012	2106152	Contrabass/research	7
23.	2012	2040831	Piano/research	8
24.	2012	2106025	Harp/research	in process
25.	2012	2103129	Violin/research	7,5
26.	2012	2060652	Voice/research	pass/pass
27.	2012	2081895	Final exam presentation/research	pass
28.	2012	2104710	Final exam presentation/research	pass

Additional documents examined

Resulting from the panel's discussions with the auditees, the audit panel decided to examine some additional information (such as judgement reports) on the school's final examination process, in particular with regards to the reliability and the transparency of the juries' judgements.

ANNEX VI Composition of the audit panel

Panel members	Expertise					
	auditing and quality assurance	education	professional field	discipline	International	student-related
<i>Chair/expert</i> Pascale De Groot	X	X			X	
<i>expert</i> Jonty Stockdale		X	X	X	X	
<i>expert</i> Anne La Berge		X	X		X	
<i>student</i> Nick Smeenk			X	X		X

co-ordinator/certified secretary H.R. (Rob) van der Made

On 28 October 2011 the NVAO approved the composition of the panel of the Master of Music # 44739 – Hogeschool voor de Kunsten, Utrecht.

Succinct CVs of panel members and secretary/co-ordinator

P. De Groot (Pascale), MA

Among other things Pascale De Groot obtained her Ballet Master at the Higher Institute for Dance and Dance Pedagogics in Antwerp. In 1999 she was awarded her Master History of Arts – Theatre. De Groot has gained elaborate experience as a performing artist, both as a dancer, and a ballet master. She has teaching experience as well as managerial expertise in a variety of educational institutions, mostly in Flanders. Since 2001 she has been the Principal of the Royal Conservatory of Antwerp, Artesis University College of Antwerp.

Pascale De Groot is an experienced auditor of professional bachelors and masters in music and dance. She has chaired numerous audit panels both in the Netherlands and abroad.

Prof J.P. Stockdale (Jonty), DPhil

Jonty Stockdale was awarded his Bachelor of Arts in Music at the Huddersfield University and obtained his DPhil at York University, both in the UK. His current post is Principal/CEO and Professor of the Royal Northern College of Music in Manchester. He gained experience as a performing musician and worked professionally in the area of jazz and popular music, both in the UK and abroad. He also worked as a Musical Director of the University College Salford Jazz Orchestra touring extensively in the former USSR, UK and Germany. He is also a composer of electro-acoustic and conventionally notated works. Among others, Jonty Stockdale held posts as a lecturer in Music & Recording, as a Head of School and a Head of Higher Education Programmes at Leeds College of Music.

Professor Stockdale has previously been a member of accreditation panels, both in the UK and the Netherlands.

A. La Berge (Anne), MMus

Anne La Berge completed her bachelors at the University of New Mexico in Albuquerque and obtained her Master of Music at the University of Illinois in Urbana-Champaign. Subsequently she conducted PhD related research at the University of California in San Diego. Anne La Berge is a flutist, improviser and composer. Her performances bring together the elements on which her international reputation is based: a ferocious and far-reaching virtuosity, a penchant for improvising delicately spun microtonal textures and melodies, and her wholly unique array of powerfully percussive flute effects, all combined with electronic processing. Also, she is the co-director, with her husband David Dramm, of the VOLSAP Foundation that runs a concert series for composed and improvised music in Amsterdam.

N.T. Smeenk (Nick)

After his VWO study Nick Smeenk followed the Bachelor of Music – Media Music at the ArtEZ Conservatory in Enschede and is currently in his second year of the subsequent Masters programme of the same Conservatory.

H.R. van der Made (Rob)

Rob van der Made is an NVAO certified secretary and senior-consultant at Hobéon, one of the external quality assessment agencies in the Netherlands. He has a background in teaching languages and communication in both secondary and higher professional education.

As a member of the executive board of a Dutch private university of applied sciences he was, among other things, responsible for the development and execution of various bachelor programmes. Since 2009 he has worked for Hobéon, alternately as a quality assurance consultant and assessor.

Rob van der Made has supported numerous audit panels in conducting quality assurance audits at institutions of higher professional education.



DECLARATION OF INDEPENDENCE AND CONFIDENTIALITY

TO BE SUBMITTED PRIOR TO THE ASSESSMENT OF THE PROGRAMME

THE UNDERSIGNED

NAME:

PASCALE DE GROOTE

HOME ADDRESS:

FOURMENTSTRAAT 38

218 ANTWERPEN - BELGIË

HAS BEEN ASKED TO ASSESS THE FOLLOWING PROGRAMME AS AN EXPERT / SECRETARY:

MASTER OF MUSIC - CONSERVATOIRE
OF UTRECHT

APPLICATION SUBMITTED BY THE FOLLOWING INSTITUTION:

CONSERVATOIRE OF UTRECHT

HEREBY CERTIFIES TO NOT MAINTAINING ANY (FAMILY) CONNECTIONS OR TIES OF A PERSONAL NATURE OR AS A RESEARCHER / TEACHER, PROFESSIONAL OR CONSULTANT WITH THE ABOVE INSTITUTION, WHICH COULD AFFECT A FULLY INDEPENDENT JUDGEMENT REGARDING THE QUALITY OF THE PROGRAMME IN EITHER A POSITIVE OR A NEGATIVE SENSE;



HEREBY CERTIFIES TO NOT HAVING MAINTAINED SUCH CONNECTIONS OR TIES WITH THE INSTITUTION DURING THE PAST FIVE YEARS;

CERTIFIES TO OBSERVING STRICT CONFIDENTIALITY WITH REGARD TO ALL THAT HAS COME AND WILL COME TO HIS/HER NOTICE IN CONNECTION WITH THE ASSESSMENT, INsofar AS SUCH CONFIDENTIALITY CAN REASONABLY BE CLAIMED BY THE PROGRAMME, THE INSTITUTION OR NVAO;

HEREBY CERTIFIES TO BEING ACQUAINTED WITH THE NVAO CODE OF CONDUCT.

PLACE:

Antwerpen

DATE:

24-09-08

SIGNATURE:



DECLARATION OF INDEPENDENCE AND CONFIDENTIALITY

TO BE SUBMITTED PRIOR TO THE ASSESSMENT OF THE PROGRAMME

THE UNDERSIGNED

NAME: PROFESSOR JONTY STOCKDALE

HOME ADDRESS: 33 MILL FOLD
ARDINGHAM
LS29 0SY, UK

HAS BEEN ASKED TO ASSESS THE FOLLOWING PROGRAMME AS AN EXPERT / SECRETARY:

MASTER OF MUSIC PROGRAMME, HKU

APPLICATION SUBMITTED BY THE FOLLOWING INSTITUTION:

HOGESCHOOL VOOR DE KUNSTEN UTRECHT

HEREBY CERTIFIES TO NOT MAINTAINING ANY (FAMILY) CONNECTIONS OR TIES OF A PERSONAL NATURE OR AS A RESEARCHER / TEACHER, PROFESSIONAL OR CONSULTANT WITH THE ABOVE INSTITUTION, WHICH COULD AFFECT A FULLY INDEPENDENT JUDGEMENT REGARDING THE QUALITY OF THE PROGRAMME IN EITHER A POSITIVE OR A NEGATIVE SENSE;



HEREBY CERTIFIES TO NOT HAVING MAINTAINED SUCH CONNECTIONS OR TIES WITH THE INSTITUTION DURING THE PAST FIVE YEARS;

CERTIFIES TO OBSERVING STRICT CONFIDENTIALITY WITH REGARD TO ALL THAT HAS COME AND WILL COME TO HIS/HER NOTICE IN CONNECTION WITH THE ASSESSMENT, INsofar AS SUCH CONFIDENTIALITY CAN REASONABLY BE CLAIMED BY THE PROGRAMME, THE INSTITUTION OR NVAO;

HEREBY CERTIFIES TO BEING ACQUAINTED WITH THE NVAO CODE OF CONDUCT.

PLACE:

ADDINGHAM, UK

DATE:

25th JULY 2011

SIGNATURE:



DECLARATION OF INDEPENDENCE AND CONFIDENTIALITY

TO BE SUBMITTED PRIOR TO THE ASSESSMENT OF THE PROGRAMME

THE UNDERSIGNED

NAME: Anne La Berge

HOME ADDRESS:
Archimedeslaan 45
1098 PW Amsterdam, The Netherlands

HAS BEEN ASKED TO ASSESS THE FOLLOWING PROGRAMME AS AN EXPERT / SECRETARY:

APPLICATION SUBMITTED BY THE FOLLOWING INSTITUTION:

HEREBY CERTIFIES TO NOT MAINTAINING ANY (FAMILY) CONNECTIONS OR TIES OF A PERSONAL NATURE OR AS A RESEARCHER / TEACHER, PROFESSIONAL OR CONSULTANT WITH THE ABOVE INSTITUTION, WHICH COULD AFFECT A FULLY INDEPENDENT JUDGEMENT REGARDING THE QUALITY OF THE PROGRAMME IN EITHER A POSITIVE OR A NEGATIVE SENSE;



HEREBY CERTIFIES TO NOT HAVING MAINTAINED SUCH CONNECTIONS OR TIES WITH THE INSTITUTION DURING THE PAST FIVE YEARS;

CERTIFIES TO OBSERVING STRICT CONFIDENTIALITY WITH REGARD TO ALL THAT HAS COME AND WILL COME TO HIS/HER NOTICE IN CONNECTION WITH THE ASSESSMENT, INSOFAR AS SUCH CONFIDENTIALITY CAN REASONABLY BE CLAIMED BY THE PROGRAMME, THE INSTITUTION OR NVAO;

HEREBY CERTIFIES TO BEING ACQUAINTED WITH THE NVAO CODE OF CONDUCT.

PLACE: *Amsterdam*

DATE: *13.08.2011*

SIGNATURE:

Formulier onafhankelijkheid en geheimhouding voorafgaand aan het beoordelingsproces

Opleidingsbeoordeling

Onafhankelijkheids- en geheimhoudingsverklaring voorafgaand aan het beoordelingsproces

Ondergetekende (naam en privé adres)

Niek Smænk
Steenweg 70A 7531 BW Enschede

is als deskundige / secretaris gevraagd voor beoordeling van de opleiding:

Master of Music

aangevraagd door de instelling:

Hogeschool voor de Kunsten te Utrecht

- Verklaart hierbij geen (familie)relaties of banden met de bovengenoemde instelling te onderhouden, als privépersoon, onderzoeker / docent, beroepsbeoefenaar of als adviseur, die een volstrekt onafhankelijke oordeelsvorming over de kwaliteit van de opleiding ten positieve of ten negatieve zouden kunnen beïnvloeden;
- Verklaart hierbij zodanige relaties of banden met de instelling de afgelopen vijf jaar niet gehad te hebben
- Verklaart strikte geheimhouding te betrachten van al hetgeen in verband met de beoordeling aan hem/haar bekend is geworden en wordt, voor zover de opleiding, de instelling of de NVAO hier redelijkerwijs aanspraak op kunnen maken.
- Verklaart hierbij op de hoogte te zijn van de NVAO gedragscode.

Plaats: Enschede

Datum: 25-10-2011

Handtekening:



Formulier onafhankelijkheid en geheimhouding voorafgaand aan het beoordelingsproces

Opleidingsbeoordeling

Onafhankelijkheids- en geheimhoudingsverklaring voorafgaand aan het beoordelingsproces

Ondergetekende (naam en privé adres)

H.R. (Rob) van der Made

Lange Voorhout 14, 2514 ED Den Haag

is als ~~deskundige~~ / secretaris gevraagd voor beoordeling van de opleiding:

Master of Music

aangevraagd door de instelling:

Hogeschool voor de Kunsten te Utrecht

- Verklaart hierbij geen (familie)relaties of banden met de bovengenoemde instelling te onderhouden, als privépersoon, onderzoeker / docent, beroepsbeoefenaar of als adviseur, die een volstrekt onafhankelijke oordeelsvorming over de kwaliteit van de opleiding ten positieve of ten negatieve zouden kunnen beïnvloeden;
- Verklaart hierbij zodanige relaties of banden met de instelling de afgelopen vijf jaar niet gehad te hebben
- Verklaart strikte geheimhouding te betrachten van al hetgeen in verband met de beoordeling aan hem/haar bekend is geworden en wordt, voor zover de opleiding, de instelling of de NVAO hier redelijkerwijs aanspraak op kunnen maken.
- Verklaart hierbij op de hoogte te zijn van de NVAO gedragscode.

Plaats: Den Haag

Datum: 10 augustus 2011

Handtekening:

