

ASSESSMENT REPORT

Extensive programme assessment

hbo-master course Master of Music
full-time

Codarts University for the Arts – Rotterdam

ASSESSMENT REPORT

Extensive programme assessment

hbo-master course Master of Music
full-time

CROHO registration 44739

Codarts University for the Arts – Rotterdam

Hobéon Certificering BV

Date

12 July 2012

Audit panel

drs. G.(Hans) Stoltenborg, chair

dr. C. (Claire) Mera-Nelson, expert

J. (Jan) Rispens, expert

E. (Etay) Waisman, student

Co-ordinator

drs. R. (Robert) Stapert

INHOUDSOPGAVE

1.	BASIC DATA	1
2.	SUMMARY JUDGEMENT	3
4.	JUDGEMENT PER STANDARD	9
5.	OVERALL CONCLUSION	39
6.	RECOMMENDATIONS	41
APPENDIX I	Results table	43
APPENDIX II	Subject-specific framework and the learning outcomes of the programme	45
APPENDIX III	Overview of the course programme	47
APPENDIX IV	Site-visit: lay-out of the programme	51
APPENDIX V	Documents examined	53
APPENDIX VI	Composition of the audit panel	55

1. BASIC DATA

NAME of the INSTITUTION	Codarts University for the Arts
Status of the institution	publicly funded
Outcome of the institutional quality assurance assessment	not applicable
Nomenclature of the course according CROHO	
Croho registration number	44739
Croho domain / sector	Arts – Kunstvakonderwijs
Orientation of the course	Professional
Level of the course	Master
Number of credits (ecs)	120 (2-years)
Profiles	Performing musician - classical music, jazz, pop, world music Composition Music Technology New Music Theatre
Location	Rotterdam
Mode of study	Full-time
Relevant professorships	'Sustainable Performance' 'New Music Theatre/Present Practice, Praxis of Presence'
Date assessment	14-15 May 2012

Data on intake, transfers and graduates pertaining to – if possible – the last 6 cohorts						
cohort	2006	2007	2008	2009	2010	2011
intake	43	64	52	61	42	53
success rate after 2 years	23%	36%	58%	66%		

staff – student ratio achieved	1 : 10
--------------------------------	--------

contact hours / face-to-face instructions	year 1 – year 2
average number per week	Since every student has an individual programme, the amount of contact hours has a wide range of variety. It varies between 7 and 15 hours per week throughout the two-year programme.

2. SUMMARY JUDGEMENT

1. Intended learning outcomes: good

Codarts has designed an all-embracing and solid course framework with a very well elaborated set of intended learning outcomes (final competences) to guide the master students through the programme. These competences cover the four roles of the master of music (performer, innovator, culture bearer and researcher) and they are further specified in view of the four specific profiles the master course is aimed at: performer, composer, music technologist, new music theatre maker. The final competences show a distinct orientation towards the work field of the professional master of music. The enhancement, reinforcement and deepening of the student's professional capacity, musical artistry and research skills are the main focus of the final competences.

The panel considers the intended learning outcomes fully adequate and very appropriate to attaining the master level. They are clearly tied in with the so called Dublin Descriptors, developed by the AEC (the European membership organisation for conservatoires) which specify the general level of the Professional Master of Music.

The set of intended learning outcomes is clearly recognized as very relevant by the work field. Level-wise the set of qualifications is pitched where it should be, 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 Conservatoires, either in the Netherlands or abroad. Therefore the panel's judgement on this standard reads 'good'.

2. Curriculum: satisfactory

Basically the curriculum is programmed in five domains: arts, theory, profession, research and a so-called free domain. The master course is structured alongside clear-cut learning goals, evidently derived from the intended learning outcomes. Since the successive and recurrent learning goals (from the 1st year up to the 2nd year) become more extensive, more complex and -thus- more demanding, the coherence of the programme is obvious and strong. Moreover, the nature of the learning goals (related to skills, to knowledge & understanding, to self-reflection, to professional attitude, to entrepreneurship and to research) is translated not only into contents but also into working methods. These working methods reflect the didactic approach of the 'Master of Music' which in a nutshell can be defined as 'authentic learning': learning in a real-life context. The openness to the world of work is secured in several ways: by the staff who have an extensive national and international network, by frequently calling-in visiting experts and artists, by active participation of students in out-school performances, productions and projects.

The judgement of the panel would read 'good', be it that the research component is not fully in line with the corresponding – and for a master course pivotal – research competence as set out in the final qualifications. The panel noticed that from a methodological point of view the research track in the master programme should be strengthened. Therefore the overall judgement on this standard reads only 'satisfactory'.

3. Staff: good

The teaching staff are well-qualified and well-motivated and those interviewed made a strong, positive impression on the panel. All staff have a higher education background. Many students testify they are inspired by their lecturers. Since the majority of the staff is strongly rooted in the world of work and since they have an extensive professional network in the areas concerned, the professional quality of the staff (their focus on and their interaction with the work field) is obvious, indeed. However, what still is needed is schooling in research methodology to enable the master course lecturers to improve the research training of their students. Staff numbers are sufficient. Altogether the panel's judgement on 'Staff' reads 'good', because the panel considers the actual quality of the staff to outweigh the quantity of the staff.

4. Services and facilities: good

The Codarts' accommodation and infrastructure blend in with Codarts' educational concept. Moreover, the venue is well-equipped with modern IT- and audio-visual facilities. A wide variety of applicable resources is available. Overall the panel considers the housing and facilities of Codarts of a good quality. The library has a topical (broad and deep) collection of repertoire, study books, CDs/DVDs and videos for the professional music and dance teaching and it offers access to international information databases in the field of music and dance. From a spatial point of view the housing is only just sufficient, but the other provisions are of high quality. The panel rates 'Services and facilities' a good, because the good quality of the library and of the IT-infrastructure is the decisive factor for the panel.

Codarts has an appropriate and effective system of tutoring in place. Tutoring does not only focus on remedial measurements but also incorporates activities that aim at facilitating student's personal growth. As far as information supply is concerned, the students say that they are not always very well provided with all necessary information to follow their study. However the panel thinks that Codarts have taken appropriate measures to improve the channelling of the information supply.

Altogether the panel's judgement on 'Services and facilities' reads 'good', because the panel considers the quality of facilities and the quality of tutoring to outweigh the elements 'housing' and 'information supply'.

5. Quality assurance: satisfactory

Master of Music exploits very effectively one feedback tool in particular: well-structured evaluative discussions with students, lecturers and (other) representatives¹ from the professional field. The feedback tools are evidently effective which is shown by the continuous improvement process. Master of Music uses the feedback tools intensively in a rather natural, but still goal-oriented way, which enhances the effectiveness considerably.

A qualification 'good' seems to be justified. However, from a quality assurance *system* point of view, the objectives on the basis of which evaluations are carried out are not sufficiently measurable. Moreover the QA-system up till now is not sufficiently recorded. The panel's judgement therefore reads only 'satisfactory'.

¹ To a very large extent the lecturers involved are representatives from the work field too.

6. Assessment and learning outcomes achieved: good

Master of Music has an examination system in place that matches both its didactical approach and the intended master level of the programme. Examination procedures which were directly evaluated were judged to be valid in their outcomes, but at some points in the process not always transparent in their methods and controls. The panel considers this as a point for improvement. All test and exams that the panel has inspected are definitely of a master level. In spite of the fact that at the exams' assessment criteria are not always explicitly referred to in the juries' judgements, students seem to feel well-prepared by their teachers, and by their day-to-day assimilation of institutional standards and expectations.

The panel members are positive about the master level achieved by the students. The panel has reached its conclusion on the basis of reviewing research materials (i.e. theses) and students' performances (solo and in ensembles) during the audit.

Considering, that the assessment system is reliable and solid, that the performances the panel attended, are of very high quality and that the scope of the theses, the panel examined, are definitely of master level, the panel rates 'Assessment and intended learning outcomes' as 'good', although the underlying methodological approach in the students' research should be strengthened.

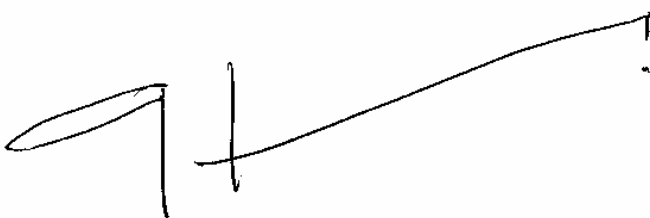
Overall conclusion: satisfactory

In weighing up all of the above, according to the panel, the achievements of Codarts Master of Music are in line with the requirements a master of music should meet. The panel has seen (i) a clear set of qualifications that lays down the right standards for the entire programme, (ii) a well-designed and challenging curriculum that offers ample opportunities for individual masters students to bring out the best in themselves, (iii) highly motivated and inspiring lecturers, (iv) a stimulating environment with appropriate facilities and (v) a solid and reliable assessment system.

An overall judgement 'good' on the entire course Master of Music would be justified, be it that the research component – the pivot in all master courses, indeed – is not strong in its methodological training, which for its part becomes apparent in the final theses of the students. From that the overall judgement of the panel reads only 'satisfactory'.

Taking into account all of the findings, the auditors have concluded that the Codarts Master of Music course-programme shows a quality that undoubtedly justifies a 6-years extension of the current accreditation.

12 July 2012



drs. G.J. Stoltenborg,
chair



drs. R.F. Stapert,
co-ordinator

3. CHARACTERISTICS OF THE PROGRAMME-STRUCTURE

The Master of Music programme at Codarts, offered in English, is a two-year fulltime course (120 ecs), encompassing four graduation profiles: Performance, Composition, Music Technology and New Music Theatre.

The profile 'Performer', meant for musicians, is focused on upgrading the (artistic) mastery of a particular instrument (piano, violin, saxophone, etcetera). The profile 'Composition', meant for composers, is focused on upgrading the level of compositional competences. The profile 'Music Technology', meant for performers who make use of technology, is focused on deepening and broadening the mastery of technological tools. The profile 'New Music Theatre', meant for performers and makers, is focused on strengthening inter- and multidisciplinary competences.

The master course is not embedded in one distinct organizational unit within Codarts. Depending on the profile students have their 'home' in either the Classical Music Academy, Jazz Academy, Pop Academy, World Music Academy or in the Music Theatre Academy. So, the master students have different studying bases. They meet each other in the 'artistic research track', being the pivot of the master course. The manager of the 'artistic research track' in the master programme, together with the directors of the five academies involved, are the management group of the course Master of Music.

4. JUDGEMENT PER STANDARD

4.1 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 level (bachelor or master) and orientation (professional or academic), the intended learning outcomes fit into the Dutch qualifications framework. In addition, they tie in with the international perspective of the requirements currently set by the professional field and the discipline with regard to the contents of the programme.

Findings

The Codarts Conservatoire adopted the core qualifications as developed by the Netwerk Muziek in 2004. The Netwerk Muziek is the consultative body of Conservatoires in the Netherlands. The core qualifications for the Master of Music programme are based on the Dublin Descriptors for second cycle awards. This qualification framework for the Professional Master of Music is still used nationally to determine the foundation of such a programme.

The Association Européenne des Conservatoires (AEC) has made some advance in the formulating of learning outcomes which should guide all European professional music study programmes. Meanwhile, the Master of Music study programme of Codarts has formulated domain-specific competences which continue building on the (approved) competences which were employed when the programme started. These competences in their turn are based on the competences as formulated in the Postgraduate Music Programme.

In 2011 Codarts updated the domain-specific competences, because of the changing student population (the inflow of master's students from the Pop Music, World Music and Music Theatre Academies) and the expansion of the professional field. In this new set of competences, explicit attention is paid to the creating and maintaining of international networks within one's own occupational practice.

The goal of the Master of Music course

The main goal of the master programme is to 'deliver' graduates (from the four profiles) who have their own artistic signature and identity, who can contribute to the development, deepening and positioning of their own practice and of the arts in general and who can do independent research into the artistic premises on which their occupational practice and those of their colleagues are based. Therefore the programme challenges the students to translate their artistic views, concepts, feelings and motives into directly usable knowledge by means of artistic research.

In his role as performing artist, the master of music must have a thorough command of his instrument at a high level of technique. This means that the interpretation of a work is supported by a flawless mastery over the instrument. In addition, in pop music and jazz, the performances should display a personal stamp regarding presentation, choice of repertoire and staging, while for classical and world music the link with the tradition and the practice, are of great importance.

In his role as composer, the master of music should be able to formulate his musical thoughts clearly and economically and to convey his concepts, ideas and interpretations to others in an unambiguous way, in particular to those who have to put these concepts into sound.

In his role as a music technologist, the master of music should possess the artistic and technical skills to realize musical ideas in different contexts (distributed platforms, interactive platforms, theatre, film, dance, games, animation).

In his role as new music theatre maker, the master of music should be able to direct and to control the whole process from conceptualization up to production / performance.

Finally, the master of music is an independent as well as an executive professional practitioner who is able to maintain his own independence within the artistic and social structures and who can give leadership to a team of professional and non-professional colleagues.

Intended learning outcomes

In the panel's view Codarts specified appropriately the above rather ambitious goals in the intended learning outcomes by distinguishing four aspects of the master of music, being (i) a professional, (ii) an innovator, (iii) a purveyor of culture and (iv) a researcher.

The master of music as professional in the arts is able
<ul style="list-style-type: none"> ▪ to place his musical knowledge in a historical and social context; ▪ to work in a team; ▪ to look on his occupational environment from different perspectives; ▪ to reflect on his own work within his own international occupational domain.
The master of music as innovator is able
<ul style="list-style-type: none"> ▪ to use and integrate existing and newly validated knowledge effectively in his profession; ▪ to use modern technologies; ▪ to acquire knowledge in an adequate manner throughout his whole professional life; ▪ to accept new and unknown challenges; ▪ to contribute to the continuation and development of the culture and tradition of his art form.
The master of music as culture bearer
<ul style="list-style-type: none"> ▪ has an open and investigative attitude and reflective ability; ▪ is aware of his social role <p>and he is able</p> <ul style="list-style-type: none"> ▪ to communicate in a social, cultural and intellectual context; ▪ to make artistic and societal choices; ▪ to formulate well-founded judgements, even in unfamiliar situations with limited or missing information; ▪ to convey his knowledge to colleagues, even to non-professional colleagues.
The master of music as researcher is able
<ul style="list-style-type: none"> ▪ to produce testable knowledge which is directly applicable in his own occupational practice; ▪ to contribute to the extension of the profession; ▪ to keep up close contacts with experts in his professional field, from home and from abroad.

In addition Codarts has set out the intended learning outcomes for each of the four profiles. Two examples are presented (in Dutch) below. See Annex II for a complete overview.

The master as <i>Performer</i>
<ul style="list-style-type: none"> ▪ demonstreert een internationaal erkende, hoge mate van beheersing van het instrument; ▪ bezit een brede muziekhistorische kennis en een brede kennis van de muziekliteratuur; ▪ toont een realistisch inzicht in de eigen artistieke kwaliteiten en kan deze zelfstandig verder ontwikkelen; ▪ is zich bewust van het belang van podiumpresentatie en bezit daarvoor de benodigde gereedschappen; ▪ heeft een onderbouwde visie op de uitvoeringspraktijk; ▪ participeert actief in (de ontwikkeling van) professionele nationale en internationale netwerken.

The master as <i>Composer</i>
<ul style="list-style-type: none"> ▪ is in staat zijn creativiteit en zijn interpretatief vermogen duidelijk vorm te geven; ▪ bezit een herkenbare individualiteit; ▪ heeft een grote en praktische kennis van het terrein waarop hij creatief is; ▪ is in staat een rol te vervullen in het internationale muziekleven; ▪ heeft een onderbouwde visie op het beroep van componist; ▪ participeert actief in de ontwikkeling van professionele nationale en internationale netwerken.

International input

The Master of Music programme is bound up with the international music world in various ways. Within the context of Rotterdam Conservatoire, the programme takes part in activities of the AEC and the Music Network. The different departments of the Rotterdam Conservatoire have a national and international network that they regularly consult in order to test the content of the teaching against the developments in the field. Both foreign colleague-institutes and foreign venues participate in these networks. Within the AEC, the Pop Music Academy and the Jazz Academy participate in the international pop and jazz platform. The World Music Academy has close links with venues and music institutes in Córdoba (Spain), Istanbul, Rio de Janeiro, Buenos Aires and Mumbai. Besides this, all main subject lecturers of the academies have a mixed professional practice, which means that next to their teaching, they work as creating or performing artists.

The artistic research component is in full development and has common ground with the present European discussion about the possibility and desirability of creating a third cycle (PhD studies) in professional arts education. The Master of Music programme keeps this component up to date through mutual consultations with lecturers from other conservatoires (representatives of the Guildhall School of Music & Drama, the Royal Conservatoire and the Conservatoire of Amsterdam) and with lecturers from the Master of Musicology at the University of Amsterdam. The programme participates in the international Society for Artistic Research and the European Platform for Artistic Research in Music (EPARM), founded in April 2011. Within the artistic research component, students make the acquaintance of prominent musicians in the series of meetings called Meet the Master.

Besides this, all main subject lecturers of the academies involved have a mixed professional practice, which means that next to their teaching, they work as creating or performing artists. Their knowledge of and involvement with diverse international networks is indispensable for linking up the learning outcomes of the programme with the most current developments.

Considerations and Judgement

The nature of the intended learning outcomes shows that these outcomes are focused on highly skilled, *innovative and leading* professionals who are not only able to practise and to innovate their profession in a creative and well-considered way (like the 'bachelor'-professional) but who are also able to guide the thinking about 'Music and Arts' and to influence its further development. Hence the audit panel is of the opinion, that the professional orientation of the intended learning outcomes is fully secured. Moreover, since Codarts converted the outcomes into specific indicators, the learning outcomes can be handled as an appropriate tool to define the successive learning goals in the course programme.

The international Master of Music-requirements are incorporated in the learning outcomes, which is not surprising, since Codarts operates very actively in an international network and due to the international scope of Codarts' staff. The (practice oriented / applied) research component is sufficiently exposed too.

The audit panel's conclusion is that the intended learning outcomes of the master course fully meet the quality requirements standard 1 refers to, including the international aspect and the applied research dimension of this standard. The audit panel's judgement, therefore, is 'good'.

4.2 Curriculum

Standard 2: The orientation of the curriculum assures the development of skills in the field of scientific research and/or the professional practice.

Explanation: The curriculum has demonstrable links with both current developments in the professional field and the discipline.

Findings

The professional context of the master course

In the Master of Music programme, the relationship with the music field can be shown as follows:

- All main subject lecturers and theory lecturers work in the music field. Most lecturers have a part-time position not exceeding 0.5 fte and besides their teaching position they are active as orchestra or ensemble musicians, bandleaders, freelance performing artists, composers or arrangers.
- The Master of Music programme confronts students with the music field in different ways. The students of Codarts Classical Music have access to the Rotterdam Philharmonic Codarts Academy – Centre for Orchestral Training, a collaboration between the conservatoire and Rotterdam Philharmonic Orchestra in which students and orchestra musicians share music stands with each other during rehearsals and performances. Piano students of this Academy present themselves to the audience during the piano marathon which Rotterdam Conservatoire organizes annually in De Doelen. Master students from Rotterdam Conservatoire regularly play in public in the Ligeti-ensemble, an ensemble for contemporary composed music modeled after the Asko Schönberg ensemble. The students of the Jazz Academy regularly present themselves as bandleader or 'sideman' in Bird Jazz club in Rotterdam and annually at the North Sea Jazz Festival, in the regular programme and on its 'fringe'.
- The optional subjects that the students can follow, such as 'networking', 'entrepreneurship', 'historical informed performance practice' and 'session recording' have a clear connection with the music field. The programme's management ensures that the range of optional subjects is brought up to date every year, taking into account the developments outside the school and the demands from the different academies.
- All students in the programme have 10 EC per year to apply to their own projects if these, according to the judgement of the Academy involved, fit in with the aims and objectives of the programme and if the projects have sufficient artistic and craft-technical weight.
- All students in the programme, after approval by the programme's management, can spend € 500 per year on study-related activities and/or on consulting specialists within or outside Rotterdam Conservatoire if they think that it will benefit their future occupational practice.

To the panel the above observations make clear that the master programme offers an education ambiance open to the world of work, thanks to the staff's strong links with the occupational field, but also thanks to the fact that the lay-out of the programme itself forces the students to act outside the school, for example through their projects. In addition the panel would like to underline the composite profile of the master course: jazz, pop, world- and classical music. This unique profile enables the master course to establish a great number of cross-overs among the different disciplines which is a current (strong) development indeed and which attracts many interested students from the Netherlands and from abroad. Finally, the audit panel learned from the discussions with the master students, that the lecturers constantly bring-in their experience and expertise in their education, which the students highly appreciate.

The research component of the programme

The Master of Music study programme maintains a direct connection with two professorships within Codarts. Master students and lecturers take part in the panel of experts of the 'Sustainable Performance'- professorship of Professor Frank Heckman, which is building further on the 'Excellence and Well Being in the Performing Arts'- professorship of Professor Anna Aalten, which concluded in 2008. In that professorship the attention was mainly focused on injury prevention, nutrition and mental training. Frank Heckman places the idea of 'excellence' in another context: his Sustainable Performance professorship researches the factors which contribute to the realization of top achievements over a longer period. The other professorship with which the programme keeps a close connection is the 'New Music Theatre/Present Practice, Praxis of Presence'-professorship of Professor Micha Hamel which, employing the concepts of 'presence and representation culture' developed by the German-American arts theoretician Hans Ulrich Gumbrecht, researches the present-day performing practice in a special way, by means of performances. Students in the Master of Music study programme have participated in the two projects which have been realized so far.

In the artistic research component, the programme likewise searches for confrontation with the world outside the walls of Rotterdam Conservatoire. The student concludes the artistic research trajectory that he has followed during the study programme with a final presentation open to the public. To the panel that visited some of these presentations, these presentations, illustrated with musical examples, give the audience a clear picture of the research. The assessment panel and audience can ask the student questions after the presentation and the programme expects that the student will give well-grounded answers to them.

The reader *Methods & Techniques for Musician's Research*, compiled by musicologist Dr H. Vonck who works in the study programme, is used by the student as a guide in order to arrive at the production of reliable and valid knowledge. In addition to these final presentations, the Master of Music programme regularly organizes seminars in which students, research supervisors, staff and experts from outside Rotterdam Conservatoire exchange thoughts about topics concerning this new discipline which is in a full development process. At the same time these seminars are the assessment moments for the artistic research component.

Considerations and judgement

To the audit panel it is quite evident that Codarts has substantial and effective links with the national and international work field the programme is focused on. The professional background and the (inter)national network of the staff are effectively applied in the actual education of students and it resulted into an open lay-out of the programme in which out-school projects are incorporated. From that students are educated and trained through frequent interactions with the professional field. All this is fully in line with the intended learning outcomes. The audit panel's conclusion is that the orientation of the master curriculum fully meets the quality requirements standard 2 refers to. Therefore the panel's judgement is: 'good'.

Recommendation

In particular in Arts education the concept of 'artistic research' is often subject to divergent discussion. Research focused on self-development / self-improvement, on detecting trends, on the relation between arts and society, on investigating music- or theatre-related issues, on searching new approaches in performances, etcetera. Whatever the focus may be, the underlying methodology must be transparent, solid and reliable. In that respect the panel argues in favour of strengthening the connection with the professorships by involving them actively in the research-training of students, in the assessment of final projects and by involving on a *regular base* the master students and their lecturers in the research conducted under the umbrella of the professorships.

Standard 3: The contents of the curriculum enable students to achieve the intended learning outcomes.

Explanation: The learning outcomes have been adequately translated into attainment targets for (components of) the curriculum. Students follow a study curriculum which is coherent in terms of content.

Findings

Structure and contents: outline

The programme is divided into four semesters which together comprise two study years. A study year consists of 32 teaching weeks and 8 weeks in which exams are taken and students are active in the conservatoire-wide project weeks. Central to the programme are the main subject, ensembles and the artistic research.

The research mainly is focused on the artistic development of the student, both in breadth and depth. In order to satisfy the generic HBO designations and the Dublin descriptors, the faculty has compiled a programme whereby at the end of the first semester and with support from his research supervisor, the student has formulated a definitive research proposal and has concluded the Methods and Techniques study component. From the second semester, one's own artistic research begins, supported by the research supervisor. In the fourth semester, the student defends his research results in public. Throughout the whole trajectory, the programme organizes research meetings and seminars, where the student is confronted with the work of fellow-students and with themes contributed by experts.

Codarts distinguishes five domains in the education of the Master of Music study programme:

- artistic domain: students strengthen their craft skills, artistry and musical personality;
- theoretical domain: students acquire knowledge and apply it;
- profession oriented domain: students build up experience in the occupational practice, develop their entrepreneurship and learn how to deal with the physical and mental challenges of their future profession;
- research domain: students carry out a 'practice-based' learning investigation.
- free domain: students use the free study area by choosing individual pathways in consultation with the programme and/or by carrying out their own projects.

The domains are filled in as follows:

- the artistic domain is covered by the weekly main subject and ensemble lessons;
- the theoretical domain is covered by the Methods and Techniques component and – depending on the research proposal – forms of music-theoretical research;
- the profession oriented domain is represented in the optional module, but in the framework of the main subject, the ensembles and the Codarts project weeks the student also comes into contact with the professional world in different ways;
- the research domain is covered by the learning investigation that the student carries out.
- the free area can be filled in by the student in various ways in consultation with the programme management, for example by a foreign study trip, purchasing lessons within or outside Rotterdam Conservatoire, the choice of an optional module and/or setting up one's own well-defined musical project;

Learning goals

CODARTS made the relation between the intended learning outcomes and the attainment targets visible in the learning goals, described in the module-descriptions.

Each module contains a description of the following elements: (1) the intended learning goals, (2) intake requirements, (3) position of the module in the programme, (4) the content, (5) the form of assessment and the evaluation criteria, (6) the literature to be examined, (7) the number of ecs, (8) the study load.

The programme matrix makes visible the relationship between the final learning outcomes and the learning goals of the particular modules.

As stated before the different academies are responsible for the artistic and technical skills training of the master students. Because every Academy gives training for a particular segment of the occupational field, they lay different accents in their part of the master programme, and in the following way:

Academy	artistic and technical skills training
Classical Music	ensemble and orchestral projects
Jazz	the ensemble in the centre of the programme
World Music	analysis and transcription of oral / auditive traditions
Pop Music	song-writing & composing, whereby the use of state-of-the-art digital techniques and new media take up an important place.
Music Theatre	turning concepts into music theatre productions, working in an interdisciplinary context.

The audit panel examined the matrix and all module descriptions. Every description comprises a definition of the specific assessment criteria, set up in such a way, that they imply the required knowledge & understanding, general & specific skills & competences and attitude. In that respect the learning goals evidently reflect the intended learning outcomes, qua scope, nature and content. Since the learning goals recur in the two successive years, in an even more complex, extensive and comprehensive way, the assessment criteria are applied accordingly.

Considerations and Judgement

Although Codarts has described the master course programme in a comprehensive way, which enabled the audit panel to get grip of the course and which also clarifies to the students what Codarts is offering to them and what Codarts is expecting from them, the programme gives the lecturers and the students enough room to for an individual 'colouring', an individual filling-in of the education path. Actually Codarts creates through the open master programme an educational environment which fully reflects the characteristics of the 'real world' as well as the ambitions of the students. The panel is positive about that.

Apart from that, the basic structure and the contents of the particular programme components are arranged in such a way that they indeed enable the students to achieve the intended learning outcomes. In particular the relation between the intended learning outcomes and the respective assessment criteria are well established, since they are specified in a proper way so that they indeed function as the backbone of the programme.

The audit panel's conclusion is that the curriculum of the master course meets the quality requirements standard 3 refers to. So a judgement 'good' would be appropriate. However, the panel thinks that the filling-in of the research track should be improved in two ways: (1) clarifying to the students what should be the function and the focus of their research and (2) strengthening the methodological training. From that the panel confines itself to a judgement 'satisfactory'.

Standard 4: The structure of the curriculum encourages study and enables students to achieve the intended learning outcomes.

Explanation: The teaching concept is in line with the intended learning outcomes and the teaching formats tie in with the teaching concept.

Findings

Under standard 3 the structure of the master course programme already has been described. To the panel the main asset of the structure is the fact that the programme fully reflects the characteristics of the 'real world' as well as the ambitions of the students. From that the audit panel thinks the structure of the programme encourages the students to achieve the intended learning outcomes, which are demanding, indeed.

The teaching concept

The programme employs the didactic concept of authentic learning, established by Codarts across the professional university: learning as an active and social process. As far as possible the student steers his own profession-oriented learning process, though in view of the intended learning outcomes of the programme. Learning does not mean that the student passively absorbs ready-to-use knowledge, but it is rather a constructive activity. Codarts employs the didactic of authentic learning whereby a large space is cleared for the use of authentic professional situations, in particular the (out-school) projects carried out by the students

To summarize: the master course is offered in a project driven learning environment where the occupational practice has a central position, for instance with the help of lecturers who have proven experience in occupational practice, supported by occupational practice-led projects both inside and outside the school.

Considerations and Judgement

The audit panel noticed, that in the course programme the correspondence among the intended learning outcomes, the assessment criteria, the didactic approach and teaching methods is apparent. Moreover, the teaching methods will indeed challenge the students to actively participate in the learning process. This regards in particular the out-school projects carried out by the students.

The audit panel's conclusion is that the structure of the curriculum of the master course meets the quality requirements standard 4 refers to. As already stated under standard 3 the audit panel values the openness of the programme structure highly. From that the judgement is 'good'.

Recommendation

The number of optional subjects offered by Codarts is rather limited. To be more responsive to the ambitions and interests of the students, Codarts should expand the number of optional subjects. Strengthening the intended and in the short-term to be established co-operation with The Hague Conservatoire will indeed create the possibility to achieve this.

Standard 5: The curriculum ties in with the qualifications of the incoming students.

Explanation: The admission requirements are realistic with a view to the intended learning outcomes.

Findings

Since the start of the programme the application figures have moved around 150. For reasons of business economics, the inflow in the Master of Music programme is limited. Each year the Executive Board sets the number of candidates who can be admitted. Every year not more than 45 students are admitted. In comparison with the other large conservatoires, Codarts then has a fairly small Master of Music, in which the proportion for Classical and Jazz, against the other conservatoires, is relatively limited. In the Codarts Master of Music, the Classical music students do form by far the largest group (two-thirds).

Acceptance / entry procedure

The Master of Music programme also selects at the gate. To be able to be admitted to the Master of Music, the candidate needs to satisfy the following requirements:

- the candidate will have successfully concluded the Music study programme, i.e. he possesses the Bachelor of Music degree, or else has an equivalent artistic, craft-technical and musical-theoretical level, this to be judged by the examination board;
- the candidate possesses more than average talent, demonstrates a high degree of technical control in the area of his main subject and is ready and able to develop further, also regarding research skills, all this to be judged by the examination board.

When a Codarts student would like to be admitted to the Master of Music, the committee judges on the basis of the concluding exam of the Music study programme whether he is suitable to be admitted to the Master of Music study programme.

In practice, it appears in the first semester of the Master of Music that many students experience difficulty with the formulation of a 'research question and strategy'. In the Bachelor of Music study programme at Codarts, the reflective ability and an investigative attitude in the students are mainly developed in the theoretical subjects (music theory, music history) and through the thesis. The inflow level of students with a foreign bachelor's degree varies on the theoretical level and particularly the research area. With students who (in some components) are behind on the theoretical level, appointments are made case by case to repair these deficiencies (for example extra lessons in music theory, analysis, harmony or counterpoint).

Students from abroad

In the table below, the numbers of Dutch and foreign students are given per study year. The figures show that the majority of all students are non-Dutch.

	NL	EU	non-EU	Total
2007-2008	21	52	23	96
2008-2009	26	66	32	124
2009-2010	31	68	34	133
2010-2011	21	56	27	104
2011-2012	28	52	15	95

A student who has obtained his bachelor degree abroad, needs to submit a study plan and to take an audition in front of an admission panel. Admission panels, carrying out the admission investigation, express the degree of admissibility in a figure. On this basis, the management of the academies decides whether the candidate can be admitted or not.

In case a student put forward competences acquired elsewhere, the examination board decides whether to award exemptions.

Considerations and Judgement

To the audit panel Codarts is handling the admission carefully. The additional admission criteria are relevant to the master of music requirements, because they reflect the necessary skills and capacity, the motivation, dedication and perseverance and the artistic capacity. In fact the scope and nature of the admission requirements are derived from the set of intended learning outcomes.

The audit panel's conclusion is that the admission to the master course meets the quality requirements standard 5 refers to. So, the judgement could be 'good'. However, the panel thinks the intake procedure is carried out by a too limited number of 'intakers', which makes the admission-decisions rather vulnerable. Secondly, the panel recommends to asks all applicants to submit a study-plan in which they specify what they, in view of their personal goals, expect from the master course. Taking this into account, the panel confines itself to the judgement 'satisfactory'.

Standard 6: The programme is feasible.

Explanation: Factors pertaining to the programme and hindering students' progress are removed as far as possible. In addition, students with functional disabilities receive additional career tutoring.

Findings

After examining the admission procedure &-criteria and the nature of the programme and after the discussions with lecturers and students during the audit, the audit panel noticed, that Codarts makes high demand to the students. From the very beginning, the master student faces a heavy program. The bar is raised high, the requirements are intense and so are the working methods; motivation and deployment are required to the extreme. After one or two trimesters, each student knows whether Rotterdam is the place for him.

To optimize the study feasibility of the curriculum, Codarts uses a clear and explicit year planning. The academic year is divided into two semesters of 16 teaching weeks. Each semester has 3 schedule-free examination weeks. Each academic year has one Academy-bound and one Academy-exceeding project week. The whole year programme thereby consists of 40 weeks. The study load is evenly divided over the year, be it that a small peak can be observed at the end of the academic year when students prepare their main subject examinations.

Students consider the study as to be heavy and severe and in their view the study load is high. However, the panel noticed during the audit, that the students have strong ambitions and an inner urge to achieve.

Tutoring

In addition to the guidance on subject-related content and artistic skills training by the teachers from the field, Codarts also offers the students guidance in the more process-related and organizational sides of the education and their personal development (career orientation). At Codarts too, students also demonstrate procrastinative behaviour, experience pressure which undermines their performance through social-emotional occurrences, become injured or have doubts about the occupational context in which their ambitions lie.

Of course master students are more expressly addressed regarding their independence and own responsibility and initiative. For both process-related and research guidance, they can approach their research supervisor, who if necessary gives feedback on findings concerning the study progress. One of the teachers working in the programme, who is also a psychologist, is available for extra process guidance for students who need this due to specific circumstances (e.g. functional limitations such as dyslexia, ADD). Besides, if desired, students can always call on the programme management.²

For non-study-related and/or personal questions and problems, students can approach the mentors working Codarts-wide – one of them is also qualified as a counselor. Together with the Health Centre which started in September 2011, this forms the integral health chain for all students.

² Because of the nature of the programme itself, students with a disability are relatively scarce at Codarts. Still, Codarts has formulated a policy on disabled students. For students who have functional limitations, Codarts offers to search for necessary solutions in each case (extra guidance and/or facilities); additionally, the policy on what to do is currently being established.

Considerations and Judgement

Actually the audit panel thinks the 'study load' of the master course is to some extent inevitably high for students and students are fully aware of this. Moreover, the audit panel noticed that the students expect (and that they want) a high work load. So, the workload will be a burden and will remain a burden. That is all in the game of this demanding course.

The audit panel's conclusion is that the feasibility of the master course fully meets the quality requirements standard 6 refers. The judgement is: good. The fact that (due to the demanding programme) the study load is high, does not alter the panel's opinion, because Codarts only can fulfill their ambitions and the students only can achieve the intended learning outcomes through a very demanding programme.

Standard 7: The programme meets statutory requirements regarding the scope and duration of the curriculum.

Explanation: Scope and duration of a professional master programme equal at least 60 ecs.

Findings

The programme description of the master course 'Master of Music' shows, that all components together equal 120 ecs.

	Year 1		Year 2		
	1 st semester	2 nd semester	3 rd semester	4 th semester	Total
Main subject	15	15	15	15	60
Ensemble	5	5	5	5	20
Artistic Research	5	5	5	5	20
Electives	5	5	5	5	20
Total	30	30	30	30	120

Considerations and judgement

The master programme Music meets the statutory requirements regarding the scope and duration of the curriculum. Judgement: in compliance.

4.3 Staff

Standard 8: The school has an effective staff policy in place.

Explanation: The staff policy provides for the qualifications, training, assessment and size of the staff required for the realisation of the programme.

Findings

The staff policy of the master course is attuned to the staff policy of Codarts as a whole. The basic concept of Codarts' staff policy is to establish through the staff a structural interwovenness between education and the occupational field. In recruiting and selecting lecturers, proven professional quality in the (international) occupational practice plays therefore a decisive role. Through this, the programme has very strong links indeed with the occupational practice.

Codarts has an annual performance and assessment cycle in operation. Once a year interviews with all staff members are held as standard. The management group is provided with all policy information and the relevant forms, which are used to prepare and conduct the interviews, by the HR Department. The outcome of these interviews is stored centrally and possible follow-up actions are started. HR also plays an initiating role (policy) and a coordinating role (implementation) with regard to performance and assessment. The panel has inspected a few performance and assessment reports of staff members. These showed a clear focus on lecturers' performance on the basis of student evaluations and, if need be, measures for improvement in terms of training and further schooling.

The staff policy also provides for expertise advancement within or outside the institution. Examples of this are the 'management development'- trajectory, a 'coaching'-trajectory for high potentials, promotion regulations, 'participation in the circles of experts of the professorships', the teaching staff and teacher 'scholarship action'-plan and training in 'study pathway supervision'. An extensive in-company training plan directed towards testing and evaluating as well as didactic skills is currently being prepared.

To optimize the involvement of the staff, Codarts pays a lot of attention to the internal communication, through (among others) the staff magazine 'Personal', the website and the intranet, as well as the Codarts email account.

Considerations and Judgement

Codarts staff policy, explicitly focused on the recruitment and involvement of staff strongly rooted in the professional field, is fully implemented in the master course. Performance & assessment interviews are held periodically and, according to the staff, in an effective way. Further didactic schooling of lecturers is now one of the main issues. The audit panel examined all CV's as well as a comprehensive overview of the professional network of the staff. From that the audit panel noticed that the links with the professional field (national and international) are very strong and extensive. To put it into other words: the staff policy turns out to be effective. The audit panel's conclusion is that the staff policy of the master course 'Music' fully meets the quality requirements standard 8 refers to. Thus, the panel rates standard 8 a 'good'.

Standard 9: The staff are qualified for the realisation of the curriculum in terms of content, educational expertise and organisation.

Explanation: The actual expertise available among the staff ties in with the requirements set for professional or academic higher education programmes.

Findings

From the curricula vitae of the lecturers who are working in the master programme, it is apparent that they are emphatically rooted in the occupational practice. In addition, these CVs also offer insight into the diversity of professional disciplines, which comes from the diversity of required subject disciplines in the different teaching modules.

The majority of the lecturers is not only teaching at Codarts, but they are also active in the occupational field. Originating from various work areas such as theatres, orchestras, ensembles and other performing platforms, they jointly reflect the colourful palette of the occupational areas the master course is aimed at. And the audit panel learned from the discussions during the audit, that this really is a returning, inspiring incentive for both lecturers and students.

Since the majority of the lecturers only have only a part-time appointment, fragmentation of focus and approaches lie in wait. Therefore the management group of the master course deserve special attention to secure the consistency within the entire master course. The audit panel observed that the management group succeed in safeguarding the required consistency in the master programme. Not only through formal tools (formats, exam-regulations and the like) but also and in particular through effective internal communication. Still, due to the organisational structure of the master course (five academies are responsible for the teaching in de respective profiles) fragmentation of (e.g.) the educational approach lies in wait as already mentioned above. The audit panel thinks the direction of the master course should be in one hand.

Considerations and Judgement

Staff members are well-equipped to teach in the master programme. Both from their CVs, the lectures attended and the audit interviews, the panel has concluded that lecturers are strongly rooted in the world of work and that they possess the actual expertise to execute the programme. Many members of the teaching staff have qualifications and bring in up-to-date expert knowledge and skills of high standing. Students are very pleased with the way lecturers demonstrate their expertise and working knowledge. Students appreciate lecturers' didactical approaches and skills. Therefore the panel rates Standard 9 a 'good'.

Recommendation

The audit panel strongly recommends to reshape the organisational context in which the master course is implemented now. Since five academies are responsible for the teaching of the main subjects within the particular profiles, the management of the master course is rather complicated. To improve the internal coherence and to sharpen the profile, the direction of the master course should be in one hand.

Standard 10: The size of the staff is sufficient for the realisation of the curriculum.

Findings

Teachers from the various academies work in the master programme as well as a number of teachers/staff who belong to the central staff. Just as other Dutch conservatoires, Rotterdam Conservatoire works with a teacher-student ratio of average 1:10. In addition capacity is provided from the general staff of Codarts, for education-supporting processes, finances, personnel services and innovative processes.

To the panel the number of staff is sufficient to provide the teaching. This regards: implementation of the curriculum and guidance of the students. The audit panel, however, thinks that for the further development of the master course programme (in particular the strengthening of the research track) the current capacity should be enlarged.

Considerations and judgement

Codarts applies sufficient staff to execute the programme. This includes both educational and support staff. Lecturer/student ratios facilitate the execution of the programme and ties in with the didactical concept. Both students and lecturers consider the size of the staff as to be sufficient. The panel rates Standard 10 only a 'satisfactory', because the size of staff needs to be enlarged in view of the further development of the master course – in particular with regard to the artistic research track.

4.4 Services and facilities

Standard 11: The accommodation and the facilities (infrastructure) are sufficient for the realisation of the curriculum.

Findings

Optimal premises and appropriate material facilities for students and staff form an important basis for good education. For Codarts this means having sufficient classrooms and practice rooms to be able to provide the teaching and make self-study possible, as well as sufficient and decent concert and stage facilities, within and outside Codarts, for examinations and performances. All this needs to be supported by adequate material facilities: IT, library, catering, as well as occupational-specific equipment and instruments. Because of the limitations of the existing premises in the recent period, Codarts has heavily invested in renovation, new buildings and material facilities, whereby the situation in these areas has been very much improved (more facilities with a higher quality) in comparison with the past.

Premises

After a number of moves, practically all programmes of Codarts are concentrated in the main site Kruisplein and in the WMDC (World Music and Dance Centre). So is the Master of Music. Both sites are open from Monday to Friday in the daytime and evening, and on Saturday in the daytime. The staff departments and most management functions are housed in Rotterdam Building (RB), an office building situated fairly close to Kruisplein. Because of many complaints from teachers and students, the theory lessons, given in this building and the health facilities have recently moved back to Kruisplein. The ambition to realize a new building for the whole of Codarts in one site remains, but has been postponed for the moment due to the economic circumstances and the management uncertainties in the educational sector.

During the audit the panel has established that there are enough work areas, classrooms and performance-spaces, indeed, but generally speaking the housing is rather basic.

Facilities

In this area Codarts has made great strides over the past few years:

- the launching of Codarts Net as IT-environment and a great improvement in the quality of the quality of the hardware;
- considerable expansion of the number of PC work stations and setting up of 'hotspots' for wireless internet connection;
- the previous student information and progress systems have been replaced by the new OSIRIS Enrollment and OSIRIS Study Progress. Since April 2010 the parties concerned (students, teachers, mentors etc.) have access to the part of the study progress information which they have a 'right' to, from the sites and from outside the school.
- With the inclusion of the modules in OSIRIS Study Progress, the teaching programme in all the programmes /academies has become more transparent for the students. On the basis of the registered study results, it is clear for the student what has been realized from the teaching programme and what not yet.

In line with these reinforcements in the IT-area, the communication infrastructure has also been improved. With Codarts Intranet – operational since the start of 2007 and thoroughly renovated at the end of 2011 - the communication to students and staff goes via one channel. On intranet can be found the study guide, module descriptions and regulations such as the TER, current announcements such as the presence and absence of staff, the opening times of the buildings in the schedule-free periods, the most important performances of Codarts students within and outside the school and performances in Rotterdam for which Codarts students obtain a discount. In addition, all staff departments have their own page on intranet on which they include specific information and regulations.

Besides, all the students and staff have their own Codarts email account. In order to stimulate the use of the email account, it has been agreed that all study-related information will only be distributed through the Codarts email. Linking the Codarts email to a private account is optimally facilitated in this respect.

Library

The Codarts library plays an important role as a nodal point in the search for information. The library, which is located at the main site, has a topical (broad and deep) collection of repertoire, study books, CDs/DVDs and videos for the professional music and dance teaching and offers access to international information databases in the field of music and dance. The library catalogue is available digitally so that students can consult the catalogue online and can order books / journals and the like. In collaboration with the IT department, the library has taken the initiative to further broaden the information function in the direction of knowledge management.

Considerations and Judgement

Basically the Codarts' accommodation and infrastructure blend in with Codarts' educational concept. Moreover, the venue is well-equipped with modern IT- and audio-visual facilities. A wide variety of applicable resources is available. Overall the panel considers the housing and facilities of Codarts of a good quality. From a spatial point of view the housing is sufficient. But the other provisions are of high quality. The panel rates Standard 11 good, because the good quality of the library and of the IT-infrastructure is the decisive factor to the panel.

Standard 12: Tutoring and student information provision further students' progress and tie in with the needs of students.

Findings

Tutorage

Under standard 5 the panel already presented its findings. Below they are presented again: In addition to the guidance on subject-related content and artistic skills training by the teachers from the field, Codarts also offers the students guidance in the more process-related and organizational sides of the education and their personal development (career orientation). At Codarts too, students also demonstrate procrastinative behaviour, experience pressure which undermines their performance through social-emotional occurrences, become injured or have doubts about the occupational context in which their ambitions lie.

Of course master students are more expressly addressed regarding their independence and own responsibility and initiative. For both process-related and research guidance, they can approach their research supervisor, who if necessary gives feedback on findings concerning the study progress. One of the teachers working in the programme, who is also a psychologist, is available for extra process guidance for students who need this due to specific circumstances (e.g. functional limitations such as dyslexia, ADD). Besides, if desired, students can always call on the programme management.

For non-study-related and/or personal questions and problems, students can approach the mentors working Codarts-wide (of whom one is also qualified as a counselor). Together with the Health Centre which started in September 2011, this forms the integral health chain for all students.

In fact, the panel noticed, that the lecturers are very committed to the students and to their progress in the study. From the discussions during the audit the panel learned, that students and lecturers appreciate very much the open ambiance in which they can discuss the study progress and the study results. In that respect students are very positive about the personal coaching by the lecturers.

Information supply

The IT infrastructure for communicating with students and staff has been much improved over the past few years through (e.g.) implementing the digital OSIRIS Enrollment and OSIRIS Study Progress, through putting the Codarts Intranet and the Codarts email account into operation and through a considerable expansion of PC work stations and the setting up of 'hotspots' for the wireless internet connection. With the account and the desktop service, staff members and students can reach their own digital Codarts environment. Besides, a broad range of communication means have been instituted, varying from Codarts Magazine to the weekly-appearing electronic newsletter and from the information counters to the digital information screens and the completely renewed Codarts website. Still, according to NSE 2010 students were not that satisfied about information provision about the programme. From that, Codarts has taken the following measures:

- regular updating of the information on intranet;
- OSIRIS Study Progress becoming operational;
- collecting study-related information together and making it available online;
- improving the information provision on schedules and schedule changes (delivering input information earlier so that schedules can start being made earlier, more emphasis to teachers on the importance of passing on schedule changes in time).

Considerations and Judgement

Codarts has an appropriate system of tutoring in place. Tutoring does not only focus on remedial measurements but also incorporates activities that aim at facilitating student's personal growth. In the students' view they are not always very well provided with all necessary information to follow their study, but the panel thinks that Codarts have taken appropriate measures to improve the channelling of the information supply. During the audit it was too early to judge whether the improvements have led to the intended effects. So, the panel rates Standard 12 only a 'satisfactory'.

4.5 Quality Assurance

Standard 13: The programme is evaluated on a regular basis, partly on the basis of measurable targets.

Explanation: The school ensures the quality of the intended learning outcomes, the curriculum, the staff, the services and facilities, the assessments and the learning outcomes achieved through regular evaluations. The school also collects management information regarding the success rates and the staff-student ratio.

Findings

The programme uses various forms of evaluation to verify whether the formulated goals have been realized:

- module-evaluations: all Codarts teaching modules are evaluated every four years by students (new modules are evaluated directly in the year of their introduction);
- every two years a student satisfaction survey is held. Since 2008 Codarts has been participating in the national survey: first the STO organized by the higher professional education council, now the National Student Survey (NSE). In evaluating the results, scores of 3.0 and lower are regarded as simply unsatisfactory and given priority for improvement; scores between 3.1 and 3.5 require improvement measures; scores above 3.5 need consolidation and expansion;
- to investigate staff satisfaction – after a few earlier in-house measurements – Codarts has sought to be connected with the instrument which has been developed for the purpose at a national level. In the first half of 2012, the first Staff Satisfaction Survey is taking place according to this system. In 2011 a Risk Inventory and Evaluation took place in connection with the ARBO (working conditions) policy;
- the quality and development of the teachers is monitored and assessed through the system of performance- and assessment interviews and the instruments employed for module and teacher evaluations;
- specific activities are separately evaluated: e.g. evaluation by the examination board of the (technical) quality of assessments;
- the content and structure of the curricula as well as organization of the programmes are discussed in the consultation between the Board of Directors and the Staff-Student Council, the consultation meeting of the administrative managers (OMO), teachers' meetings and consultations with the various student forums;
- the research supervision in the Master of Music is evaluated in plenary sessions during study days and seminars on the basis of bottlenecks which have been spotted; this has resulted in agreements about more contact moments and sharing reportages about the study progress of individual students through n@tschool;
- the relevance of the programmes to the occupational practice is frequently discussed with representatives from the working field; moreover, from the 2012-13 academic year Codarts will organize annually theme-based seminars, to which relevant representatives from the occupational field are invited;
- management information concerning the yields and the teacher-student ratio is periodically collected and discussed.
- partly on the grounds of internal signals about inadequacies and in preparation for the investigation by the educational inspectorate in the autumn of 2011, Codarts carried out internal audits directed towards the administration of the study progress and the state of affairs concerning the student dossiers as well as the process of examining which has led to a considerable streamlining and transparency in the administrative process as well as to more explicitly recorded assessments.

Considerations and Judgement

Codarts exploits very effectively -and the audit panel strongly advocates this approach- one feedback tool in particular: well-structured evaluative discussions with students, lecturers and (other) representatives from the professional field. It is the audit panel's strong opinion that evaluative meetings, provided that they are sharply focused, can be a much more effective feedback tool than standardised questionnaires or they are at least very valuable as supplement to formal questionnaires. In that respect the audit panel fully supports the way Codarts is dealing with evaluative consultations of the stakeholders.

The feedback tools are evidently effective which is shown by the continuous improvement process. Codarts uses the feedback tools intensively in a rather natural, but still goal-oriented way, which enhances the effectiveness considerably. A qualification 'good' seems to be justified. However, from a quality assurance *system* point of view, the objectives on the basis of which evaluations are carried out, are not sufficiently measurable. Moreover the QA-system up till now is not sufficiently recorded. The panel's judgement therefore is: satisfactory.

Recommendation

What still is missing is a student panel for the overall course Master of Music. Students are involved the evaluation of the teaching in their 'home'- academies, but the audit panel strongly recommends to establish a specific student panel for the master course. Only then Codarts will get qualitative and comprehensive feedback about the *entire* master of music course.

Standard 14: The outcomes of these evaluations constitute evidently the basis for measures for improvement that contribute to the attainment of the targets.

Findings

The outcomes of the evaluations resulted into a number of actions for improvement. For example:

- the introduction of theme-based workshops with the occupational field
- the student-portfolio will be assessed by the research supervisors
- the establishment of Codarts Research: a physical and virtual meeting place for members of the professorships, lecturers, students and research supervisors
- the introduction of systematic exit research in order to detect the reasons for drop-out
- improvement in the instructions for private study and measures oriented towards making the coherence in programme explicit;
- the lesson plans were made more explicit and made available online to the students;
- in 2007 Codarts Intranet became operational;
- the organizational shifts which were started in 2007 and concluded at the end of 2008 have led to a more horizontal organization with considerably shorter lines of decision-making and communication.
- re-organization of the study progress administration and reorganization of the student dossier, in essence including that the administrative procedures are made equal between the academies.
- strengthening the research track in the master programme (and in the bachelor programme as well)
- reshaping the organisational structure of the master course

Considerations and Judgement

The audit panel presented in the above paragraph some measures for improvement in order to make it clear that (i) CODARTS is fully aware of the possible weaknesses in its performance and (ii) Codarts evaluations evidently lead to actions for improvement. A qualification 'good' seems to be justified. However, the objectives of the improvement actions not always are defined in measurable targets, which makes the monitoring less transparent than it should be from a quality assurance *system* point of view. The judgement, therefore, is: satisfactory.

Standard 15: Programme committees, examining boards, staff, students, alumni and the relevant professional field are actively involved in the school's internal quality assurance.

Findings

In accordance with the panel's findings presented under standard 13, the panel has established that the Quality Assurance approach of Codarts provides for an active involvement in the school's internal quality assurance of all parties involved. Programme committees, examining board, core-staff, lecturers, supporting staff, students, graduates and the relevant professional field are actively involved in the programme evaluations.

Since the QA-system is not properly recorded yet, the impact of the stakeholders' involvement is not always transparently reducible to the specific feedback given by the stakeholders. Furthermore the QA-tasks and QA-authority of the examining board are not crystallized out yet, though at present the actual involvement of the examining board in the quality control of the exams has been already implemented. In the meantime Codarts has scheduled a plan to improve the current set up of the examining board. In particular focused on clarifying and determining (i) the scope of the board's field of activity, (ii) the position within CODARTS, (iii) the tasks and the authority, (iv) the composition, (v) the specific expertise needed (vi) the QA-assurance methods to be used and the way of reporting. According to this plan the re-established examining board will be fully in force from 2013.

Considerations and Judgement

The QA-approach incorporates all relevant stakeholders. However, so far the school has carried out evaluations in a more informal way and due to the imperfect recording the panel has not been able to judge on the full implementation of the QA system, the results of all evaluations being transferred into measures for improvement, and the formal involvement of all stakeholders. On the other hand, the panel has observed that all relevant stakeholders have contributed to the development of the curriculum.

As far as the involvement of the examining board is concerned, the audit panel observed that the board's tasks in safeguarding the quality of the assessment system and the actual assessments is not fully elaborated yet.

Conclusion: all stakeholders are involved but the actual involvement of the examining board still has to be implemented in a systematic way. The panel's judgement, therefore, is: satisfactory.

4.6 Assessment and learning outcomes achieved

Standard 16: The school 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 subsequent programmes. The tests and assessments are valid, reliable and transparent to the students.

Findings

In the audit panel's opinion CODARTS's assessment system is really all-embracing. The system covers not only all intended learning outcomes, but also students' individual professional development and growth. The panel will found this positive statement by describing the outline of the system.

Introduction

In contrast to the regular higher professional education, where final examination theses and written and/or oral final examinations play a decisive role, for many years it has been the custom in performing arts education to take final examinations in the form of open performances accessible to the public. A panel which has at least one external expert from the relevant occupational practice as a member, judges the achievement of the candidate. Since the evaluation is given over to a *group* of experts, the judgement is intersubjective in character.

In order to achieve the desired learning outcomes of the programmes, assessment of the main subject alone is insufficient. At the beginning of 2011, Codarts has reformulated the starting points with regard to the assessment of the educational units:

- Codarts uses three kinds of assessments: the practical examination, the written examination and the oral examination;
- the assessments are valid, that is to say that they measure what they want to measure;
- the assessments are reliable, that is to say that under the same circumstances they produce the same result. The reliability is furthered by the use of clear assessment criteria which relate to the learning goals. The criteria are unequivocally and unambiguously determined, so is the standardization;
- students know at which moments and in which ways they will be tested and how the assessment takes place;
- the assessment connects to the didactic concept, which means that assessment takes place using criteria which are closely connected to the occupational practice;
- each programme has an assessment plan in which the programme gives an overview of all the tests that are taken, the number of study credits involved, the assessment form used and the time of the tests.

In December 2011 there was a two-day training session for programme managers, policy advisors, subject group chairmen and the examination committee. These talks gave the input for a working document which represents the state of affairs in the components of policy, implementation and training, organization and planning. From the above-mentioned "Self-Evaluation Examining" it appears that teachers do not always know what the legal stipulations and rules around assessments precisely mean for their own manner of assessment. Therefore at the same time as designing a new assessment policy, Codarts has made a "Training plan for the professionalization of teachers", which is being carried out at this moment.

Assessment system in the master course

To make clear that the assessment system in the master course is valid and reliable the system is presented below in detail.

As it appears from the Teaching and Education Regulations – TER (in Dutch: OER), the tests to which the ecs are linked, are those of the main subject and the artistic research.

The *main subject* is assessed by the academies twice, once at the end of the first study year and once at the end of the second study year. This latter assessment is also the final examination of the programme. At the end of the first year a panel consisting of a chairman and two teachers, including the main subject teacher, judges the progress of the student. The final examination, in the formal sense the concluding main subject examination, can only be taken when all the other study components have been successfully concluded. In front of an audience the student presents a 60-minute programme, to be evaluated by a panel consisting of a chairman and four experts, including the main subject teacher. At least one of them does not work for Codarts and comes from the occupational field for which the student has been trained.

The progress made in the area of the *artistic research* is tested four times by the programme, each time in front of a panel consisting of a member of the staff of the programme, the research supervisor and an external expert. The management of the programme invites the main subject teacher concerned for every test to be present as an observer. At the end of the first semester the student submits his Artistic Research Proposal and begins his research, supported in this by the research supervisor. At the end of the second semester, during the Work in Progress-day, the student informs the panel and the 'peers' of his progress and subsequently embarks on a discussion with the panel and the fellow-students. At the end of the third semester, during the Artistic Research Symposium, the student once more presents his progress and answers any questions and/or remarks. Both during the Work in Progress-day and during the Artistic Research Symposium, the student has to be present for the entire day in order to take part in the discussions and give feedback to his 'peers'. At the end of the fourth semester, the student takes the concluding examination. For 45 minutes, in front of the panel, the fellow-students and the audience, he presents both the practical result of his research, the 'artistic product' (a live performance or a DVD), and his 'research report' (the research presentation). The research report is screened with the aid of Ephorus, a much-used plagiarism scanner. At the end, the panel members and those present have 15 minutes to pose questions to the candidate about his research. The research reports which receive a grade 8 or higher can be consulted online in the so-called 'brain shop' of the Codarts library.

The ecs for the ensemble components are awarded by the academies at the end of the second year and at the end of the fourth semester. The students obtain their ecs when they have demonstrated according to the judgement of the ensemble teacher of the Academy concerned, sufficient involvement and effort. In the Jazz Academy the master's students play in an ensemble specially constituted for them in which only master students participate. In the other academies, the ensembles are constituted out of students from both the master and the bachelor programme.

The modules which the student chooses in the free area are assessed in the way which is given in the relevant module description. If the student, in consultation with the management, fills in the free area wholly or partly outside the school, this is included in the student's portfolio. Before the programme allocates ecs to this portfolio, it is assessed by the administrative manager of the programme.

The method of assessment, the content of this and the ecs to be obtained are given in the TER (OER) and in the module description of the programme.

Students always receive immediately feedback that addresses the competences and how they have been achieved. If students fail an assignment, they get written feedback about what is missing and what needs to be done to demonstrate the stipulated competences. Such structured, specific feedback is a key feature of a competency based curriculum because it demonstrates progression towards achieving the intended learning outcomes.

Assessments are always carried out by the whole research department team of mentors/assessors. The final assessment is carried out by an exam panel in which at least five Codarts experts are represented. The professional field also is represented in the exam panel. The rules and criteria of the final assessment by the panel are laid down in the TER (OER) and fully elaborated in the assessment forms. The criteria cover the following steps: the analytical phase, the conceptual & creative phase, the production phase and finally the product / object itself and oral and physical presentation.

Panel assessment of the level achieved

The school provided a complete list of graduates over the last two academic years. This list contained the names of the students, the student numbers, the graduation dates, the names of the examiners and the results achieved in the final study phase. To assess the level achieved two components are crucial: the (physical) performance and the underlying research-thesis.

The expert panel members selected and assessed 30 final theses. Selections were made randomly and differentiated by grades achieved. Also completed and signed assessment forms were included to give panel members insight into the standards used by the examiners. A list of the final projects as evaluated by the panel members is included in annex V of this report. During the audit the panel attended four performances from different profiles.

Judgement of the panel

The panel members are unanimously of the opinion that the content of the theses they have evaluated, sufficiently reflect the master-requirements, although not all of them appeared to be very well-structured and well-considered. It was not always clear which research methods and instruments are substantiated. In other words: from a methodological point of view all theses examined -with an exception of only a few- turned out to be rather weak, although in general the literature referred to is substantial and exceeds the regular literature list.

As far as the performances are concerned, the panel considers their quality as very high and uncommonly powerful. Consequently the panel was very impressed by the performing students. In that respect the master students achieved the intended learning outcomes in an exemplary way and in compliance with the high standards of the master course.

Students are not always very well informed about the standards by which they are judged. In that respect Codarts has initiated a trajectory to clarify the procedures and criteria for assessment and evaluation, leading to a clear instruction manual to guide students through their final study phase. The panel considers this point as distinct measure for improvement. Still, the assessment forms give sufficient information on *how* the assessors have come to their final judgements and they give also some more detailed information on student's individual performance.

Considerations and Judgement

Codarts has a well-structured and solid system of (integral) summative assessments in place, rendering a valid measuring of students' achievements and a reliable assessment and rating, with a strong focus on the highly-levelled occupational requirements. The professional field is involved in the assessment of students' final achievement. However, testing criteria/requirements are not always unequivocally clear to the master students.

Given the fact that the performances the panel attended, are of very high quality and in view of the fact that the scope of the theses, the panel examined, are definitely of master level, the panel rates Standard 16 as 'good', although the underlying methodological approach in the students' research should be strengthened.

5. OVERALLL CONCLUSION

The panel was foremost impressed by the embedding of Codarts Master of Music in the cultural life of the city and the region. The curriculum clearly serves as a backbone to guide students through a challenging programme that has all the features needed to cater for proficiency, creativity and craftsmanship. To this the panel would like to add the following striking features:

- A set of demanding and inspiring final qualifications, that have a clear focus;
- A programme that fully ties in with competency based learning in an authentic setting, as adhered by the school;
- An experienced and encouraging staff that safeguards the presence of high-end professional craftsmanship;
- An output that undoubtedly reflects the master level.

Both Codarts' internalised quality-drive and quality-culture show responsibility to the students and a great ambition as well. However, as far as the artistic research is concerned, Codarts does not offer yet a strong education or training in artistic research. This is, in particular for a master course a rather substantial point of special attention. Therefore the panel's judgement on the entire programme reads only 'satisfactory'. It recommends the NVAO to extend the programme's accreditation for another six years.

6. RECOMMENDATIONS

1. The audit panel strongly recommends to reshape the organisational context in which the master course is implemented now. Since five academies are responsible for the teaching of the main subjects within the particular profiles, the management of the master course is rather complicated and fragmentation of (e.g.) the education approach and/or the quality care mechanisms lie in wait. In the panel's view the master course should be embedded in one distinct organisational body with one director. This will advance and strengthen the internal coherence as well as the opportunities for cross-overs among the different disciplines (classical music, pop, jazz and world music). See also recommendation 2.
2. What still is missing is a student panel for the overall course Master of Music. Students are involved the evaluation of the teaching in their 'home'- academies, but the audit panel strongly recommends to establish a specific student panel for the master course. Only then Codarts will get comprehensive qualitative feedback about the *entire* master of music course.
3. In particular in Arts education the concept of 'research' / 'artistic research' is often subject to divergent discussions. Research focused on self-development, on detecting trends, on the relation between arts and society etcetera. Whatever the focus may be, the underlying methodology must be solid and reliable. In that respect the panel argues in favour of strengthening the connection with the professorships by involving them actively in the research-training of students and by involving *on a regular base* the master students and their lecturers in the research, conducted under the umbrella of the professorships 'New Music Theatre / Present Practice, Praxis of Presence' and 'Sustainable Performance'.
 - In general: the professorship's role should be more explicitly defined not only with regard to the devise and implementation of the research-track but also with regard to the quality assurance and assessment of all research done by the master students.
4. To be more responsive to the ambitions of the students, Codarts should expand the number of optional subjects / electives. Strengthening the intended co-operation with The Hague Conservatoire (to be established in short-term) will indeed create the possibility to achieve this.
5. Codarts should accelerate the re-arrangement of the examining board in order to enable them as soon as possible to play fully the required pivotal role in the quality assurance of Codarts' assessments. In that respect Codarts should unequivocally determine: (a) the range of the sphere of activity, (b) the tasks, (c) the responsibilities, (d) the authority, (e) position within Codarts' organisation, (f) the composition, (g) the expertise needed, (h) the working methods, (i) the reporting.
6. Quality assurance (QA) as such turns out to be embedded in the culture of Codarts Master of Music. However, from a managerial point of view and from an accountability point of view, the current quality assurance is not fully traceable, because the entire QA-process is not fully implemented according to the formal (evaluation, monitoring and reporting) procedures the Codarts' QA-system already provides for. Codarts Master of Music should accelerate the implementation of these procedures.
 - As far as the evaluative consultations with internal and external stakeholders are concerned, the audit panel strongly recommends to improve the recording of these meetings and to lay down the outcomes of these meetings as well as the planned actions for improvement in clear-cut reports.

APPENDIX I Results table

Results table	
Master Course Master of Music – Codarts	
Standards	Judgement
Intended learning outcomes	good
Standard 1: Intended learning outcomes	Good
Curriculum	satisfactory
Standard 2: Orientation of the curriculum	Good
Standard 3: Contents of the curriculum	Satisfactory
Standard 4: The structure of the curriculum	Good
Standard 5: Incoming students	Satisfactory
Standard 6: Feasibility of the programme	Good
Standard 7: Scope and duration of the curriculum	In compliance
Staff	good
Standard 8: Staff policy	Good
Standard 9: Quality of the staff	Good
Standard 10: Size of the staff	Satisfactory
Services and facilities	good
Standard 11: Housing and infrastructure	Good
Standard 12: Tutoring and information	Good
Quality assurance	satisfactory
Standard 13: Evaluations	Satisfactory
Standard 14: Measures for improvement	Satisfactory
Standard 15: Involvement of stakeholders	Satisfactory
Assessment and learning outcomes achieved	good
Standard 16: Assessment system and learning outcomes achieved	Good
Overall judgement	Satisfactory

APPENDIX II Subject-specific framework and the learning outcomes of the programme Master of Music

Uitgaande van de domein-specifieke competenties Master of Music (2006, geactualiseerd in 2011) hanteert Codarts de volgende generieke competenties en specifieke competenties m.b.t. één van vier profielen.

Generieke competenties / kenmerken van de Codarts Master of Music:

De master als *professional in de kunsten*

- is in staat toegepast artistiek onderzoek binnen het eigen beroepsdomein te verrichten;
- kan zijn muzikale kennis in een historische en maatschappelijke context plaatsen;
- kan leiding geven aan een team;
- bezit het vermogen om zijn vakgebied vanuit verschillende perspectieven te beschouwen en aan een kritisch onderzoek te onderwerpen;
- reflecteert op het eigen werk en op de plaats daarvan binnen het internationale beroepsdomein.

De master als *innovator*

- kan bestaande en nieuwe kennis effectief aanwenden en weet deze te integreren in denken en handelen;
- maakt gebruik van moderne technologieën;
- kan op adequate manier gedurende zijn gehele professionele leven kennis verwerven;
- gaat nieuwe en onbekende uitdagingen aan
- kan een originele bijdrage leveren aan de ontwikkeling van het beroep.

De master als *cultuurdrager*

- beschikt door zijn kennis over een brede visie op de wereld;
- heeft een open en onderzoekende houding en beschikt over reflectief vermogen;
- communiceert in sociale, culturele en intellectuele context;
- bezit een hoge graad van autonomie bij het maken van artistieke en maatschappelijke keuzes;
- kan gefundeerde oordelen formuleren, ook in situaties waarin de informatie beperkt is;
- is zich bewust van zijn maatschappelijke rol als kunstenaar

De master als *onderzoeker*

- produceert toetsbare kennis die direct toepasbaar is in de eigen beroepspraktijk
- levert een bijdrage aan de verdere ontwikkeling van het beroep
- onderhoudt nauwe contacten met binnen- en buitenlandse experts op zijn vakgebied

Specifieke competenties / kenmerken van de vier afzonderlijke uitstroomprofielen:

De master als *Performer*

- demonstreert een internationaal erkende, hoge mate van beheersing van het instrument;
- bezit een brede muziekhistorische kennis en een brede kennis van de muziekliteratuur;
- toont een realistisch inzicht in de eigen artistieke kwaliteiten en kan deze zelfstandig verder ontwikkelen;
- is zich bewust van het belang van podiumpresentatie en bezit daarvoor de benodigde gereedschappen;
- heeft een onderbouwde visie op de uitvoeringspraktijk;
- participeert actief in (de ontwikkeling van) professionele nationale en internationale netwerken.

De master als *Composer*

- is in staat zijn creativiteit en interpretatief vermogen duidelijk vorm te geven;
- bezit een herkenbare individualiteit;
- heeft een grote en praktische kennis van het terrein waarop hij creatief is;
- is in staat een rol te vervullen in het internationale muziekleven;
- heeft een onderbouwde visie op het beroep van componist;
- participeert actief in de ontwikkeling van professionele nationale en internationale netwerken.

De master specifiek als *Muziektechnoloog*

- heeft een uitstekende praktische kennis van de actuele relevante apparatuur;
- is in staat om muzikale geluidsproducties met muziektechnologische middelen voor diverse contexten te realiseren, zoals voor gedistribueerde platformen, interactieve platformen, (muziek)theater, film, dans, games, animatie en reclame;
- kan leiding geven aan een team dat een product moet afleveren dat geschikt is voor distributie in ongeacht welke context;
- heeft een onderbouwde visie op het beroep van muziekproducent;
- participeert actief in (de ontwikkeling van) professionele nationale en internationale netwerken.

De master specifiek als *Nieuw Muziektheatermaker*

- leidt het gehele proces van conceptualisatie tot en met productie;
- bezit een herkenbare individualiteit;
- handelt proactief als het gaat om het opzetten van eigen projecten
- genereert zijn eigen inspiratiebronnen;
- heeft een grote en praktische kennis van het terrein waarop hij actief is;
- kan zijn discipline aanwenden in een multi- of interdisciplinaire context;
- is in staat om een rol te spelen in internationale theatercircuits;
- heeft een onderbouwde visie op het beroep van nieuw muziektheatermaker;
- participeert actief in de ontwikkeling van professionele nationale en internationale netwerken.

De relatie tussen de te realiseren competenties en leerdoelen en het onderwijsprogramma per uitstroomprofiel is in onderstaande tabellen weergegeven.

Eindkwalificaties Master of Music <i>Profiel: podiumkunstenaar</i>	Hoofdvak	Ensembles	Artistiek Onderzoek	Keuzemodule portfolio
- eigen artistiek signatuur	X		X	X
- door gevalideerde kennis onderbouwde bijdrage aan de beroepspraktijk			X	X
- internationaal erkend niveau	X	X		

Eindkwalificaties Master of Music <i>Profiel: componist</i>	Hoofdvak	Ensembles	Artistiek Onderzoek	Keuzemodule/ portfolio
- eigen artistiek signatuur	X		X	X
- door gevalideerde kennis onderbouwde bijdrage aan de beroepspraktijk	X		X	X
- helder communiceren naar uitvoerders	X	X		

Eindkwalificaties Master of Music <i>Profiel: muziektechnoloog</i>	Hoofdvak	Ensembles	Artistiek Onderzoek	Keuzemodule/ portfolio
- eigen artistiek signatuur	X		X	X
- door gevalideerde kennis onderbouwde bijdrage aan de beroepspraktijk	X		X	X
- werken in verschillende contexten op verschillende platformen	X	X		X

Eindkwalificaties Master of Music <i>Profiel: Nieuw Muziektheater</i>	Hoofdvak	Ensembles	Artistiek Onderzoek	Keuzemodule/p ortfolio
- eigen artistiek signatuur	X	X	X	X
- door gevalideerde kennis onderbouwde bijdrage aan de beroepspraktijk	X		X	X
- proces sturen van conceptualisatie tot productie / optreden	X	X		X

APPENDIX III Overview of the course programme Master of Music

Introduction

De opleiding is verdeeld over vier semesters die samen twee studiejaar omvatten. Een studiejaar bestaat uit 32 onderwijsweken en 8 weken waarin tentamens worden afgenomen en studenten actief zijn in het kader van de conservatorium-brede projectweken. Centraal in de opleiding staan het hoofdvak, de ensembles en de 'artistic research', die nauw met elkaar verbonden zijn. De academies van het Rotterdams Conservatorium zijn verantwoordelijk voor het onderwijs in de hoofdvakken en de ensembles.

De opleiding Master of Music kent vijf domeinen:

- artistiek domein: studenten versterken hun ambachtelijkheid, artistieke en muzikale persoonlijkheid
 - het artistieke domein wordt gedekt door de wekelijkse hoofdvak- en ensemblelessen
- theoretisch domein: studenten verwerven kennis en passen die toe
 - het theoretische domein wordt gedekt door het onderdeel Methoden & Technieken en - afhankelijk van het onderzoeksvoorstel - vormen van muziektheoretisch onderzoek
- beroepsgericht domein: studenten doen ervaringen op in de beroepspraktijk, ontwikkelen hun ondernemerschap en leren om te gaan met de fysieke en mentale uitdagingen van hun (toekomstige) beroep
 - het beroepsgerichte domein is ondergebracht in de keuzemodule, maarde student komt ook in het hoofdvak, de ensembles en de Codarts projectweken op verschillende manieren in aanraking met de beroepspraktijk
- vrije domein: studenten benutten de vrije studieruimte door in overleg met de opleiding individuele trajecten te kiezen dan wel eigen projecten uit te voeren
 - het vrije domein kan door de student, in overleg met het management van de opleiding, op verschillende manieren worden ingevuld, bijvoorbeeld door een buitenlandse studiereis, het inkopen van lessen in of buiten het Rotterdams Conservatorium, het kiezen van een keuzemodule en/of het opzetten van een eigen welomschreven muzikaal project
- research-domein: studenten voeren een "practice-based" leeronderzoek uit.
 - het researchdomein wordt gedekt door het leeronderzoek dat de student verricht.

Overview of the course programme

Please turn over.

Opbouw van het programma

De studie is opgebouwd uit de onderdelen:

- Hoofdvak
- Ensembles, masterclasses en workshops
- Artistic research
- Vrije ruimte

	Jaar 1		Jaar 2		
	sem 1	sem 2	sem 3	sem 4	Totaal
Hoofdvak	15	15	15	15	60
Ensembles	5	5	5	5	20
Artistic Research	5	5	5	5	20
Vrije ruimte	5	5	5	5	20
Totaal	30	30	30	30	120

Het hoofdvak

Tijdens de studie voor het hoofdvak wordt voortgebouwd op het eindniveau van de Bacheloropleiding. De muziekstudent van de Master of Music werkt in een wekelijkse hoofdvakles van 70 minuten en tijdens zijn zelfstudie aan het hoogst mogelijke niveau van artistieke en instrumentale vaardigheid. De student van het profiel Performance wordt gestimuleerd tot het actief deelnemen aan (veel) verschillende muzikale activiteiten in ensembles en tijdens masterclasses en projecten. Hij verwerft daarmee een overzicht van de mogelijkheden van zijn instrument of discipline.

- De student van het profiel Compositie wordt in de gelegenheid gesteld om voor ensembles te schrijven, met als doelen het opdoen van ervaring in dit medium en het leren inschatten van de rol van de componist binnen een grotere bezetting.
- De student van het profiel Muziektechnologie ontwerpt en realiseert een aantal projecten, waar mogelijk van commerciële aard.
- De student van het profiel Nieuw Muziektheater werkt binnen zijn hoofdvak als schepper of performer per studiejaar aan een voorstelling. Tevens volgt hij een collegeprogramma bestaande uit de vakken dramaturgie, Nieuwe Media, cultuurfilosofie en repertoiregeschiedenis.

Ensembles

Voor de Performance studenten - de solo-instrumentalisten - zijn dit (extra) recitals en soloconcerten. Voor de studenten van het profiel Compositie en het profiel Muziektechnologie zijn dit projecten rond concerten en opnames.

Voor de studenten van het profiel Nieuw Muziektheater zijn dit de collectieve multi- en interdisciplinaire projecten onder leiding van toonaangevende regisseurs waarmee het (eerste) studiejaar wordt aangevangen en afgesloten.

Het programmaonderdeel 'ensemble' wordt georganiseerd per betreffende academie. Ook de beoordeling van dit werk van de student vindt plaats bij de academie.

Artistic research

Artistic research is gericht op de individuele artistieke ontplooiing van de student, bijvoorbeeld om de mogelijkheid van een specialisatie te onderzoeken. Ook kan een student met het onderzoek een wetenschappelijke ambitie hebben.

In dit leerdomein maakt de student kennis met methoden en technieken en formuleert een onderzoeksvoorstel. Na goedkeuring van het proposal wordt aan de student een supervisor toegewezen die de student tot aan de eindpresentatie begeleidt, zowel op het product als op het proces.

De eindpresentatie van het onderzoek kan verschillende vormen aannemen, zoals een serie recitals inclusief een toelichting, een demonstratie op het instrument, een tekst, een zelfgeproduceerde CD of DVD.

Vrije ruimte

Algemene doelen van de Vrije Ruimte zijn het verdiepen of verbreden van het hoofdvak, en het wegwerken van eventuele deficiënties.

In de Vrije Ruimte van de Master of Music is het mogelijk een individueel studietraject uit te zetten, bijvoorbeeld om ter verbreding van de artistieke horizon andere vakken dan het hoofdvak te bestuderen. De student heeft de keuze uit vakken uit de curricula van de vijf afdelingen: Klassieke Muziek, Jazz, Pop, Wereldmuziek en Muziektheater.

Ook kan in de Vrije Ruimte gekozen worden voor minoren (10 EC), masterclasses, en extra projecten.

Elke afdeling Muziek reserveert in het curriculum per studiejaar vijf studiepunten voor afdelingsspecifieke activiteiten. Tot deze activiteiten behoren de afdelingsspecifieke projectweek (1 EC) en de conservatoriumbrede projectweek (1 EC).

Voor het profiel Nieuw Muziektheater bestaan deze afdelingsspecifieke activiteiten uit weekprojecten onder leiding van gerenommeerde kunstenaars aspecten van muziektheater zoals 'taal', 'interdisciplinariteit', 'locatie', en 'maatschappij'.

Daarnaast worden door de academie studiepunten toegekend voor Individuele Studie Activiteiten (ISA). Dit kunnen projecten of ensembles zijn, individueel gevolgde cursussen of andere voor de studie relevante activiteiten waarmee de student zijn verdieping of verbreding realiseert.

Modules afsluiten

Iedere module/modulecluster heeft zijn eigen beoordelingswijze welke is weergegeven in een modulebeschrijving.

Afstuderen

De masterstudie wordt afgesloten met een eindexamen. Het eindexamen kan worden gepland wanneer:

- De eindpresentatie van het artistiek onderzoek met goed gevolg is afgesloten
- De vereiste studiepunten zijn behaald
- Het portfolio volledig is en goedgekeurd is door het management/de supervisor
- Het programma voor de eindpresentatie is goedgekeurd door de artistiek manager van de eigen academie

Studieplan, toekenning studiepunten, portfolio

Bij aanvang van de studie schrijft de student een. De invulling van dit plan met betrekking tot het onderzoek gebeurt in overleg met de hem daartoe aangewezen supervisor of de coördinator van het onderzoek. De student verantwoordt zijn activiteiten door middel van reflectie en verslaggeving.

De student hanteert gedurende zijn studie een portfolio. In het portfolio wordt relevante informatie over het leerproces en de studie verzameld zoals studieplan, logboeken, papers, verslagen, informatie over gespeelde concerten en voorstellingen.

Studiepunten voor individuele studieactiviteiten, activiteiten in de Vrije Ruimte en dergelijke worden toegekend na overleg, fiat, en adequate verslaggeving.

De toekenning van de studiepunten is in handen van het management van de academie waar de activiteiten worden ontplooid.

Studie(loopbaan)begeleiding

Tijdens het studieproces is er sprake van studiebegeleiding. Maandelijks vindt er een bespreking plaats van het artistiek onderzoek. De supervisor bespreekt met de student zijn onderzoeksvorderingen op proces en inhoud. De studenten van het profiel Nieuw Muziektheater worden bij het produceren van hun theaterproducties begeleid door een dramaturg en door een mentor uit het werkveld.

Budget

De student ontvangt een individueel budget van € 500 per jaar, dat voor hoofdvak en artistiek onderzoek gerelateerde zaken kan worden ingezet. Besteding moet vooraf worden goedgekeurd door het management van de Master of Music. Voor individuele lessen geldt een intern tarief gehanteerd van € 50 per les .

APPENDIX IV Site-visit: lay-out of the programme

1st day: 14 May 2012

Time schedule	Auditees	Auditors	Topics
08.30 – 09.30		audit panel	preparatory discussion within the panel
09.30 – 10.30	Board of the School Max Merkx Vincent Assink	audit panel	<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 - international focus - applied research & development - personnel management / staff policy - quality assurance
10.30 – 10.45			- retrospective
10.45 – 11.45	Education manager(s) Rob Broek Peter Jan Wagemans Linda Bloemhard Leo Vervelde	audit panel	<ul style="list-style-type: none"> - involvement professional field - intrinsic backbone of the course contents - distinctive features of the programme - practical components / training - learning assessment (methods, standards, parties involved, scoring & feedback) - tutoring - applied research & development - education performance / success rate
11.45 – 12.00			- retrospective
12.00 – 13.00	Students Santiago Cimadevilla Joukeline Sizoo Nuphar Charsky Satyakam Mohkamsing Tom Lumley Peter Lenz (ovb)	audit panel	<ul style="list-style-type: none"> - quality teachers - information provision - learning assessment / feedback - tutoring (incl. practical periods) - feasibility and workload - provisions (information, safety, health) - final projects / performances
13.00 – 14.00	Lunch	audit panel	<ul style="list-style-type: none"> - retrospective - examining additional documents
14.00 – 14.45	Guided tour	audit panel	- accommodation and provisions (e.g. library, it-provisions, student tracking system, studio, concert hall)
14.45 – 15.15	Open consultation	audit panel	
15.15 – 15.45		audit panel	<ul style="list-style-type: none"> - retrospective - examining additional documents - determining pending issues
15.45 – 16.30	Examination board Marien van Stalen Marinke Visser	audit panel	<ul style="list-style-type: none"> - quality assurance learning assessment - authority of the examination board - relation to the management - assessment: involvement of the professional field - assessment expertise
16.30 – 16.45		audit panel	- retrospective
16.45 – 17.30	Quality Assurance staff Ine Kruithof Rob Broek	audit panel	<ul style="list-style-type: none"> - evaluation results - measures for improvement - involvement stakeholders - internal monitoring and reporting
17.30 – 18.30	Performances students	audit panel	
18.30 – 19.00		audit panel	- retrospective

2nd day: 15 May 2012

08.15 – 08.30			- retrospective 1 st day continuation
08.30 – 09.30	Lecturers Henrice Vonk Bart van de Roer Dick de Graaf Jan-Bas Bollen Paul van Brugge	audit panel	- research - impact on the programme Circus Arts - involvement lecturers and professional field - results
09.30 – 10.15	Programme committee Elise van Es Santiago Cimadevilla Willem Tanke	audit panel	- interaction with the management - role in quality assurance - the extent of student participation in the school's decision making
10.15 – 10.30		audit panel	- retrospective
10.30 – 11.15		audit panel	- attending practicals
11.15 – 12.15	Professorships Frank Heckman Micha Hamel	audit panel	- relation with / input from professional field - developments in professional field - international focus - curriculum development - contents - learning assessment - tutoring - enhancing professionalism - work load
12.15 – 13.00	Alumni Maria Joao Mendez Gwylim Janssens Representatives from professional field Mijke Loeven Neil Wallace	audit panel	- overall quality of the programme & the graduates - involvement in quality assurance
13.00 – 14.00	Lunch	audit panel	- retrospective - examining additional documents - determining overall judgement
14.00 – 14.30	Auditees	audit panel	- brief feedback to the school

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 correctly and timely to all parties involved in the school community. During the site-visit the members of the audit panel attended some performances by master students.

APPENDIX V Documents examined

- Critical reflection Master of Music 2012 also including the following Annexes
 - Basisgegevens – administratieve gegevens – kwantitatieve gegevens
 - Domein-specifieke competenties & eindkwalificaties
 - Studiegids 2011 – 2012
 - OER 2011 – 2012
 - Modulebeschrijvingen
 - Overzicht ingezet personeel
 - Overzicht afstudeerwerkstukken
 - Overzicht werkveldcontacten
- Study guide Master of Music
- Teaching and Education Regulations
- Werkplan Examencommissie 2011 – 2012
 - Huishoudelijk reglement examencommissie
- Toetsbeleid 2011
 - Toetsbeleid – Implementatieplan 2011
 - Update Toetsplan – 2012
- Studentenstatuut
- Regeling Beoordelingssysteem
- Reglement Beoordelingssysteem
- Programma + Modulen MMus³
- Handleiding supervisie
- Notitie 'Kwaliteitszorg' – 2010
- Positionering Onderzoek – 2011
- Artistic Research Proposal Exam Criteria – 2012
- MMus Codarts – Artistic Research Exam Criteria – 2012
- Reader 'Methods & techniques for musicians research 2011 – 2012
- 'Research proposals' from six students
- 'Study Plans' of four incoming students
- Portfolio's from six students
- Didactisch concept – 2011
 - Notitie inzake 'Ondernemerschap' als onderdeel van het didactisch concept – 2011
- Analyse redenen studiestakers
- Functiewaardering & -beschrijving
- Personeelsbeleidsplan
- Werkdocument IV: Scholingsplan docenten
- A *new* method for achieving community excellence
- Notitie 'Studeren met een functiebeperking' (SMFB) – 2011
 - Verslag SMFB, maart 2012
- Meerjarenplan Informatiecentrum
- Strategisch Plan Health Centre – 2011
 - Physical support Health Centre: Overzicht 2011 – 2012
- NSE Codarts Academies Totaal - 2010
- NSE Codarts MMus – 2010
- Jaarplannen (Activiteitenoverzichten) 2010, 2011 en 2012

³ MMus: Master of Music

List of final projects examined ⁴

2009 - 2010⁵

2019086 – 1911528 – 2002884 – 2018527 – 1906862 – 1906322 - 2000296 - 1910805
1909917 – 1906893 – 1905694 – 1911893 - 2005174 - 1905005 – 2014408.

2010 - 2011⁶

1908852 – 908823 – 2018764 – 2002817 – 2015358 – 2019442 – 1910558 - 2008440
1906539 – 1903596 – 2026422 – 1907080 – 1905193 – 2018632 – 2030101.

⁴ Following NVAO regulations student enrolment numbers have been denoted here. For reasons of privacy names of students and projects are known to the panel members and the panel secretary only.

⁵ From a total of 53 final projects.

⁶ From a total of 50 final projects.

APPENDIX VI Composition of the audit panel

Introduction

The below panel was validated by the NVAO on 18 April 2012 - # 000439

Composition

Panel	Expertise					
	auditing quality care	education	work field	discipline	international	student issues
<i>chair</i> Hans Stoltenborg	x					
<i>expert</i> Claire Mera-Nelson		x	x		x	
<i>expert</i> Jan Rispens		x	x		x	
<i>student</i> Etay Waisman			x	x		x

co-ordinator/certified secretary: drs. Robert Stapert

Background in short

1	Drs. Hans Stoltenborg, senior advisor with Hobéon. Expert in quality assurance, certification / accreditation, consultancy, project management & innovation, education market research, education projects abroad.
2	Jan Rispens, former Head of Department Music and Drama - 'Royal Conservatoire Ghent (Belgium). At present President of the Assessment Committee Music Theatre to the Government of Flanders
3	Dr. Claire Mera-Nelson, director of Music – Trinity Laban Conservatoire of Music and Dance (formerly Trinity College of Music) in London.
4	Etay Waisman, student master music – Conservatoire Amsterdam.



Declaration of Independence and confidentiality to be submitted prior to the assessment of the programme

The undersigned (name and home address):

Drs. G. (Hans) Støttenborg
Hobéon – Lange Voorhout 14
2514 ED The Hague

Has been asked to assess the following programme as chairman:

Professional Master Course Music – Codarts University for the Arts - Rotterdam

Application submitted by the following institution:

Codarts University for the Arts through Hobéon Certificering

- 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 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, institution of NVAO;
- Herby certifies to being acquainted with the NVAO code of conduct.

Place:
The Hague

Date:
11 April 2012

Signature:

Declaration of Independence and confidentiality to be submitted prior to the assessment of the programme

The undersigned (name and home address):

Jan Rispens
Jenatzystraat 7
1030 Brussels
Belgium

Has been asked to assess the following programme as an expert:

Professional Master Course Music – Codarts University for the Arts - Rotterdam

Application submitted by the following institution:

Codarts University for the Arts through Hobéon Certificering

- 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 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, institution of NVAO;
- Herby certifies to being acquainted with the NVAO code of conduct.

Place: Brussels (Belgium)

Date: 13-2-2012

Signature:



Jan Rispens

**Declaration of Independence and confidentiality to be submitted prior to
the assessment of the programme**

The undersigned (name and home address):

Etay Waisman
Goudsbloemstraat 49 D
1015 JK Amsterdam

Has been asked to assess the following programme as a student:

Professional Master Course Music – Codarts University for the Arts - Rotterdam

Application submitted by the following institution:

Codarts University for the Arts through Hobéon Certificering

- 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 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, institution of NVAO;
- Herby certifies to being acquainted with the NVAO code of conduct.

Place: Amsterdam Date: 6/4/12

Signature:



Declaration of Independence and confidentiality to be submitted prior to the assessment of the programme

The undersigned (name and home address):

Claire Mera-Nelson
18 Kirkside Road, Blackheath,
London, SE3 7SQ,
United Kingdom

Has been asked to assess the following programme as an expert:

Professional Master Course Music - Codarts University for the Arts - Rotterdam

Application submitted by the following institution:

Codarts University for the Arts through Hobéon Certificering

- 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 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, institution of NVAO;
- Herby certifies to being acquainted with the NVAO code of conduct.

Place:

Date:

02/05/10

Signature:





Declaration of Independence and confidentiality to be submitted prior to the assessment of the programme

The undersigned (name and home address):

Drs. Robert F. Stapert
Hobéon – Lange Voorhout 14
2514 ED The Hague

Has been asked to assess the following programme as co-ordinator:

Professional Master Course Music – Codarts University for the Arts - Rotterdam

Application submitted by the following institution:

Codarts University for the Arts through Hobéon Certificering

- 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 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, institution of NVAO;
- Herby certifies to being acquainted with the NVAO code of conduct.

Place:
The Hague

Date:
11 April 2012

Signature: