

ASSESSMENT REPORT

Limited programme assessment

Master of Music

Full time

Conservatoire of Amsterdam

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CROHO registration: 44739

Hobéon Certificering BV

Date

20 July 2011

Audit panel

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1. GENERAL AND QUANTATIVE DATA

Institution	
Name of the institution	Conservatorium van Amsterdam
Status of the institution	publicly funded
Outcome of the institutional quality assurance assessment	not yet available

Nomenclature of the programme according to CROHO	
Croho registration number	44739
orientation of the programme	Higher professional Education (HBO)
level of the programme	Master
number of credits (ec's)	120 (two-year programme)
principal subjects	classical music and jazz
location	Amsterdam, Oosterdokskade 151
mode(s) of study	Full-time
relevant research readers	1
Teacher : Student ratio	1 : 7,8
Average number of contact hours by phase of study	Because every student has an individual programme, the amount of contact hours has a wide range of variety. It varies between 8 and 14 hours per week throughout the two-year programme.

Output Master per year, department and study duration												
dept	status	year	Intake year								Total	
			03	04	05	06	07	08	09	10		
Jazz	finished	1								2		2
		2	12	7	10	6	13	20				68
		3	6	3	3	4	2					18
		<1						1	1			2
	total finished		18	10	13	10	15	21	3			90
	Stopped	1	1	4		3	3	2	5			18
		2	1	3		3	1	2				10
		3				1	2					3
		4	1		1	1						3
		<1										
	total stopped		3	7	1	8	6	4	5			34
	registered							2	22	33		57
	total registered							2	22	33		57
total			21	17	14	18	21	27	30	33	181	

dept	status	year	Intake year								Total
			03	04	05	06	07	08	09	10	
Classical music	finished	1	1	4	2	2	2	2			13
		2	35	31	35	42	43	46	1		233
		3	2	12	8	13	11	2			48
		4		2		1					3
		<1			1	1					2
	total finished		38	49	46	59	56	50	1		299
	stopped	1	8	10	16	6	9	12	5		66
		2	4	5	4	1	3	2			10
		3	3	2	2		3				10
		4			1						1
		<1	1	2						1	4
	total stopped		16	19	23	7	15	14	5	1	100
	registered						3	10	62	76	151
total registered						3	10	62	76	151	
Total		54	68	69	66	74	74	68	77	550	

Admission and selection figures		
year	applicants	admitted
2010	284	110
2009	270	98
2008	235	104
2007	227	95
2006	210	83

Success rates (target = 75%)					
	2006	2007	2008	2009	2010
incoming students	83	95	104	98	110
graduates	52	62	64	76	82
premature leavers	27	15	21	21	21
output	63.41%	74.70%	77.11%	78.85%	78.85%

2. SUMMARY OF JUDGEMENTS

Standard 1: good

The Conservatoire of Amsterdam has designed a solid course framework with six final competencies to guide students through the programme. These core competencies show a distinct orientation towards the work field of the Professional Masters.

The reinforcement and deepening of the student's musical artistry, realised through musical productions, is the leading competence and this 'first core qualification' is given priority, with the other five competencies supporting this overarching course objective.

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

The set of qualification statements is clearly recognized as good 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'.

Standard 2: excellent

The curriculum is followed along individual study paths and shows a carefully-considered and widely-debated concern for achieving a good balance between theoretical and practical components. It clearly ties in with the final qualifications. An attractive didactical concept is in place and the Conservatoire ensures that individual study paths have similar study loads and yield comparable Masters-level results.

The panel questions the Conservatoire's acceptance of a 25% drop-out rate which, in the eyes of the panel members, needs more analysis and would not be so readily accepted in other national contexts. The panel also senses some contradictions between the ambitions of the Conservatoire to excel and its acceptance of a 6 months' latitude for finalizing the outcome of some students' Masters qualifications.

An international setting is guaranteed by the Conservatoire's multi-national population and the international cultural environment that Amsterdam has to offer. The programme is also conducted completely in English, which naturally attracts students from abroad.

The Conservatoire offers a solid research programme, both in year one and two. This is clearly not considered a 'tag-on', but a fundamental part of the course. Panel members valued the research concept that has been adopted and saw its outcome as uniquely-well attuned to the needs of a modern and relevant Master of Music programme. Research has been tied strongly to the main subject, which makes the execution of a research project potentially feasible for all students. The Research Reader has a clear view on potential developments and is indeed in charge of the development of the applied research programme. The senior staff have a clear policy to get all teachers on board, for which the Conservatoire should be commended.

The teaching staff are well-qualified and well-motivated and those interviewed made a strong, positive impression on the panel. Many students testify they are inspired by their teachers. Staff numbers are sufficient. The execution of the HR performance cycle, particularly in the classical department, needs attention, but senior staff recognise this and have plans to address it.

The housing and facilities of the Conservatoire are outstanding and perfectly suit the needs of a Master of Music.

The Master of Music departments of the Conservatoire benefit from the centralized quality assurance system of the Amsterdamse Hogeschool voor de Kunsten (AHK). It produces useful management information on the basis of the input of all relevant stakeholders. Judging from the improvements the Conservatoire has implemented since the previous accreditation audit, the programme team has demonstrated the ability to take quality assurance issues seriously.

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

All three of those aspects are considered of a fine quality and definitely lie in the top band of standards to be found in Masters programmes in Music across the European Higher Education Area.

Therefore the panel awards the Amsterdam Conservatoire an 'excellent' for this standard.

Standard 3: excellent

The Conservatoire has an examination system in place that matches the didactical approach and also the intended Masters 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 reliable in their methods and controls. In the recommendation section of this report the panel has given some suggestions for improvement.

All test and exams that the panel has inspected are definitely of a Masters 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, to understand which assessment criteria they are supposed to meet.

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

Notwithstanding its view that some of the more formal aspects of the examination system, especially with regards to the application of explicit criteria, could still be improved, the panel is of the opinion that the outstanding results of both the transitional exams and the finals are such that an 'excellent' rating for standard 3 is applicable.

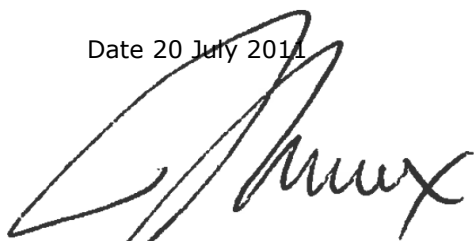
Overall conclusion: excellent

In weighing up all of the above, according to the panel, it is first-and-foremost the achievements that count. And these are quite convincing: at the Conservatoire 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 teachers, (iv) a stimulating environment with outstanding facilities, and (v) a proper examination system that needs a few minor improvements to even better fit its purpose.

Taking into account all of the findings, the auditors have concluded that the Master of Music programme of the Amsterdam Conservatoire shows a quality that is outstanding both from a Dutch and a European perspective.

Therefore the panel rates the entire Masters programme of the Conservatorium van Amsterdam as 'excellent'.

Date 20 July 2011

A handwritten signature in black ink, appearing to read 'J.N. Cox', written in a cursive style.

Dr. J.N. Cox
Chairman

A handwritten signature in black ink, appearing to read 'H.R. van der Made', written in a cursive style.

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

3. INTRODUCTION

The Amsterdam Conservatoire offers a two-year Master of Music programme in the disciplines of classical music (including early music) and jazz. An individual continuation of the principal subject study (following the Bachelor programme) is its key element. The programme's primary aim is to train students to be versatile musicians at the highest level, either as performers and/or creative artists.

The Masters programme has 151 students for the classical department and 57 students for jazz. The Master of Music programme at the Amsterdam Conservatoire is one of the largest in the Netherlands. This is in keeping with the scale of the Conservatoire as a whole and, in the schools' opinion, is needed for it to continue to be a leading institution. In 2010 there were around 1200 students at the Amsterdam Conservatoire, subdivided among programmes for young talent, preparatory training, Bachelor and Masters programmes in the departments for classical and early music, jazz, pop music, and the music in education programme. The school's range enables it to maintain in-house a full symphony orchestra, a baroque orchestra, a wind instrument ensemble and a string orchestra, several big bands, ensembles and pop bands. Compositions of the school's own student composers are performed by student ensembles and orchestras.

The classical music department (Bachelor and Masters programmes) ranges from early to contemporary music and covers everything in between. In addition to instrumental principal subjects there are also the principal subjects of composition, music theory and various conducting specialisations. The jazz department is the largest in Europe. It offers programmes in various instruments as well as training to become a composer/ arranger.

Structure of the programme

Core elements

Study of the principal subject in greater depth, breadth and specialisation has priority in the Masters programme, the basis of which has been laid in the Bachelor programme. Arrangements are highly individual and flexible. Students are expected to map out their own personal study plan. Lessons in technique or a second instrument as a subsidiary subject can be linked to the principal subject. Projects and ensembles are part of the principal subject study. An exam is taken at the end of the first year. Admission to the second year depends on the standard of playing and the artistic progress that has been made, as well as progress in research and the extent to which the intentions in the study plan have been achieved.

Masters electives

The elective programme provides opportunities for students to familiarize themselves with areas of research and/or practice represented by faculty members. So as to expand upon the principal subject study, the Conservatoire has developed two kinds of Masters electives. The first group involves a range of courses geared to performance practice. In the second group, the emphasis is on theoretical, historical or aesthetic topics.

Individual credits

Students are to acquire 10 credits on the basis of their own choice. For example there is the option of gaining additional experience in professional practice through a traineeship with a professional orchestra or ensemble or by recording music in a studio. Playing as a stand-in is also a good way of gaining individual credits. Students can also opt to do additional Masters electives, master-classes, workshops or international competitions. Another possibility is for students to go into a theoretical subject in greater depth by attending one or more series of lectures at the University of Amsterdam.

Recommendations in the wake of the previous accreditation

The previous NVAO accreditation was awarded on 25 July 2006 following the site visit of the audit panel on 15 and 16 June 2005. The accreditation report mentions the following recommendations of the panel:

- *Integration of research into the programme could be improved.* In answer to this a Research Programme has been set up and managed by the Conservatoire's Reader. Every student is required do research on a topic related to their principal subject. For even better integration into the principal subject programme, principal subject teachers as well as research teachers are involved in supervising the research study. Students themselves select the supervisor they consider appropriate regarding their research topic; this does not necessarily need to be the student's own principal subject teacher.
- *Although the panel was convinced that the study could be completed in the given time the panel recommended to further improve the elimination of impediments.* To spread the study load across the two years, the research programme, which at the time of the preceding accreditation was only scheduled in the second year of study, has been re-distributed over both years. This has relieved pressure in the second year, as well as providing earlier diagnostic information where a student's progress is lagging behind.
- *The panel suggested an external overall examiner in order to enable the examinations to be mutually compared.* The Amsterdam Conservatoire attaches great importance to the judgement of an expert on the substantive artistic quality and the level of the examinations. The Conservatoire ensures that the national and international quality control of the examinations is guaranteed by an expert in the subject, who is asked to take part in each examination. Even for the principal subjects the external expert may differ depending on the student's specialisation. Comparability of the examinations is guaranteed by the Examination Board, comprising heads of the departments responsible for the programme content and study advisors of the three largest sub-departments. The Examination Board is in its first annual cycle of operation and will undoubtedly further refine and codify some of its practices as part of this cycle. The Conservatoire might still wish to keep under consideration the engagement of an external overall examiner, as per the recommendation above.
- *Students and teachers criticized the old accommodation.* It did not comply with the requirements of the day. The Conservatoire is now located in a new building that has been entirely designed in accordance with the wishes of the people who populate it.
- *The complete quality assurance programme received a satisfactory score on the whole, but one facet (5.3) was considered unsatisfactory.* The (systematic) 'involvement of staff, students, alumni and the professional field' did not emerge with sufficient clarity from the documents. The quality assurance system was at that point being developed. Since then the evaluation system has been improved together with the AHK Service Bureau, with attention being paid to improving feedback and relating improvements to the results.

In its critical reflection and during the audit on 6, 7 and 8 June 2011 staff members presented their measures for improvement in response to the outcome of the previous accreditation. The panel members have incorporated these into their review of the programme.

4. JUDGEMENT ON EACH STANDARD

Standard 1: Intended learning outcomes

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

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

Judgement: good

Findings

Core qualifications

The Amsterdam 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 Polifonia/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.

From these Polifonia/Dublin Descriptors the Amsterdam Conservatoire has derived and reformulated the following six statements for the learning outcomes of the programme:

1. Realising musical artistic productions to give greater depth to the musician's art
2. Knowledge and skills in artistic work processes
3. Forming judgements on and contributing to developments in the discipline
4. Forming judgements on and directing one's own development
5. Social responsibility
6. Communicating

The Conservatoire has determined the first core qualification to be superior. In the view of the Amsterdam Conservatoire, students undertaking the Masters of Music, building forth on the competencies acquired during the Bachelor of Music programme, should emerge from the programme possessing an artistic identity in their musical expression and vision. Together with research, these elements should form the inspiration they need to design musical artistic productions or produce publications. The deepening of the artistry is expressed in the musical productions through integrating craftsmanship and reflection backed by a basic inquiring mind-set. Students completing a Master of Music should be capable of functioning in specific national and international situations as professional musicians and composers. The other core qualifications are supposed to continually interact with the first and to reinforce one another.

The knowledge and skills in artistic work processes (qualification 2) is demonstrated first of all through the individual study plan: in this plan, of which the panel has seen several examples during the audit, students define their own programme. This also mobilises students' capacity to form judgements on, and direct, their own development (qualification 4). Continual reflection on the study plan provides students with insight into their own artistic processes. Cooperation in orchestras and ensembles is another source of insight into artistic work processes.

The Conservatoire has the ambition, as part of the sector plan , to recalibrate the 2004 core qualifications and to take them beyond the present level with the clear target of eventually being ranked as one of the leading Conservatoires in the world. Senior staff have given the go-ahead for this work to commence in autumn 2011.

Research

Qualification 3 refers to student's ability to conduct an applied research project. The research component within the programme is the elaboration of this final qualification aiming at student's ability to formulate judgments and contribute to the development of the discipline. Moreover qualifications 2-to-5 inclusive are developed in conjunction. The research programme's aim is to learn how to reflect: on the musician's own practice and development, on one's own performance, on history, the musical environment and theories in one's own discipline. The research programme lastly supports qualification 1, because it contributes to the development of musicians to the highest level.

The Amsterdam Conservatoire attaches great importance to communication skills (qualification 6): at its core, making music is a means of communication. Moreover, in the view of the Conservatoire, musicians have to be able to communicate about their subject. It is only in this way that they can present themselves well, show professionalism in interviews and, last but not least, teach well. Working together in ensembles, staging their own concerts, compiling programmes for these concerts and explaining what is being presented all contribute to learning to communicate (qualification 6). The Masters research symposium and the final examination programme, of which the panel witnessed some examples during the audit, are concrete examples of this.

Social responsibility (qualification 5) is also a topic that is interwoven with the entire subject: the main idea is that musicians should be capable of practising what they have learned in their professional lives. According to the Conservatoire this refers back to the Conservatoire's emphasis on the quality of music-making, on the strength of the knowledge that only the best will survive.

International focus

The six core qualifications of the programme do not explicitly mention the international focus of the graduate. This is considered self-evident as the professional practice of musicians – especially at the Masters level – is obviously international, which is why the international quality standards must also apply to the music teaching at the Amsterdam Conservatoire. That is why the Amsterdam Conservatoire is keen on strengthening the links with the national and international music world, and with leading international conservatoires. Projects with foreign Conservatoires serve partially as a benchmark for the Amsterdam Conservatoire. It is through this, as well, that developments are rapidly spotted and, if need be, adopted into the Amsterdam curriculum. As examples of these the jazz department successfully adapted the concept of the Jazz Symphonic Orchestra concerts as developed by the Manhattan School of Music, and, resulting from the international Zelsman Marimba festival, the classical department made some changes to repertoire and instrumentation in its percussion curriculum.

It has been decided, and laid down in the Conservatoire's ambition paper¹, that the existing ties in the United States, both for Jazz and Classical music will be strengthened. The Amsterdam Conservatoire is one of the few in Europe with exchange programmes with the Manhattan School of Music, New York; Temple University, Philadelphia; the State University of New York, Purchase College.

¹ Ambition Paper for the Sector Plan for Arts Education, AHK Conservatorium van Amsterdam, 12-2010

The existing EUJAM programme – a Joint Masters Programme with the Jazz Institute Berlin, the Jazz department of the CNSMD Paris, the Rhythmic Conservatoire in Copenhagen, the Jazz department of the Norwegian University of Science and Technology, department of Music in Trondheim – will be extended. One of the possible partners might be the Royal Academy in London, with which discussions are under way.

The Conservatoire is also working on the founding of the Capitals of Europe programme to strengthen ties with leading international Conservatoires for the exchange of students and teachers and the benchmarking of quality. A start will be made with leading conservatoires in Paris (orchestral projects exchanges have been arranged earlier with the Conservatoire Nationale Supérieur de Musique et Danse de Paris), London (the Royal Academy of Music, above all for Early Music and Opera), Berlin (Hochschule für Musik Hanns Eisler, because of the strong classical music department) and Rome (Accademia Nazionale di Santa Cecilia, the Conservatoire has just started an exchange programme for jazz).

Last but not least, the course is offered in an international environment: more than 67% of the student population is from abroad. Tuition is completely conducted in English and Amsterdam has a wide variety of international music and arts on offer. This view was supported by students from abroad with whom the panel spoke. They appreciated the international environment, with its opportunities to communicate and to network, the flexible approach of the institution, the versatility of study activities within the Conservatoire and the international focus of the teaching staff, many of whom come from abroad too.

Considerations

The total of the six competencies that make up the intended learning outcomes of the course fully equate with the Dublin Descriptors as indicated for Masters programmes. The Conservatoire has reformulated these and has adopted the reinforcement and deepening of student's musical artistry through realising musical artistic productions as the one-above-all qualification, placing the other five final qualifications in a subsidiary position. According to the panel this is a distinctive choice with obvious consequences for the ambitions and content of the programme (see standard 2).

The core competencies show a distinct orientation towards the work field of the Professional Masters, demonstrated both by the interpretations and descriptions the Conservatoire has given of the six competencies as well as, during the audit, by the supportive responses of the work field representatives to the programme's final qualifications. Also, the student's contribution to the development of the discipline (research) is an explicit element of the qualification statements. An international focus of the course is almost considered self-evident in view of the international cultural setting of the capital city, the international student population and the many contacts the Conservatoire has abroad. Furthermore, in its Ambition paper, the Conservatoire has indicated its aim to establish new international alliances, as well as strengthening existing links with equivalent music schools within and outside Europe. Its ambition is also to expand the possibilities for student exchanges and traineeships abroad.

No explicit benchmarks between competitive Masters programmes around the world were available at the time of the site visit. According to the Conservatoire the act of international benchmarking is done implicitly: information on features and developments of other Masters programmes is gathered through formal (exchange programmes) and informal (international staff members) networks.

The panel considers the intended learning outcomes to be absolutely adequate. Being set by the Dutch consultative body of Conservatoires and used nationally, they clearly fit into the Dutch qualifications framework. As stated, the course's learning outcomes are tied to the so-called Polifonia/Dublin Descriptors, developed by the AEC (the European membership

organisation for conservatoires), which specify the level of the Professional Masters of music. In that sense the masters programme has a set of statements in place that does what it should. However, and this was clearly acknowledged by the senior staff of the Conservatoire, in its articulated statements the Conservatoire does not demand more than expected of a typical Master of Music. In other words: level-wise it is pitched where it should be, it is certainly above average, also from an international perspective, but it does not show any special or distinctive features which set an example within the discipline and would therefore on this standard justify an 'excellent'. Thus the panel rates the intended learning outcomes of the programme as 'good'.

Standard 2: Teaching and learning environment

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

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

Judgement: excellent

Findings

Admission to the programme

Admission examinations are open to students who have completed the Amsterdam Conservatoire's Bachelor programme as well as to students from other Dutch conservatoires and equivalent institutions abroad. The Conservatoire's Bachelor students' final examination counts as an admission examination to the Master's programme for those students who wish to continue their studies in the Masters programme. The primary condition for admission is possession of a Bachelor's degree in Music. All external candidates are additionally evaluated by means of an entrance examination, mirroring the Amsterdam Conservatoire final exam for the Bachelor programme, one of which was attended by the panel members during the audit. Both the written procedures on admission and the actual practice show that the Conservatoire has a clearly-defined admissions policy. Admission procedures and requirements are laid down for every department and are published on the school's intranet. The development of applications and admission numbers since 2006 has been outlined in chapter 1.

Programme design

The core qualifications have been carefully translated into all basic components of the well-designed curriculum. Every core qualification is dealt with in the student's principal subject. The connection is clearly incorporated into the descriptions of the basic elements of the course and presented in the Conservatoire's electronic learning environment. In practice this leads to students implicitly referring in their study plans to one or more of the set of final qualifications to be acquired, which according to the panel shows a significant internalization by the students of the core objectives of the course.

To achieve the highest possible level, the main focus in the Masters study is on the principal subject. Starting from achieved Bachelor level, the Masters programme is supposed to extend and deepen individual artistry and mastery of the main subject, the instrument. Alongside musical and artistic qualities the Master's programme develops other skills for which a basis was laid in the Bachelor programme. These skills include, amongst others, ensemble playing, working as a team, organising concerts and presentational skills.

The programme is designed to prepare students for a mixed professional practice which is as varied as one can imagine, but always comprises the main elements of *playing* and some form of teaching, whether in a free-lance or institutional context. In its documentation, the Conservatoire has presented profiles of former students which clearly illustrate these forms of mixed professional practices; also students and alumni with whom the panel members spoke represented a very mixed professional practice.

One of the differences between the professional practices of former Masters students and Bachelor graduates is that the former are to be heard more often on international stages.

Those who have completed a Masters are more specialised, while the Bachelor graduate has a more general qualification, obviously within the domain of the principal subject. Completing a Masters should make students even better able to continue their development after their training, on the basis of their own individual musical and artistic identity, expanded during the programme. Lastly students' networks are extended and consolidated during a Master's programme. Both the students and alumni interviewed confirmed this during the panel discussions.

The Conservatoire considers the emphasis on an individual study path to be the key to the highest possible outcomes: every student has a programme based on his or her ambitions. An individual study plan forms part of the admission to the Masters programme and is the foundation of student's study track. During the audit, panel members looked at examples of these study plans: they contain detailed descriptions of students' study goals and outline their learning tracks. Moreover, during the audit students expressed their contentment with the course design that provides ample room for individual development of one's professional skills and collaboration with other students.

These opinions are supported by the results of the Conservatoire's internal students' satisfaction survey². The freedom allowed in establishing one's own programme, i.e. the individual study plan, receives a high rating.

Didactical concept

Teaching and learning within the Masters programme of the Amsterdam Conservatoire is executed in many different ways. The Masters is geared to professional competence and therefore assignment-driven teaching is offered within a realistic learning environment. The teaching methods applied are:

- Individual tuition: in most cases individual sessions are scheduled once a week for the principal subjects of singing or a main instrument.
- Instrumental/vocal group classes: individual skills are practised in groups in the course of these classes.
- Workshops, master-classes, ensembles, orchestral projects and bands: here students join into projects or ensembles under the supervision of teachers or guest teachers.
- Concerts: performances are considered an inextricable part of the training.
- Seminars: meetings in smaller groups in which an active input is required and in which certain skills are practised such as teamwork, research, presentation.
- Lectures: lectures in larger groups. A number of optional subjects in the masters take this form.

On the whole the students with whom the panel members spoke were satisfied about the way the Conservatoire has organised its educational activities. Methods of teaching are considered diverse, interesting and adequate.

Study plans and credits

Students articulate the relationship between their objectives (i.e. attaining the Masters level) and the substance of their programme in their study plans. The programme thus fleshes out the demands of the core qualifications. As stated, most important is the first core qualification (i.e. mounting musically artistic productions in the quest to deepen artistry), while the other qualifications (knowledge and skills in artistic work processes, judgement, social responsibility and communication) should partly be regarded as supplementary, being strongly connected to the first qualification and seen as reinforcing it.

² Studentenmonitor Amsterdamse Hogeschool voor de Kunsten, 2010

Prospective students' provisional study plans must be approved by the Admissions Committee. In most cases such approval is preceded by a number of discussions with the study and research counsellors. Both assess the study plan and make their views known to the principal subject admissions committee. The ultimate deciding factors are the study plan's coherence and feasibility. The individual study plan is also checked on its substance, relevance and degree of ambition, which should be consistent with Masters level study. Once enrolled, students have the opportunity to discuss their progress as well as the implementation and possible adjustment of their own study plans with their study counsellors.

An estimate is made of the repertoire that the student will study and the time that he or she requires to perform it at Masters level. A significant degree of autonomy and individual responsibility is expected of students on the Masters programme. This results in a planned approach which includes periodic assessments (by the student's teacher, the department or the examination committee), the purpose being to ensure that students work effectively. The relationship between actual classes, self-study and other subjects reflects the respective importance attached to these subjects and is conceived with a view to the feasibility of the programme.

Principal subject teachers are the primary contacts with whom students can discuss issues of this nature. If a problem arises, study counsellors also offer advice. Students' professional activities (which can sometimes be quite considerable) count to a certain extent as part of the study load. The credits of the 120EC master's programme are distributed among the following components: principal subject, research study, master's electives and optional subjects. The distribution of credits for each type of principal subject is listed in the study guide. The allocation of credits for the Masters programme is as follows:

Curriculum component	EC Classical Master	EC Jazz Master
principal subject	75	55
ensembles	-	20
research	15	15
masters electives	20	20
individual credits	10	10

Because a comparably demanding ensemble programme applies to all principal subjects in the jazz department, a specific number of credits has been listed for these in the Jazz version of the Masters programme. Altogether the number of credits for the principal subject and ensembles is the same as the number of credits for principal subject alone in the Masters programme for classical music: namely 75 EC. Within the classical music programme the variation in the demanding nature of ensemble playing differs considerably depending on the principal subject, which is why these credits have not been specifically defined but incorporated as an integral part of the principal subject study.

The allocation of credits is generally spread roughly equally over the two years; where there is a small deficit or surplus at the end of the first year, this is compensated in the credit allocation for the second year: in principle, 60 ECTS should be obtained by the end of the first year, including half of the credits for the research track.

Comparability of individual study paths

Within the different interview forums, the panel discussed the degree of comparability of the individualised study paths and learned that the basic programme is structured in four (jazz) to five (classical) components for everybody. Within these components the activities are highly individual. Two co-ordinating teachers tick off the credits and guard the comparability of the attained study levels. For the basic components the subjects to be followed and the number of contact hours are roughly the same. As outlined above, these activities cover 55 (jazz) to 75 (classical) ECTS of the full 120 ECTS programme.

Within the electives (20 ECTS) students' study activities differ widely. A brief outline of the electives has been included in the annex 3. In general students' evaluations of the Masters electives are positive with regard to content, teachers, and the way the subjects are organised. These views match with the response of the members of the student panel.

Individual credits are allocated by the study advisor who awards credits (10 EC) on the basis of the student's portfolio. The portfolio has both quantitative and qualitative elements, in the sense that in-depth reflections on one's own development and professional performance are required. A selection of portfolios was on display during the audit and these were considered a valuable instrument for supporting the objectives of the Masters programme.

The panel discussed the guidance of students with one of the study counsellors on the forum. It appears that there is a wide variety in the demand and appreciation of study guidance, mostly depending upon cultural backgrounds. The good students appear to take action themselves; others have to be encouraged to take up their reflective portfolio assignments. Sometimes students may be 'off-radar', but the Conservatoire has a monitoring system in place that sends out an alert in such an event. It is the counsellor's principal task to get those students back on track. On the other hand, the student counsellor presented to the panel examples of students who can handle the freedom well and do brilliantly within the offered framework of the curriculum.

A brief outline of the Masters programme, for classical music and jazz respectively, has been included in the annex 3 to this report.

Research

The research element of the programme is aimed at consolidating research and reflective competences (qualification 3). The accent lies on developing faculties of judgement and communication. Reflection on developments in the discipline is consolidated in the research programme through the involvement of the principal subject teachers. Examples of research subjects, of which the audit panel has seen quite a few, illustrate this.

In the discussion of the panel with the research lecturers the question was raised whether students in any way are being coached in acquiring reflective skills. No organized training is being offered, but it is considered an integral part of research projects. Students propose topics that move beyond the mere collection and collation of material towards questions that are relevant, both to their individual interests and to the wider work field. In selecting and developing such topics, students are obliged to engage in a degree of reflection: about their principal study; about its relevance in general and about its specific significance for them. In organized gatherings there is feedback from fellow students, which encourages critical reflection upon the work of others, as well as the capacity to reflect upon advice and criticism from others.

The topics that students select for their research should be realistic and achievable within a given timescale. Even the more academic topics are accepted if students are able to connect it to their practice. In case teachers are unable to supervise certain topics, the Conservatoire brings in expertise from outside, such as in the case of a research study on a Peruvian instrument. This topic could only be assessed by Conservatoire lecturers with respect to the generic Masters aspects, such as the general criteria for conducting research and the writing of a research report. Content-wise it was guided by a specialist external supervisor.

An issue that was brought up by the panel is how committed practical teachers are to the research programme. In the opinion of the panel, the staff have developed a pragmatic view on this: the idea is that the research 'revolution' works best through the students.

Also research teachers have invited some of their colleagues to research presentations, which in the eyes of the senior staff members, has clearly helped in embedding the idea that applied research should be an integral part of the Masters programme. This senior staff statement was verified and confirmed in discussions with the teaching staff. The research component of the programme is highly valued by most of the teachers. There are still some staff who find the integration of research and practice difficult. However, the programme team remains committed to engaging all staff in the research culture of the Masters programme. All new teaching appointments are made with some consideration being given to the applicant's current or potential engagement with research.

Similarly, there are some students whose focus is solely upon their performance as an artist but who engage in this at such a high level that it would be counter-productive to bar them from the Masters programme. Where possible, they are encouraged to broaden their horizons to embrace the research element, but a small number of students leave the Conservatoire with a highly successful professional experience behind them but no formal Masters qualification.

From the panel discussions arose the overall conviction of the staff members that the research programme had definitely contributed to students becoming better performers. 'At any rate it doesn't do them any harm and we have seen some brilliant outcomes as a result of the research component of the programme', was their general view. 'Through research they get the opportunity to find a kind of niche in the musical world, that adds to their expertise'.

As a next step in the development of the research programme, the Conservatoire will put more focus on the dissemination of the knowledge acquired by their students. Currently, students present their final research reports to their fellow-students and teachers at the yearly masters research symposium, and their final research reports are filed and made available electronically to internal stakeholders. This goes some way to ensuring that future Masters students at the same institution can build upon the work of their predecessors and avoid duplicating it; however, it falls some way short of the dissemination that might typically be found for more traditional research projects at Masters level. With this in mind, there are plans to make a start on more formal and widespread dissemination by sharing a database of Masters students' work with the Royal Conservatoire in The Hague. This should lead to more fundamental follow-up of research and publications, and should avoid the risk of the same research studies being reduplicated in different institutions.

Adaptions to the research programme are still carried out empirically and pragmatically when things don't work out as planned. According to the research lecturers, the next phase of the research programme will need a more formalized approach with respect to suggested improvements.

Entrepreneurial skills

Entrepreneurship is not addressed as a distinct element in the curriculum of the Masters programme. In the opinion of some of the alumni this is the right choice. In a variety of forums the panel discussed the issue of entrepreneurial skills and their huge importance for students and graduates today. There was some discussion as to whether these skills should be embedded in core elements of the course or retained as electives. From the feedback the panel got on this issue, it was suggested that perhaps training in entrepreneurial skills should remain as an elective, mainly because there are many ways outside the curriculum to acquire these skills on an individual basis. On balance, the panel agrees that retaining the current basis, with this subject being available as an elective, is probably the wisest option, although it is very important for adequate guidance being available for those students who recognise a strong need for development in this area while they are still engaged in their studies.

Study load

Although most of the students on the panel suggested that the study load was quite feasible ('tough but fair') with an average of 30 weekly hours spent on the study programme, either inside or outside the institution, the auditors paid attention to the fact that exit figures show an average study duration of 2.3 years, which in the opinion of the panel does not particularly connect to the high standards of the Masters level being aimed at. According to some staff members, this study delay is caused by the fact that teachers encourage students to enter the musical practices as a consequence of which students simply do not have the time to finish their studies in time. Sometimes an interesting research study is the reason for students to exceed the normal time schedule.

Teachers reassured the panel members no leniency is applied with respect to the standards of the final examinations. All the same, there is a sense that teachers, in conjunction with senior staff, can exercise judgement as to when a student is ready to undertake the final examination; it could be argued that giving one student more time (and more lessons) than another is a kind of leniency or, at least, a possible source of inconsistency.

The staff are aware of the role that study counsellors can play in encouraging students to finish their studies on time.

The retention rate is 75%, which means a drop-out rate of 25% of the students (see the table in chapter 1). Students quit mostly in their first year of study. Considering that an admissions exam must be taken prior to enrolment, a 25% drop-out rate seems to be on the high side. The senior staff, however, do not consider this unusual, but quite average in relation to similar Masters programmes: 'It is impossible to filter out the category of students that quit the programme because they are good at many things, but appear to be unable to master some areas of study well enough to attain the masters level.' Also, here, the high-level intake is considered to be a kind of threat to high output. New students can, on occasion, be so advanced that they fail to complete the programme, but instead get drawn into promising careers.

Teachers

The Conservatoire's HRM policy puts a focus on the engagement of renowned and qualified teachers, both international and national. This results in a team of teaching staff that is well-equipped to do the job. Principal subject teachers combine their teaching commitments at the Conservatoire with frequent external engagements as professional musicians. Consequently the teaching staff is the first and direct link with professional practice and of key importance in enabling the Conservatoire to keep in close touch with developments in this domain. The teaching staff members to whom the panel spoke appeared well-informed about the whole of the curriculum and demonstrated insight into the latest developments in the professional work field.

The Conservatoire demands that principal subject teachers have the didactical skills, as well as the professional expertise, for guiding Masters students in their personal and professional development. Musicians, however fine, who are unable to convey their qualities, or who are unable to coach, analyse or intervene aptly, are not considered to be suited for this task. The Conservatoire therefore places a strong emphasis on teaching experience or at least teaching ability. Generally speaking, appointed teachers already have a considerable teaching career behind them, as well as proven success. This is supported both by the resumes that the audit panel has viewed and by the discussions in the various forums. In many cases, students appeared to have enrolled on the Amsterdam Conservatoire specifically because of the presence of certain renowned and qualified teaching staff members.

Also, the student survey for 2010 shows excellent ratings for teachers. 97% of the students say that their teachers stay very well in tune with professional practice (a rating of 4 or 5 on a 5-point scale). And 86% say the teachers are important for their artistic development and a source of inspiration (also 4 to 5 on a 5-point scale).

Guest teachers supplement the permanent faculty and form an additional link to the more recent developments in the professional music world. After years of different forms of organisation of guest teaching, the Conservatoire has decided to create greater uniformity. The new set-up places more emphasis on regularly recurring, more or less permanent guest teachers who are allocated a regular place in the teaching schedule. The list of guest lecturers include, among others, names like Anner Bijlsma, Udo Reinemann, Rudolf Jansen, Jürgen Kussmaul, Fabio Nieder, Dick Oatts and John Clayton. At the same time other leading musicians are not excluded and always welcome in addition to the main programme. The Amsterdam Conservatoire has received on an incidental basis among others Murray Perahia, Emma Kirkby, Heinz Holliger, Philippe Graffin, Gustav Leonhardt, Steve Reich, Bobby McFerrin, Brad Mehldau and Branford Marsalis.

Principal subject teachers' own continuing development occurs primarily through their ongoing professional practice. Opportunities for teachers to undertake Doctoral study or participate in research cycles within the Amsterdamse Hogeschool voor de Kunsten (AHK) are encouraged by the management. These promote the expertise and develop the talent of teachers, especially those who teach theory.

At the time of the audit four teaching staff members of the Conservatoire were actually involved in dissertation projects or doctorates. Sometimes teachers take the initiative to start their own promotion project; sometimes they are encouraged by the Conservatoire's Reader. He has taken on the official role of mentoring members of staff with regards to their research development.

From the personnel satisfaction survey (2010) the panel gathered that more attention by the management should be paid to the HR performance cycle, especially in the classical department. Quite a few of the regular performance interviews seemed to have failed to take place and in some instances engagements were not properly fulfilled. From the discussion with the management the panel concluded that senior staff recognise this and have distinct plans to address it.

The executive board of the AHK facilitates Doctoral promotion by offering a voucher to cover the costs of doctorates for the faculty. Another source of the promotion of expertise is the transfer of knowledge. One staff member worked on Frans Elsen's theory of Jazz harmony to make it suitable for teaching.

Talking about their research proposals many students were explicitly positive about the contributions both their main subject teachers and their research supervisors made in preparing for their research work. As one of them said: 'They were supportive and helpful in managing and structuring the research process.' Another one changed his topic a couple of times. His research plan did not exactly tie in with his main subject. It was on composing. 'It helped a lot, though, with a deeper understanding of my main subject study, thanks to the input from several teachers.' These, and other testimonies the panel has heard, clearly show sincere commitment of staff members to their students and research activities.

Lastly, the alumni surveys reveal a high degree of esteem for the quality of principal study teaching, and in particular for the teachers themselves.

Staff numbers

Staff numbers are related to the internal balance – the premise being that of a broad-based Conservatoire – and thus to the number of students on the roll as well as to the composition of ensembles, choirs and orchestras. For the Bachelor and Masters programmes together the classical department numbers 189 teachers (73.7 full-time equivalents) and the jazz department 84 (30.4 fte).

The Conservatoire has an administrative staff of 56 members (39.9 fte). For every discipline, standards have been laid down in terms of numbers of hours of lessons, preparation, follow-up, and participation in meetings, and committees. With respect to principal studies, the norm for the Masters programme is for students to spend an average of one hour per week with their principal subject teacher. The number of lessons may increase in the run-up to a concert or other projects, but may also become less during periods of increased activity of a different nature or when projects are underway. The Conservatoire also takes into account the fact that students need sufficient time to study and to process their teachers' remarks.

For each student a principal subject teacher is allotted 50 hours per year, a figure based on an estimated 38 actual principal subject teaching hours (i.e. 38 weeks) per year. Numbers of hours are also laid down for other subjects and disciplines.

During the audit the panel did not, either from teachers or students, get any signals of understaffing.

Building and facilities

The Amsterdam Conservatoire has been housed in a new building since 2008. Both students and teachers consider it an exceptionally stimulating place. The new building is located in the heart of the new cultural zone alongside, among others, the new music building on the River IJ, the Muziekgebouw, which also accommodates the Bimhuis (Amsterdam's major jazz venue), and the Amsterdam Public Library. The building has a 'playing heart' of four halls: the Bernard Haitink hall, a large hall for classical music (seating 400), Amsterdam Blue Note, the jazz/pop hall (seating 200), the Sweelinck hall, a recital hall with an intimate atmosphere (seating 120) and the Theatre hall (100 seats). All of these are linked by permanent feeds to the two recording studios.

There are four floors with classrooms. The fourth floor is especially for theory teaching and the floors above are for instrumental teaching. These are grouped by principal subject. Floors 8 and 9 have 60 rooms for practice and study, the main organ room, the large lecture hall and the library. The tenth floor accommodates offices for the support services.

During the audit, the panel toured the whole building and was impressed by the design of it. Its suitability for both educational purposes and intimate cultural events is evident. The Conservatoire has a system of time slots in place for the individual bookings of practice rooms, which appears to be quite efficient and effective. The panel also watched a visual presentation of the school's digital learning environment that has all course materials, access to the digital library and supports students in contacting teaching staff and fellow students.

Quality assurance

The AHK and the Amsterdam Conservatoire respectively have a solid quality assurance system in place. The output of the system in terms of full reports was available to the auditors during the audit. It appears that all stakeholders involved in the programme are invited to contribute to the further development of the programme by filling out questionnaires that have relevant questions about the perception of the programme. Furthermore, results are being processed and serve the management to continually improve the delivery of the Masters curriculum.

Considerations

The curriculum is well-structured and at the same time leaves room for individual learning tracks guided by a student's own study plan. The programme has a clear design and the subjects offered are definitely of a Masters level, well-balanced with regards to theory and practice, coherent and clearly tied in with the final qualifications. The average study load is quite acceptable. Students consider it a tough but inspiring course.

The various subjects are taught using modern and diverse teaching methods that account for an attractive didactical concept. The concept of team teaching is customary in some sections; other teams have recently adopted it or are considering adopting it. An effective system of study monitoring and study counselling is in operation.

All the same, the panel questions the acceptability of a 25% drop-out rate for a Master's programme with such high ambitions, and with a searching entrance examination in place to carefully select the rightly talented students. In the view of the panel, this level of drop-out is connected to the policy of virtually eliminating failure at the final examination. There are arguments for weeding out students who are unlikely to gain ultimate success at the earliest appropriate opportunity but, at least, greater thought should be given to how their partial success can be recognised, recorded and potentially credited as part of future study should they wish to re-enter higher education.

A similar observation concerns the accepted average study duration of 2.3 years. It is clear that students are not allowed to prolong their study for the wrong reasons: once they have passed their transition exam, they are apt to be awarded their degree. Where they are allowed extra time to do this, their commitment must be beyond question and justified circumstances need to have hindered them from finishing in time. Nevertheless, the panel feels there is some contradiction between the ambitions to excel and the acceptance of students having up to a 6-month latitude to finalize their Masters.

To ensure that individual study paths have similar study loads and represent a comparable Masters level, the Conservatoire has appointed two study advisors to authorize the credits and guard the comparability of the attained study levels. The audit panel viewed a selection of students' individual study plans that definitely meet appropriate standards.

Entrepreneurial skills are mostly addressed directly as part of the Conservatoire's Bachelor programme. An element of entrepreneurship is part of the Masters programme's electives, for those students wishing to go into this area in further detail. However, this system does not necessarily cater for the needs of many foreign students and students who followed other Bachelor programmes. With this in mind, students coming from outside whose previous studies have not addressed entrepreneurial issues are given the opportunity to participate in entrepreneurship activities alongside the Bachelor students at the Conservatory. The students that the panel spoke with seemed to be in favour of the idea that entrepreneurial skills should not be part of the core Masters programme, but should remain an elective. The panel agrees with this, also in view of the physical limitations of a two-year-programme. At the same time the panel considers the availability of guidance in the field of entrepreneurship very important for students who recognise a strong need for development in this area while they are still engaged in their studies.

The Conservatoire is convinced that the world is its market for the Masters programme: therefore the programme needs an international setting, which is partly guaranteed by its on-going multi-national population. The panel agrees with this view.

The Conservatoire offers a solid research track that patently adds value to the programme. It is a compulsory and integral part of the Masters curriculum. Research has been tied strongly to the main subject, which makes conducting a research project potentially feasible for all students. There is a clear policy to get all teachers on board with this philosophy of combining theory and practice, for which the Conservatoire should be commended.

The panel has spoken with highly-qualified, as well as motivated and inspiring, staff members. It did not get any signals of understaffing, suggesting that staff numbers meet the requirements of a Master of Music programme.

As already acknowledged during the audit by the management, the execution of a proper HR performance cycle needs attention, though, especially in the classical department.

The Research Reader has a clear view on potential developments in the field of research: 'research strands'/themes/projects (also with other Conservatoires) to get students to build on the research outcomes of other students to acquire more depth. The focus is very much on applied research, not on academic/fundamental research, which is very much in line with the objectives of higher professional education. A Doctoral study is considered an option, but not a necessity.

On the whole, the panel was impressed by the progress that had been made in integrating the research component into the programme. From research reports, presentations and panel discussions the auditors can safely conclude that research is not just an add-on, but has been developed into something essential to the programme and to the students following it.

The panel considers both the housing and facilities of the Conservatoire of an outstanding quality, and one that perfectly suits the demands of a Master of Music.

Judging from the output of the school's quality assurance system, showing that all relevant parties are questioned on the issues relevant to the ongoing improvement of the Masters programme, the panel concludes that quality assurance issues are taken seriously by the Conservatoire.

Taking into account all of the above considerations, the panel is of the opinion that three elements of this standard outweigh the others; these are:

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

All three aspects represent an excellent quality, definitely exceeding the norm to be found in conservatoires and placing the Amsterdam Conservatoire among the highest tier of similar institutions, nationally and internationally.

On the basis of these considerations the panel has decided to rate the teaching and learning environment at the Amsterdam Conservatoire as 'excellent'.

Standard 3: Assessment and learning outcomes achieved

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

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

Judgement: excellent

Findings

Assessment system

The Conservatoire's policy on testing and assessing is set out in the Rules and Regulations for Education and Examinations, a copy of which has been made available to the panel. It is published on the Conservatoire's intranet as part of the study guide. The six core qualifications identified for the programme are assessed with considerable attention being paid to the assessment of individual musical development, which ties in well with these course objectives.

The method used is that of so-called inter-subjective assessment. This means that a forum of professionals assesses the principal subject results, which are based on the results of tests and examinations usually conducted in the form of actual concerts. The Conservatoire has adopted this method of assessment because it resembles testing in real practice. During the audit, panel members witnessed eight of these examination sessions and afterwards attended the jury deliberations for which a format is set (also see 'Assessment committees'). Generally this format was applied, but some aspects of the running of the deliberation sessions might benefit from further attention to achieve greater consistency. This concerns the roles of both the Chair and the student's own teacher in the evaluation discussions and the tendency of discussing a student's overall performance history within the Conservatoire, sometimes going back several years, rather than the actual examination results. The panel will get back to this in the recommendation section of the report.

In connection with this, it was not always clear to the panel members which explicit set of criteria was being applied by the various assessors. The Conservatoire's own self-evaluation document refers to 'more specific and in-depth criteria' being used by examiners, but, from interviews, these appeared not to exist in any written form but to be shared implicitly. The panel's impression is supported by the results of the general student survey 2010, that indicates that 19% of the respondents have at least doubts about whether assessments take place according to clear test criteria (with another 35% of the student population responding quite neutrally to this question). Additionally some 12% state that they are not always sure what the teachers think of their work. The panel feels this issue needs to be addressed by the examination board.

Other components of the study plan are assessed, in addition to periodic tests of the student's principal subject. Research, Masters electives and individual credits are assessed separately. Assessment of the Masters electives is based on a paper, oral presentation, or a test, some of which were at display during the audit. The panel considers the tests formats used, such as assignments, productions and performances, are of the right level and suitable for the purpose of the courses concerned.

Students write an evaluation of their study plan's implementation. This is assessed by a research coordinator and the student's study coach. Objectives and ambitions can be adjusted in line with the results of the principal subject test and the evaluation of the study plan.

It is during lessons (including group lessons) and repertoire classes that evaluations are made. The students who were on the panel were positive about the yield of these.

Major assessments

Students on the Masters programme undergo three major, conclusive assessments. These are *the research symposium*, *the transitional examination* (the test at the end of the first year) and *the final examination*, which concludes the study as a whole. In the transitional test at the end of the first year, a representative panel, composed of members of the department, tests students' progress in their principal subject. This panel sometimes includes a specialist from another department, if the student's study plan is such that additional expertise is required. Chairing the panel is a member of the management who, at the time of the audit is also a member of the examination board (see the following section on 'Examination Board'), or someone delegated by this board. An external expert takes part in the assessment for the final examinations.

Students can only take the (final) examination once they have completed the other sections of the programme, such as the Masters electives, the research programme, orchestral projects and the individual credits. In their principal subjects, too, students are required to have developed to a degree (in line with the requirements of their study plan) that both principal subject teacher and study advisors feel they have reached the final Masters level.

The final examination focuses primarily on the core qualification of achieving a musically artistic production in the quest to deepen artistry. Examiners view such accomplishment in a quite literal sense: students must be able to demonstrate artistic depth in the presence of examiners and the public alike. Assessment criteria reflect the choices made by the student as described in his or her study plan.

In these performance tests the Conservatoire uses a standard report sheet that indicates the following qualifications which should be assessed:

- potential for development (learning capacity),
- technical and artistic mastery,
- communication and quality of ensemble playing.

These criteria are all about the potential deepening of artistic understanding and insight, and musical artistry and are clearly linked with the programme's set of final qualifications.

As for the transitional examination, the panel members noted that students did not always seem to be fully aware of the summative character of the test. In some way it looks as if it is all about feedback, but the bottom line is that the student's performance at the transitional exam determines whether he or she can continue to finish his studies or not. This observation was supported by one of the students indicating that the true implication of the assessment only sank for him a day or two before the event itself.

Examination board

Recent adaptations in the Higher Education and Research Act (WHW) have put, among other things, examination boards into a leading position with regards to the monitoring of all tests and exams used to determine the final level of a student's performance on the programme. Also these boards are considered to operate with a fair degree of independency from the management. It is therefore generally advised not to have management members on the examination board who, at the same time, are responsible for the school's budget.

When the audit took place, both heads of department/deputy directors were on the examination board. Although it is not formally laid down in the revised Higher Education Act that board members should be excluded from the examination board, it is a broadly adopted view in present higher professional education that the mingling of these board positions is considered not to be in line with the thrust of the legislation.

Additionally, both heads of department take up a leading position in the examination process (see below). In their feedback to the management the panel raised this issue of non-conformity with wider recommended practice, whilst acknowledging that implementing changes may have practical consequences owing to the small size of the institution and the difficulty of separating senior academic and managerial roles.

Assessment committees

The assessment committees (juries) are delegates of the examination board. They conduct the actual tests and examinations and are composed of departmental representatives and, in the case of final examinations, of one or more external experts.

The committee is chaired by a member of the examination board, or by a delegated coordinator. At all but one of the exams the panel attended, the chair of the examination board also chaired the jury. In composing examination committees, the examination board ensures that these committees are a balanced reflection of the department as a whole.

In general, the jury delivers its verdict according to a fixed discussion procedure so as to achieve the desired inter-subjectivity. The chairman plays a decisive part in coordinating the input of the various committee members. The standard procedure is as follows:

- straight after the exam, the chairman asks each member to rate it individually in writing;
- the chair takes in the written ratings and starts the discussion in which all committee members take part. As a rule external members speak first and the student's own teacher last;
- the chair then presents the conclusions reached, which are again discussed. Only then is a final decision made about the score awarded;
- Immediately afterwards, the score is notified to the examinee, along with oral feedback from the Chair on his performance. This is done behind closed doors. A brief written report of student's results is also provided.

In the classical department, the final examination for the master's programme takes the form of a public concert lasting up to 90 minutes (including a break). In it, students may perform both as soloists and as ensemble leaders/members. The panel agrees with the notion of the Conservatoire that at this sort of length and level of difficulty, together with the public nature of the event – including the presence of the examination committee – such an examination can justifiably be regarded as a true test of mastery, as was the case with the two final classical exams the panel attended.

Along the same lines, the Jazz department requires a concert of 60 minutes' duration and a presentation lasting 20 minutes at the annual Graduation Festival.

Achieved level

Despite the fact that the panel has observed some issues with the formal examination procedure and the clear application of explicit assessment criteria, there is no doubt whatsoever about the quality of musical achievement demonstrated by students at the completion of their Masters programme.

Prior to the audit the panel listened to a large number of recorded lecture recitals and studied a fair selection of students' research reports. In addition, the panel members attended live examination sessions, admission as well as transition and final exams (8 in all). All of these sessions were followed by jury evaluations, which the panel members also attended.

At this point it is good to notice that the Conservatoire did not schedule in any particular way a specially selected range of exams for the occasion: the exams had been scheduled long before the actual dates of the audit were set.

At none of the attended exams did the panel members have any feelings of ambiguity about the actual verdicts of the assessors. Although perhaps not always quite as transparent as it should be or may be not quite in compliance with the rules of reliability, each of the final verdicts was always completely in tune with that of the expert panel members. Moreover the panel considered the performances of candidates, both at the transitional and the final exams to be of a high level, and absolutely Masters-worthy.

The panel's observations relating to the level of successfully completing students was confirmed by the alumni and the work field representatives interviewed. The latter all expressed a great deal of satisfaction with the quality of students coming from the Masters programme of the Conservatoire.

Considerations

The Conservatoire has an examination system in place that matches both the didactical approach and the intended Masters level of the programme. In the eyes of the panel members an inter-subjective discussion on students' examination performances is, a valid instrument to use in order to reach a verdict on students' achieved competencies. However, more guarantees for reliability should be sought. The panel will provide some suggestions about this in the recommendation section of this report.

The tests and exams that the panel members have viewed are consistent with a Masters level. This applies to research reports, recitals as well as the three summative exams (admission, transition and final).

The panel members were highly impressed by the achieved Masters level of the programme. All of the examinations attended and the examination papers inspected were of the highest standards.

Although the formal aspects of the examination system show some flaws to be rectified (see recommendations section), the panel clearly feels that 'the proof of the pudding is in the eating'. With the outstanding results of the graduates in mind, it rates the third accreditation standard on assessment and the learning outcomes of the programme as 'excellent'.

5. OVERALL CONCLUSION

The panel has seen and heard a high musical standard, which for a Conservatoire is the *sine qua non*. By and large the panel's sense of where standards lie seems to be well in accord with what the panel has heard voiced in the various processes that go on across the Conservatoire. The panel considers this fundamental, and the bedrock upon which all the other confidence is constructed.

The programme is clearly linked to the intended learning outcomes: its primary focus is legitimately directed towards the projected high musical standard, resulting in the development of students' abilities beyond the Bachelor level in line with the higher demands of the Masters. The Conservatoire has clearly put this at the core of what it does, guided by the six objectives of the programme with one over-arching, leading objective that spans all of the others. The panel strongly concurs with this solid programme design and philosophy.

The Conservatoire is also trying to make the highly individual nature of the study at this level central, with an emphasis on the individual study programme, and the way that that is developed and evolved by the student across the two years. The panel commends the Conservatoire on the distinction it is therefore making between the more collective and uniform aspect of certain elements in the first cycle as opposed to the truly individualized journey that students undertake in the Masters.

During the audit, the panel talked to many participants about their vision of the curriculum. The panel was impressed to experience the extent to which the shared vision had spread out into the institution and, again, commends the management for having been successful in bringing a wider community on board. There is a clear sense of buy-in to the core mission of the Masters programme, and staff are motivated and committed to providing an educational experience of the highest standard.

In many panel discussions the 'research mind-set' has been raised, i.e. the way of thinking connected with research. From these discussions, the panel has concluded that the required mind-set to develop a research attitude at the Masters level is suffused into all of the elements of the programme. In professional music education it is considered a thorny area when one tries to bring together musical practice of the very highest level with aspects of what, in the very word *research*, sound like things that are more appropriate to universities. Being aware of the fact that all across the whole community of higher music education institutions are grappling with these issues, the panel has observed a strong sense of a large pool of people who are very determined to make it work, and to do so to the benefit of the quality of the music, and not just as some tag-on or – still worse – some sort of distraction from the core issues.

It is the collective view of the panel that, as conservatoires go, the Amsterdam Conservatoire is very well served, both by the available physical spaces and by the quality of these spaces. They are considered highly suitable for the learning and teaching with which the Conservatoire wishes to engage. In reference to the second standard, this aspect plays very strongly for the Amsterdam Conservatoire. In a variety of ways it has also become clear to the panel that the Conservatoire makes good and intelligent use of the fine resources that it has.

From a quality assurance point of view the Amsterdam Conservatoire has some history with the Masters programme to look back upon. From the panel discussions it became clear that participants were able to speak about things they did at first in one way and things that they have started to change. The sense was explicitly articulated that, now the programme has somewhat bedded down, and there are the beginnings of maturity. Commendably, this did not

evoke an attitude of complacency (despite some initial impressions of this from the self-evaluation document), but on the contrary was considered an opportunity to look at a second phase of evolution to take things on and really seek to enhance the quality of every aspect of the programme. During the audit, the panel members have detected a strong commitment to this kind of on-going evolutionary strategy, which the panel very much commends.

The panel has examined in depth the methods of assessment applied by the Conservatoire. Not only did the panel members scrutinize research papers and listen to recordings of examination performances prior to the audit, but they also attended transition and final exams as well as the evaluation sessions afterwards in which the juries reached their verdicts.

When communicating in music, musicians use words, but do not regard them as central to their means of communication. Within the discipline, sometimes music is considered to tell the truth where words may confuse or be deceptive. That can drive some of the professionals' attitudes about how especially the more formal kinds of verbal communication are used, especially those of a more bureaucratic nature such as written guidelines, criteria and information sheets. The panel is aware of the fact that this is a universal issue for places where the subject of study is music.

It is with that context in mind the panel has observed a spectrum of communication taking place in relation to examinations, at one end of which is written material, but which also includes instructions or guidelines which are (partly) delivered verbally, some of them to groups of people, but some individually and, at the other extreme, ideas which are assumed to be shared implicitly. Reviewing this spectrum the panel has detected that it leaves room for slight inconsistencies.

The evaluation sessions following the examinations rendered some very interesting discussions between examiners about the way that standards are understood and shared within the institution. There is a strong sense among the staff members that that is something which is internalized by the staff in the sense that one does not need to talk about it, because you kind of 'live it'. The panel has sympathy with this concept of internalized standards, but at the same time also some concerns. These apply especially to consistency within the process of examining and how students too can learn to share and internalize these implicit standards.

Therefore the panel will make some recommendations to improve the transparency and consistency of the examination process, without damaging the positives that come from using the shared understanding of a community of musicians that examiners have in common.

The panel has looked into the profiles of students as they move through the course and how and where there are situations a student is not succeeding quite as well as expected. During the audit, it crystallized in the minds of the panel members that really a great deal hangs on the transitional assessment, between the first and second year. That assessment, however, can be perceived by students as if it is all about feedback (a so called formative assessment), but actually it is clear that underneath lies quite an important yes-or-no gateway for the completion of the programme. The panel understands the logic of this, but at least one of the students the panel spoke to suggested that the so-called summative character of the test had only dawned upon him shortly before the assessment took place. Therefore the panel suggests that the Conservatoire should also characterize the transitional assessment as a summative test and to lead students through their first year realizing that if there is going to be a 'yes you are able to proceed to completion' or 'no you are not' moment during the programme, this is where it lies.

As to the validity of the exams, the panel safely concluded that in none of the attended examination sessions did the final outcome differ from the expert panel members' own judgements.

'Good' was always genuinely 'good' and students awarded 'with distinction' truly deserved this grade. Moreover, in the opinion of the panel, the general level of the final exams showed a very high level of achievement.

Therefore in its overall judgement the panel awards the designation 'excellent' to the Masters programme of the Conservatoire of Amsterdam.

6. RECOMMENDATIONS

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

Related to standard 1

- To get a clear view on the USPs of the Amsterdam Conservatoire the panel recommends a formal SWOT analysis be carried out allied to benchmarking research with other Conservatoires, both nationally and internationally. The outcomes of these analyses could be used to reinforce the school's own vision of its internal strengths. The USPs currently articulated are merely related to Amsterdam as a culturally diverse city that creates an international playing field, great job and network opportunities, and a ready availability of outstanding staff members. At times some panel members felt that the marketing of the Conservatoire's breadth and intrinsic USPs could be improved.

Related to standard 2

- Issues about health and well-being were raised by some of the students, but also by the work field representatives. These issues clearly relate to the pressurized environment in which the profession has to be executed. The panel suggests that in preparing for the profession, which is central to the Conservatoire's vision of the Masters programme, time be spent on the pros and cons of preparing for what one might call the less happy aspects of the profession, such as incipient problems both physically and psychologically.
- Another issue that the panel would like to raise here is the fact that the Conservatoire in a range of areas has aspirations to strengthen its orientation towards the professional sector. That is obviously commendable, but at the same time there is a general tendency amongst Conservatoires to think towards what might be seen as the top of the pyramid, i.e. international orchestras and other top-flight ensembles and organisations. The panel considers it important, even for those who do not have a major pedagogical orientation, to think about the aspects of the profession that embrace education at all levels. This way, there is an inter-connectedness: the better the quality of the teaching from the earliest age, the fewer problems the Conservatoire might inherit in its incoming students. Of course this holds for everybody across the sector, but the panel believes it is important to remember the height, the depth and the width of the profession and all of the areas in which graduates from a fine Conservatoire can find themselves operating.
- At some point in the panel discussions, students raised the question of continued professional development of the teachers (mostly in the field of didactics and posture). This issue about Lifelong Learning for teaching staff might need to be addressed in the staff performance cycle. Should they, too, be required to demonstrate on a regular basis that they are still operating to a top professional standard and aware of the most recent developments in their field? Achieving this would require, but also stimulate, a firm HR policy that enabled the evolution of teaching staff, as well as senior staff competencies.

Related to standard 3

- The audit panel suggests the examination team might wish to develop a few additional procedures around performance assessment panels. In particular, it might be useful to offer students some exemplars for performance assessments that give an indication of level and, particularly at the transitional examination stage, acceptable approaches to performance examinations.

- Equally, the examinations team might wish to develop more of a longitudinal approach to feedback, perhaps following a deliberately brief and provisional initial post-examination feedback with subsequent, more extensive, formative feedback. This might reduce the risk of statements being made immediately after the assessment which are either imperfectly expressed or, in the immediate post-performance euphoria, are mis-interpreted. This needn't necessarily have to include additional written comments but could include a considered discussion of strengths and weaknesses of performance through the analysis of video/recorded evidence of the examination. This may be happening already in some parts of the institution, but it might be useful to formalise this in some way to ensure a parity of student experience.
- At the exams, teachers use more or less implicit and internalized teacher's criteria sometimes based upon 'gut feeling' or 'previous experiences with the student'. In the school's documentation some of these are described as follows: *'In addition to adjudicating competences in these areas, examiners also use more specific and in-depth criteria for assessing students. These relate to concepts about the repertoire, the student's artistic ideas on performance, and whether these ideas are artistically defensible and coherent. They also decide whether the level attained meets the norms the students themselves have set and complies with the standard the committee considers professional.'* Implicitly these 'more specific and in-depth criteria' seem to play a dominant role in the assessors' judgements, and yet, they do not exist in any written or standardised form. This must carry certain risks, as does the fact that some very concrete rulings, such as the need for a verdict of '*cum laude*' to be unanimous, are only communicated verbally to examiners. The panel would also welcome the dissemination of written guidance concerning the balance between judging the student's performance on the day and, for example, rewarding good progress in comparison to a previous evaluation. The panel fears that, at present, juries run the risk of judging the student, rather than his actual performance.
- In addition so-called calibration exercises amongst teachers, with a strong focus on how to apply and interpret the assessment criteria, are recommended. In this field also the role of the reader might benefit from some reflection: should a facilitating or a more directive role be adopted?
- Lastly, the panel recommends that the Conservatoire reconsider the composition of its Examination Board to align it with the requirements of the recently revised Higher Education Act.

7. ANNEXES

ANNEX I**Overview of judgements**

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

ANNEX II

The course's learning objectives and outcomes

Original Shared 'Dublin' Descriptors	Polifonia/Dublin Descriptors for 2nd cycle awards in higher music education
<p>Qualifications that signify completion of the second cycle are awarded to students who:</p>	<p>Qualifications that signify completion of the second cycle in higher music education are awarded to students who:</p>
<p>1. have demonstrated knowledge and understanding that is founded upon and extends and/or enhances that typically associated with Bachelor's level, and that provides a basis or opportunity for originality in developing and/or applying ideas, often within a research context;</p>	<p>1. have demonstrated skills, knowledge and artistic understanding in the field of music that are founded upon and extend and/or enhance those typically associated with first cycle level, and that provide a basis or opportunity for originality in developing and/or applying ideas, in the practical and/or creative sphere, often with a research dimension;</p>
<p>2. can apply their knowledge and understanding, and problem solving abilities in new or unfamiliar environments within broader (or multidisciplinary) contexts related to their field of study;</p>	<p>2. can apply their skills, knowledge, artistic understanding and problem solving abilities in new or unfamiliar environments within broader (or multidisciplinary) contexts related to their field of study;</p>
<p>3. have the ability to integrate knowledge and handle complexity, and formulate judgements with incomplete or limited information, but that include reflecting on social and ethical responsibilities linked to the application of their knowledge and judgements;</p>	<p>3. have the ability in the practical and/or creative sphere to integrate knowledge and handle complexity, to formulate judgements with incomplete or limited information, and to link these judgements to reflection on artistic and, where relevant, social and ethical responsibilities;</p>
<p>4. can communicate their conclusions, and the knowledge and rationale underpinning these, to specialist and non-specialist audiences clearly and unambiguously;</p>	<p>4. can communicate their conclusions and/or artistic choices, and the knowledge and rationale underpinning these, to specialist and non-specialist audiences clearly and unambiguously;</p>
<p>5. have the learning skills to allow them to continue to study in a manner that may be largely self-directed or autonomous.</p>	<p>5. have the learning and practical/creative skills to allow them to continue to study in a manner that may be largely self-directed or autonomous.</p>

ANNEX III Overview of the masters programme

Curriculum component	EC Classical Master	EC Jazz Master
principal subject	75	55
ensembles	-	20
research	15	15
masters electives	20	20
individual credits	10	10

Study programme Classical music

Principal subject

Students on the master's programme focus on broad, in-depth study of their principal subject. The programme is flexible and students are expected to map out their own course of study. This they lay down in the study plan drawn up prior to the admission examination, which is part of the selection procedure.

Research

Master's students also carry out thorough research into a subject related to their principal study. Students conclude their research with a dissertation and a public presentation (e.g. a lecture, lecture-recital, workshop or interview). This research is supervised by either internal or external experts.

Masters Electives

In order to broaden the student's principal study, the Conservatoire has evolved two groups of master's electives. The first group comprises a spectrum of courses focusing on performance practice. In the second group the accent lies on theoretical, historical or aesthetic aspects. Students take courses in both groups. Some of them are offered by the University of Amsterdam.

Individual Credits

To a certain extent master's students are free to spend time on professional activities in addition to the curriculum. They may, for instance, gain professional experience by being placed in a professional orchestra or ensemble. They may also choose to take master classes, attend workshops or international competitions, or concentrate on an early instrument, improvisation, ensemble playing or world music. Another alternative is to deepen their theoretical knowledge by taking extra master's electives or attending a single or even several series of lectures at the University of Amsterdam.

Study programme Jazz

Principal subject

Central to the study of the principal subject are the student's weekly individual lessons with the principal subject teacher(s). In the first year the student has two options:

1. One teacher for all individual lessons
2. Two teachers for all individual lessons: half of the lessons with the principal subject teacher, half of the lessons with another teacher

In the second year option 2 is extended with the possibility of taking half of the lessons with a guest teacher. In this case the student must in consultation with his or her mentor apply three months before the start of the second year course.

After the first year the student will take an examination. Admission to the second year will depend both on the level of playing and the artistic progress that has been made, and of an assessment of student's progress in relation to the plan of study.

Technique as subsidiary subject or second instrument: the fields of study treated in these lessons will be related to the principal subject: vocal technique for voice candidates, flute or clarinet for saxophone candidates, double bass for bass guitar and vice versa, etc.

On a regular basis Artists in Residence will visit the school. With respect to active participation, the Artist-in-Residence program will focus on the master's degree students; participation is required and is considered a component of the principal subject. Individual lessons are part of the Artist-in-Residence programme.

Ensembles

Students are required to take four ensemble modules (20 ensemble credits; one ensemble module is awarded 5 credits). Whenever possible, these ensembles will represent the Amsterdam Conservatoire outside the institution. Every semester, two modules are organized; the list will be published on this school's website. Depending on their principal subjects students will be required to participate in the concert big band, which will be equal to one ensemble module (5 credits).

Research

During the two years of study the student will conduct an individual research project. The nature of this research may be artistic, historical, theoretical, sociological, etc. An in-house symposium will be the setting for the final presentation of the research project. This presentation may be a lecture-performance (which consists of a spoken presentation and a musical performance), a concert with extensive programme notes, a written thesis, or a workshop or master class.

Masters electives

The master's degree programme offers a selection of master's subjects. These subjects are practical, and/or analytical, and/or historical. The student is required to take 20 credits of master's subjects, 10 credits from category A (arranging) and 10 credits from category B (practical/historical/analytical).

Individual credits

The content of the individual credits can be determined by the student. The following is offered: piano for non-pianists (group lessons, or individual for advanced students); studio recording: the student can record for one day annually in the studio. Other options are to take subjects from the master's subjects program or to attend classes at the University of Amsterdam

As part of the exchange programme, students can study abroad for one semester, either in Europe, within the Socrates network, or in the US at the University of Miami, the State University of New York or the Manhattan School of Music (all depending upon placement options).

ANNEX IV Programme of site-visit

Monday 6th of June 2011: Room 445 (4th floor, south wing)

Time schedule	Auditees	Topics
15.00 – 16.00		Preparatory meeting of audit panel members
16.00 – 17.00	School Board and Programme Management Janneke van der Wijk - director Michel Dispa – vice director / head classical department Ruud van Dijk – vice director / head jazz department Michiel Schuijjer – lector and research co-ordinator Elisabeth Groot – secretary of the board	- check on today's and tomorrow's programme - 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
17.00 – 18.00	Programme co-ordinators, study coaches Michiel Schuijjer – lector and research co-ordinator Jan Nuchelmans – research advisor Early Music Walter van de Leur – research co-ordinator . Barbara Bleij – co-ordinator master program jazz Dorine Jansma – study advisor Will Jansen – programme co-ordinator classical music Bram Strijbis – programme co-ordinator jazz Heleen de Kam – student counsellor	- curriculum development - study coaching - education performance / success rate - interaction with professional field - international focus - (applied) research & development
18.00 – 19.00	Examination Board Ruud van Dijk – chairman Michel Dispa – member Thérèse de Goede – member Adri Schreuder – member Jack Pisters – member Elisabeth Groot - secretary	- quality assurance learning assessment - authority of the examination board - relation to the management - assessment: involvement of the professional field - assessment expertise
19.00 – 19.45		- Dinner (at the Conservatorium)
19.45 – 20.00		- walk to examination halls
20.00 – 22.00 (parallel sessions)	I. Transitional exams 1 > 2: Jazz Saxophone - Jasper van Damme, Ben van Gelder, Etay Waisman and Miklós Borbély (Blue Note Hall) II. Final exam: Piano classical music- Yuri van Nieuwkerk (Bernard Haitink Hall)	- quality of assessments - application of standards

Tuesday 7th of June 2011: Room 445

Time schedule	Auditees	Topics
09.30 – 11.00		- preparatory meeting - lunch
11.00 – 12.00	Teaching staff members main subjects (including programme committee members) Harrie Starreveld – flute Victor Oskam – percussion Kees Koelmans – violin Erik van Deuren – bass clarinet Maarten van der Grinten – guitar jazz Gerhard Jeldes – drums Frans van der Hoeven – double bass jazz	- involvement professional field - intrinsic backbone of the programme's contents - distinctive features of the programme - practical components - learning assessment (methods, standards, parties involved, scoring & feedback) - tutoring - (applied) research & development - education performance / success rate - interaction with the management
12.00 – 13.00	Students (including programme committee members) Jonas Tschanz – saxophone classical music Adriaan Feyaerts – percussion classical music Anna Stegmann - recorder Henriette Jensen – saxophone classical music Jasper van Damme – saxophone jazz Dennis Sekretarev – trumpet jazz Etay Waisman- saxophone jazz Martin Hiltawski – E-bass jazz	- quality of teachers - information and communication facilities - learning assessment / feedback - tutoring (incl. practical periods) - feasibility and workload - educational facilities - final projects/exams - degree of student participation in the school's decision making
13.00 – 13.45		- Lunch
13.45 – 14.45 (parallel sessions)	I. Consultation Hour	- students or staff members are invited to bring forward issues to the audit panel - review of additional documents
	II. Short tour through the building for half of the panel	- assessment of educational facilities for the Master of Music
14.45 – 15.00		- retrospective - review of additional documents
15.00 – 16.00	Research Lecturers Michiel Schuijjer - research reader and co-ordinator Walter van de Leur – research co-ordinator Herman Jeurissen – French horn Jurje Haanstra – composing/arranging and co-ordinator Composing for Film Albert Beltman – saxophone jazz	- research activities - impact on the programme - involvement of teachers and professional field - results
16.00 – 16.45	Alumni/Field representatives Alumni: Misha Sporck – French horn Bob Smith – baroque cello and viola da gamba Tony Roe – piano jazz Roos Jonker- voice jazz Daan Herweg – piano jazz Field representatives: Sven Arne Tepl – artistic director NedPho Gertru Smit-Pasveer – director School of Music Zaandam Cor Bakker – piano jazz and band leader Henk Meutgeert – artistic leader Jazz Orchestra of the Concertgebouw	- overall quality of the programme & its graduates - practical relevance of curriculum - involvement in quality assurance
16.45 – 17.00		- walk to examination hall
17.00 – 18.00	Admission exam Master (= Final exam Bachelor): Jazz Guitar – Philip Czarnecki (Blue Note Hall)	- quality of assessments - application of standards
18.00 – 19.30		- retrospective - dinner
20.00 – 23.00 (parallel sessions)	I. Final exam: Jazz Guitar –Juhani Sinkkonen (Blue Note Hall)	- quality of assessments - application of standards
	II. Final exam: Recorder – Anna Stegmann (Bernard Haitink Hall) starting 21.00 u	

Wednesday 8th of June 2011: Room 445

Time schedule	Auditees	Topics
09.30 – 10.00		- internal consultation and preparation
10.00 – 11.00	School Board and Programme Management Janneke van der Wijk - director Michel Dispa – deputy-director / head classical department Ruud van Dijk – deputy-director / head jazz department Michiel Schuijjer – lector and research co-ordinator Elisabeth Groot – secretary of the board	- Brief feedback - Pending issues - Follow-up arrangements
11.00 – 12.30		- preparation of general feedback session
12.30 – 13.00	Open to everyone invited by the school Ensemble Hall, level -2	- brief feedback to the school community

Selection of the delegations / the auditees

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

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

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

ANNEX V Documents examined

List of documents examined

- Critical Reflection
- Organizational chart
- Subject-specific reference framework and the learning outcomes of the programme
- AHK Ambition Paper for the Sector Plan for Arts Education
- Overview of the curriculum as presented on the Conservatoires website
- Outline of the curriculum components, stating learning outcomes, learning objectives, teaching methods, assessment methods, literature (mandatory/recommended), teachers involved and credits
- Teaching and examination regulations
- Overview of allocated staff with names, positions, scope of appointment, level and expertise
- List of all research studies and examination performances demonstrating the exit levels attained by the students
- Overview of the contacts maintained with the professional field
- Previous NVAO accreditation report, 2006
- A selection of study plans and student portfolios
- Reference books and other learning materials
- Summary and analysis of recent evaluation results and relevant management information
- Documentation regarding teacher and student satisfaction
- A representative selection (18) of final projects, selected by the panel, of the past two years with corresponding assessment criteria and requirements; in addition, as part of the audit, the panel members attended final and transitional examination sessions (7) followed by jury deliberations. The following 25 final projects were examined:

No.	Exam date	Name of candidate / principal subject	Type and Contents	Grade
1.	11-06-2008	Matthias Havinga (organ)	<u>Recorded Master exam</u> <ul style="list-style-type: none"> ▪ Bach - Toccata en Fuga in F Groot ▪ Messiaen - Le Banquet celeste ▪ Distler - Triosonate opus 18 no. 2 ▪ Durufle - Prélude, Adagio et Choral varié sur le thème du Veni Creato 	pass
2.	03-03-2009	Tony Roe (piano Jazz)	<u>Master Research: Recorded lecture recital and thesis</u> How can we incorporate new sounds in improvised piano music? - Explorations with a virtual instrument	9
3.	04-06-09	Tony Roe (piano jazz)	<u>Recorded final exam</u> Jazz repertoire and own compositions.	10
4.	16-03-2011	Mylène Berghs (voice jazz)	<u>Master Research: Recorded lecture recital and thesis</u> POPJAZZ AND JAZZPOP: Exploring the blurring lines between vocal jazz and pop.	7.5
5.	08-06-2010	Reinier Baas (guitar jazz)	<u>Recorded Master exam:</u> Jazz repertoire and own compositions.	10
6.	15-03-2010	Reinier Baas (guitar jazz)	<u>Master Research: Recorded lecture recital and thesis:</u> Outside: making the wrong notes sound right – An introduction to chromaticism in jazz improvisation.	8.3

7.	17-03-2011	Sri Hanuraga (Jazz Piano)	<u>Master Research: Recorded lecture recital and thesis</u> MEHLDAUISM IN JAZZ STANDARDS: Brad Mehldau's approach to jazz standard solo piano.	8
8.	15-03-2011	Lore Binon (voice classical music)	<u>Master Research: Recorded lecture recital and thesis</u> MAN AND MUSIC: The influences of other cultures and nations on the vocal oeuvre of Ravel.	9
9.	14-03-2011	Morris Kliphuis (French Horn Jazz)	<u>Master Research: Recorded lecture recital and thesis</u> TAKING IT FROM THE MODERNISTS: The application of formal techniques from the music of Janáček and Stravinsky in jazz composition.	8.5
10.	22-05-2010	Natalia Dominguez Rangel (composing)	<u>Recorded final exam</u> <ul style="list-style-type: none"> ▪ Song Cycle (2010) for alt solo and orchestra ▪ Rain without rain (2007) for guitar solo 	Pass
11.	11-06-2011	Trevor Grahl (composing)	<u>Recorded final exam</u> <ul style="list-style-type: none"> ▪ 'Hussy' (2010) for ensemble ▪ 'Sockamaggee' (2009) 	Pass
12.	11-01-2010	Ramon Lormans (Percussion)	<u>Recorded final exam</u> <ul style="list-style-type: none"> ▪ Albeniz - Suite España, Op. 165 	Pass
13.	02-07-2009	Yuri van Nieuwkerk (piano), Rosanne Philippens (Violin)	<u>Recorded recitals</u> <ul style="list-style-type: none"> ▪ Prokofiev - 5 melodies 	Pass
14.	11-06-08	Matthias Havinga (Organ)	<u>Recorded final exam</u> St. Bavokerk, Haarlem Bach - Toccata en Fuga in F Groot <ul style="list-style-type: none"> ▪ Messiaen - Le Banquet celeste ▪ Distler - Triosonate opus 18 no. 2 ▪ Durufle - Prélude, Adagio et Choral varié sur le thème du Veni Creator 	Pass
15.	18-03-2011	Anna Stegman (recorder)	<u>Master Research: Recorded Lecture recital:</u> THE CUTTING EDGE RECORDER: New music for an old instrument.	8.5
16.	26-06-09	Lisa Jacobs (Violin)	<u>Recorded Final Exam</u> <ul style="list-style-type: none"> ▪ Conus - violconcert ▪ Strauss - sonate ▪ Ysaye - solosonate nr. 1 ▪ Waxman- Carmen Fantasie 	10
17.	17-03-11	Yuri van Nieuwkerk (Classical Piano)	<u>Recorded lecture recital</u> SWEELINCK ON THE STEINWAY: An Historical Hybrid	8.5
18.	17-03-11	Robin Assen (Composing for Film)	<u>Recorded lecture recital</u> CLICHÉS IN FILM MUSIC: Their historical development and the role of collective memory	7
19.	06-06-11	Jasper van Damme (Jazz Saxophone)	<u>Attended transitional exam</u> Jazz repertoire and own compositions.	pass
20.	06-06-11	Ben van Gelder (Jazz Saxophone)	<u>Attended transitional exam</u> Jazz repertoire and own compositions.	pass
21.	06-06-11	Etay Waisman (Jazz Saxophone)	<u>Attended transitional exam</u> Jazz repertoire and own compositions.	pass
22.	06-06-11	Yuri van Nieuwkerk (Classical Piano)	<u>Attended final exam</u> Practical exam with works by Beethoven, R. Schumann and C. Debussy	pass

23.	07-06-11	Juhani Sinkkonen (Jazz Guitar)	<u>Attended final exam</u> Jazz repertoire and own compositions.	8.5
24.	07-06-11	Anna Stegmann (Recorder)	<u>Attended final exam</u> Practical exam with Works by Berio, Cage, Buck, De Rossi Re and McGowan	Pass with distinction
25.	07-06-11	Philip Czarnecki (Jazz Guitar)	<u>Attended admission exam</u> Jazz repertoire and own compositions.	Admitted to the masters programme

Additional documents examined

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

ANNEX VI Composition of the audit panel

Panel members	Expertise					
	auditing and quality assurance	education	work field	discipline	International	student-related
<i>chair</i> Jeremy Cox	X	X		X	X	
<i>expert</i> Tony Whyton		X		X		
<i>expert</i> Rob Streevelaar		X	X			
<i>expert</i> Cas Smithuijsen			X		X	
<i>student</i> Erwin Weerstra			X	X		X

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

Succinct CVs of panel members and secretary/co-ordinator

Dr J.N. Cox (Jeremy) is at present the Chief Executive of the European Association of Conservatoires (AEC), Utrecht. Part of his job is to develop and implement the AEC's 5-year Strategic Plans in conjunction with the AEC Council and the AEC Office staff. Prior to this post, he held the position of Dean at the Royal College of Music in London, until being awarded an Honorary Sabbatical Fellowship in 2009, during which he carried out research and acted as a consultant on quality assurance matters across Europe. In the late eighty's/early ninety's he was employed by University College Salford, first as Senior Lecturer in Music and later as the Head of School of Band Musicianship. Mr Cox was awarded a DPhil. in Music at the University of Oxford in 1986.

During his career Mr Cox has developed extensive expertise in the field of assessments and examining. He was an External Examiner both at Royal Holloway University of London and at the University of Kingston and a member of the Diploma Board Associated Board of the Royal Schools of Music, dealing with the higher awards offered by the ABRSM, having been an advisor on the modernisation of these awards in 2000. At the same time he worked with various subject associations and still holds memberships of UK Networks of Higher Education. He was part of the team appointed by the UK Quality Assurance Agency (QAA) to review the UK Subject Benchmark for Music in 2007.

Mr Cox acquired skills in the methodologies and implementation of Quality Assurance and Enhancement procedures, through experience in a range of higher education institutions and situations. He is often invited as a keynote speaker at international conferences and seminars on music education and has published books on admissions and assessment in Higher Music Education and curriculum design and development.

Prof Dr T. Whyton (Tony) is a Professor in the School of Media, Music and Performance of the University of Salford. He joined the University in 2007 after having worked for ten years as Head of the Centre for Jazz Studies UK and Head of Research & Enterprise at the Leeds College

of Music. Professor Whyton was awarded a PhD in Composition at the University of Leeds in 2000.

Over the past 15 years, Professor Whyton has developed an international reputation for his research work both in terms of individual outputs and research leadership. His research deals specifically with music and its place within the creative industries, from the packaging of popular music to the iconic representations of jazz artists. He has also played an important role in promoting research as an enterprise and knowledge transfer activity, working closely with a variety of academic and professional bodies and disseminating his work in different international contexts.

Among other things, Professor Whyton is Project Leader for the world leading research project Rhythm Changes: Jazz Cultures and European Identities, funded by the Humanities in the European Research Area (HERA). The project examines the inherited traditions and practices of European jazz cultures, comparing national jazz scenes including histories, current jazz infrastructures and cultural policies, alongside a performance and education programme.

Professor Whyton is, at an international level, often invited to give keynote presentations on jazz/pop research and is an esteemed author of multiple publications in the field of Jazz, including the book *Jazz Icons: Heroes, Myths and the Jazz Tradition* published by Cambridge University Press in 2010.

Dr C. Smithuijsen (Cas) is at present the managing director of the Boekman Foundation, which is the Netherlands Study Centre for the Arts, Culture and related Policy. He started his professional career in the artists trade organisation and, at a later stage, worked at the municipality of Amsterdam, as secretary general of the Amsterdam Arts Council.

Smithuijsen studied sociology at the University of Amsterdam. In his dissertation he published the results of a long term literature research on music attendance (2001). Mr Smithuijsen is a board member of the Rembrandt Association, an advisor of the Dutch National UNESCO committee and a member of the board of Governors of Ericarts – the European research institute for cultural policies.

Occasionally he is invited as a guest teacher at the Universities of Amsterdam, Rotterdam, Maastricht and Brussels. Mr Smithuijsen has written numerous articles on cultural policy and has initiated many (international) conferences.

R. Streevelaar (Rob) is the managing director of the Dutch Philharmonic Orchestra Foundation (NedPho). The Foundation comprises two leading Dutch orchestras, i.e. the Dutch Philharmonic Orchestra and the Dutch Chamber Orchestra. Mr Streevelaar studied at the Rotterdam Conservatoire where he was awarded a bachelor's degree in the teaching and performing of the clarinet (1982 – 1990).

Prior to the post of chief executive at the NedPho, Mr Streevelaar initially worked as an education manager and, subsequently, became the managing director of the SKVR School of Music (2001-2008). Streevelaar acquired experience as a teacher of music at the Rotterdam Conservatoire (Codarts) where he taught clarinet and, previously, as a teacher at various regional schools of music.

In his position as managing director of NedPho Mr Streevelaar maintains a large network with work field representatives.

E.R. Weerstra (Erwin) is a student of the Royal Conservatoire in the Hague. At the time of the audit Mr Weerstra is finalizing his masters study in Piano (solo). On top of his bachelor's degree in classical piano he was also awarded a bachelor in organ.

He has already given recitals and concerts both in the Netherlands and abroad, e.g. in Perugia, Hamburg, Aachen, Vienna and Brussels. Additionally Weerstra has developed expertise as a ballet pianist, amongst others at the Professional Dance Academy of the Royal Conservatoire, at the Scapino Ballet Company in Rotterdam and with The Dutch Don't Dance Division.

H.R. van der Made (Rob) is an NVAO certified secretary and senior-consultant at Hobéon, one of the external quality assessment agencies in the Netherlands. He studied English and worked as a teacher for many years both in secondary education and higher professional education when he switched to regional media. He became editor and chief editor of regional radio and television, and for some time held the post of executive director of two media production companies, both subsidiaries of a publisher's holding company.

He returned to education to be appointed as a programme manager and a member of the executive board of a Dutch private university of applied sciences. In this position he was, among other things, responsible for the development and execution of various bachelor programmes. Since 2009 he has worked for Hobéon, alternately as a quality assurance consultant and assessor.

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

Declarations of independence / confidentiality



DECLARATION OF INDEPENDENCE AND CONFIDENTIALITY

TO BE SUBMITTED PRIOR TO THE ASSESSMENT OF THE PROGRAMME

THE UNDERSIGNED

NAME: DR JEREMY COX

HOME ADDRESS: 7 CHARTWOOD PLACE

DORKING, SURREY

RH4 2JY, U.K.

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

Master Muziek

APPLICATION SUBMITTED BY THE FOLLOWING INSTITUTION:

Amsterdamse Hogeschool voor de Kunsten

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

1/2



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

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

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

OFFICES OF EUROPEAN
PLACE: ASSOCIATION OF CON- DATE: 07/03/2011
SERVATOIRES (AEC),
UTRECHT, NETHERLANDS

SIGNATURE:



DECLARATION OF INDEPENDENCE AND CONFIDENTIALITY
TO BE SUBMITTED PRIOR TO THE ASSESSMENT OF THE PROGRAMME

THE UNDERSIGNED

NAME: DR TONY WHYTON

HOME ADDRESS: THE OLD CO-OP, KEIGHLEY ROAD
HEBDEN BRIDGE, WEST YORKSHIRE
HX7 8LL UK

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

Master Muziek

APPLICATION SUBMITTED BY THE FOLLOWING INSTITUTION:

Amsterdamse Hogeschool voor de Kunsten

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



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

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

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

PLACE: *UNIVERSITY of SALZBURG* DATE: *16-2-2011*

SIGNATURE: *AM*



ONAFHANKELIJKHEIDS- EN GEHEIMHOUDINGSVERKLARING

INDIENEN VOORAFGAAND AAN DE OPLEIDINGSBEOORDELING

ONDERGETEKENDE

NAAM: C. B. Smit huysen

PRIVÉ ADRES: Herengracht 70 E
1015 BR
Amsterdam

IS ALS DESKUNDIGE / SECRETARIS GEVRAAGD VOOR HET BEOORDELEN VAN DE OPLEIDING:

Master Muziek

AANGEVRAAGD DOOR DE INSTELLING:

Amsterdamse Hogeschool voor de Kunsten

VERKLAART HIERBIJ GEEN (FAMILIE)RELATIES OF BANDEN MET BOVENGENOEMDE INSTELLING TE ONDERHOUDEN, ALS PRIVÉPERSOON, ONDERZOEKER / DOCENT, BEROEPSBEOEFENAAR OF ALS ADVISEUR, DIE EEN VOLSTREKT ONAFHANKELIJKE OORDEELSVORMING OVER DE KWALITEIT VAN DE OPLEIDING TEN POSITIEVE OF TEN NEGATIEVE Zouden kunnen BÉINVLOEDEN;



VERKLAART HIERBIJ ZODANIGE RELATIES OF BANDEN MET DE INSTELLING DE AFGELOPEN VIJF JAAR NIET GEHAD TE HEBBEN;

VERKLAART STRIKTE GEHEIMHOUDING TE BETRACHTEN VAN AL HETGEEN IN VERBAND MET DE BEOORDELING AAN HEM/HAAR BEKEND IS GEWORDEN EN WORDT, VOOR ZOVER DE OPLEIDING, DE INSTELLING OF DE NVAO HIER REDELIJKERWIJS AANSPRAAK OP KUNNEN MAKEN.

VERKLAART HIERBIJ OP DE HOOGTE TE ZIJN VAN DE NVAO GEDRAGSCODE.

PLAATS: *Amsterdam* DATUM: *8 maart 2011*

HANDTEKENING:



ONAFHANKELIJKHEIDS- EN GEHEIMHOUDINGSVERKLARING

INDIENEN VOORAFGAAND AAN DE OPLEIDINGSBEOORDELING

ONDERGETEKENDE

NAAM:

ROB STREEFLAAR

PRIVÉ ADRES:

KONINGENBĲSTRAAT 75
3061 VZ ROTTERDAM

IS ALS DESKUNDIGE / SECRETARIS GEVRAAGD VOOR HET BEOORDELEN VAN DE OPLEIDING:

Master Muziek

AANGEVRAAGD DOOR DE INSTELLING:

Amsterdamse Hogeschool voor de Kunsten

VERKLAART HIERBIJ GEEN (FAMILIE)RELATIES OF BANDEN MET BOVENGENOEMDE INSTELLING TE ONDERHOUDEN, ALS PRIVÉPERSOON, ONDERZOEKER / DOCENT, BEROEPSBEOEFENAAR OF ALS ADVISEUR, DIE EEN VOLSTREKT ONAFHANKELIJKE OORDEELSVORMING OVER DE KWALITEIT VAN DE OPLEIDING TEN POSITIEVE OF TEN NEGATIEVE ZOULDEN KUNNEN BEÏNVLOEDEN;



VERKLAART HIERBIJ ZODANIGE RELATIES OF BANDEN MET DE INSTELLING DE
AFGELOPEN VIJF JAAR NIET GEHAD TE HEBBEN;

VERKLAART STRIKTE GEHEIMHOUDING TE BETRACHTEN VAN AL HETGEEN IN
VERBAND MET DE BEOORDELING AAN HEM/HAAR BEKEND IS GEWORDEN EN
WORDT, VOOR ZOVER DE OPLEIDING, DE INSTELLING OF DE NVAO HIER
REDELIJKERWIJS AANSPRAAK OP KUNNEN MAKEN.

VERKLAART HIERBIJ OP DE HOOGTE TE ZIJN VAN DE NVAO GEDRAGSCODE.

PLAATS: *Amsterdam*

DATUM: *17-2-2011*

HANDTEKENING:

[Handwritten signature]
17/2/2011



ONAFHANKELIJKHEIDS- EN GEHEIMHOUDINGSVERKLARING

INDIENEN VOORAFGAAND AAN DE OPLEIDINGSBEOORDELING

ONDERGETEKENDE

NAAM: ERWIN ROMMERT WEERSTRA

PRIVÉ ADRES: PRINSEGRACHT 5G
2512EW DEN HAAG

IS ALS DESKUNDIGE / SECRETARIS GEVRAAGD VOOR HET BEOORDELEN VAN DE OPLEIDING:

Master Muziek

AANGEVRAAGD DOOR DE INSTELLING:

Amsterdamse Hogeschool voor de Kunsten

VERKLAART HIERBIJ GEEN (FAMILIE)RELATIES OF BANDEN MET BOVENGENOEMDE INSTELLING TE ONDERHOUDEN, ALS PRIVÉPERSOON, ONDERZOEKER / DOCENT, BEROEPSBEOEFENAAR OF ALS ADVISEUR, DIE EEN VOLSTREKT ONAFHANKELIJKE OORDEELSVORMING OVER DE KWALITEIT VAN DE OPLEIDING TEN POSITIEVE OF TEN NEGATIEVE Zouden kunnen beïnvloeden;



VERKLAART HIERBIJ ZODANIGE RELATIES OF BANDEN MET DE INSTELLING DE
AFGELOPEN VIJF JAAR NIET GEHAD TE HEBBEN;

VERKLAART STRIKTE GEHEIMHOUDING TE BETRACHTEN VAN AL HETGEEN IN
VERBAND MET DE BEOORDELING AAN HEM/HAAR BEKEND IS GEWORDEN EN
WORDT, VOOR ZOVER DE OPLEIDING, DE INSTELLING OF DE NVAO HIER
REDELIJKERWIJS AANSPRAAK OP KUNNEN MAKEN.

VERKLAART HIERBIJ OP DE HOOGTE TE ZIJN VAN DE NVAO GEDRAGSCODE.

PLAATS:

DEN HAAG

DATUM:

15/03/2011

HANDTEKENING:

Weerleg

Formulier onafhankelijkheid en geheimhouding voorafgaand aan het beoordelingsproces

Opleidingsbeoordeling

Onafhankelijkheids- en geheimhoudingsverklaring voorafgaand aan het beoordelingsproces

Ondergetekende (naam en privé adres)

H.R. VIDER MADE
STENIAWEG 2, 2015T

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

HBO-MASTER MUZIEK

aangevraagd door de instelling:

AMSTERDAMSE HOGESCHOOL VOOR DE KUNSTEN

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

Plaats: 2015T

Datum: 30 maart 2011

Handtekening:



On 14 April 2011 the NVAO approved the composition of the panel of the Master of Music # 44739 Conservatoire of Amsterdam – Hogeschool voor de Kunsten, Amsterdam.