



Amsterdamse Hogeschool voor de Kunsten

Bachelor of Music

Limited Study Programme Assessment

Summary

In June 2016 the Bachelor's of Music programme of Music of the Conservatorium van Amsterdam of the Amsterdamse Hogeschool voor de Kunsten was visited by an audit panel from NQA. The Bachelor's of Music programme is a full-time programme of four years. The audit panel assesses the quality of the study programme as **good**.

Standard 1: Intended learning outcomes

The programme receives the assessment **good** on standard 1.

The Conservatorium van Amsterdam strives for excellence. The Bachelor of Music programme aims at training students to become musicians with a creative, performing, educational and/or mixed professional career in music at the highest, international level, in the genres Classical, Jazz and Pop music. There is an emphasis on craftsmanship and the development of a personal, artistic identity, as well as the preparation for a teaching practice. This means in the view of the audit panel developing a reflective attitude which could be enhanced by the conservatoire. Especially in the arts a critical approach will be crucial for innovative development.

The Conservatorium van Amsterdam has used the profile for the Bachelor of Music designed by the Netwerk Muziek in 2002. The qualifications described in this profile are the basis for the learning outcomes for the Bachelor of Music programme. These learning outcomes link up with the Dutch National Qualification Framework (NQF), as well as with the existing international qualification frameworks: the Dublin / Polifonia Descriptors.

The conservatoire has many connections to the professional field which offer opportunities for students to perform.

Standard 2: Teaching-learning environment

The programme receives the assessment **excellent** on standard 2.

The curriculum is open and students have many possibilities to choose their own subjects, projects and internships and to participate in projects, ensembles, orchestras, and bands and they have many opportunities to perform inside and outside the conservatoire. Students are more and more responsible for creating their own curriculum. The conservatoire has introduced a new approach by combining the principal subject with theory subjects that works very well. Students' ideas are listened to and acted on. One issue that was mentioned by alumni and students, is the limited collaboration with other departments in de Amsterdamse Hogeschool voor de Kunsten, such as the Dance department. Because that is a big chance for Conservatorium van Amsterdam to mirror the more and more interdisciplinary working-field the audit panel recommends to make more use of the excellent possibilities for collaboration within the Amsterdamse Hogeschool voor de Kunsten.

There is an appropriate balance between craftsmanship – artistic identity – pedagogical skills. For every student the conservatoire tries to find a way to make this balance work. The audit panel thinks this aspect could be made more explicit in the vision. The curriculum consists of five pillars: the principal subject where students are stimulated to attain the highest level, ensemble playing which is considered essential for a musician's development, teaching skills because most

graduates will have a teaching career next to their musician's career, entrepreneurship to prepare students for the challenges of the professional practice, and research to underpin the practice of performance and composition. The research part should be fostered in the view of the audit panel.

The audit panel was very impressed by the facilities and the building. The Conservatorium van Amsterdam has a large network both in the Netherlands and abroad, which offers students many opportunities.

The Conservatorium van Amsterdam has an excellent teaching staff. Teachers combine their teaching commitments with international engagements as professional musicians. They are innovative and their ideas are translated into the curriculum. The audit panel has seen that a number of teachers are alumni of this conservatoire. When many teachers have a CvA-background this may bear the risk that they find it difficult to be very critical regarding the institution and its culture.

Standard 3: Assessment

The programme receives the assessment **satisfactory** on standard 3.

The Conservatorium van Amsterdam has an adequate assessment system in place. A variety of tests and assessments is used to support the learning process of the students. The audit panel finds the descriptions in the Study Guide clear with regard to objectives, assessment and procedures, but less so with regard to assessment criteria in relation to learning outcomes. The audit panel thinks the assessment system can be enhanced by formulating clear and concrete criteria.

The Conservatorium van Amsterdam could invest in inviting external examiners for the committees of examiners to improve the discussions and judgments. This was also an issue in the previous accreditation. External examiners not only enhance objectivity but also offer possibilities for extended benchmarking. Although students are satisfied with the feedback they get, the audit panel recommends to improve and elaborate the feedback to students. The AMACK system of the Pop departments could be used as best practice. The conservatoire could also benefit from international experiences the staff has with assessment procedures.

The Examination Committee has taken up its legal role. The audit panel is pleased that the chair of the Examination Committee is trained in the quality of examinations. The audit panel hopes the examiners will be trained for the Basic Qualification in Examination to support them in reflection on and the development of assessments.

Standard 4: Achieved learning outcomes

The programme receives the assessment **good** on standard 4.

The final examinations show that the graduates have achieved the intended learning outcomes. The audit panel has seen a good craftsmanship during the examinations. The foundation for this craftsmanship can be found in the excellent curriculum. On the other hand the audit panel was somewhat disappointed that high artistic development of the students could not be seen in the examinations. Especially regarding artistic identity students with the clear potential could have been further in their development. Although graduates find their positions in the (international)

field as is apparent from the list of alumni, the audit panel feels, as does the Examination Committee, that craftsmanship and artistic identity could be better balanced, especially in the Classical Music department.

The Jazz department educates the students well. The audit panel has seen that the Pop department is doing an excellent job: they have a well-structured curriculum, they are open and energetic. This all leads to excellent results in the final examinations.

The conservatoire wants to train students at the highest, international level as was confirmed in the meetings during the site visit. The audit panel concludes that it is not realistic to expect all students to reach this level, even though the Conservatorium van Amsterdam is able to select high-level students that might imply a good or excellent outcome. The examinations the audit panel has studied show differences between students, as is normal. All graduates have achieved the Bachelor level, but in the discussion after the examinations the audit panel attended, this high ambition seems to lead to too high grades and too unrealistic feedback.

Contents

Basic data of the study programme	11
Standard 1 Intended learning outcomes	13
Standard 2 Teaching-learning environment	16
Standard 3 Assessment	23
Standard 4 Achieved learning outcomes	27
General conclusion of the study programme	29
Recommendations	31
Appendices	33
Appendix 1: Final qualifications of the study programme	35
Appendix 2: Study programme structure	37
Appendix 3: Quantitative data regarding the study programme	38
Appendix 4: Expertise members auditpanel and secretary	39
Appendix 5: Programme for the site visit	40
Appendix 6: Documents examined	44
Appendix 7: Summary theses	45
Appendix 8: Declaration of Comprehensiveness and Accuracy	46

Introduction

This is the assessment report of the Bachelor's of Music programme offered by the Conservatorium van Amsterdam of the Amsterdamse Hogeschool voor de Kunsten. The assessment was conducted by an audit panel compiled by NQA commissioned by the Amsterdamse Hogeschool voor de Kunsten. Prior to the assessment process the audit panel has been approved by NVAO.

In this report Netherlands Quality Agency (NQA) gives account of its findings, considerations and conclusions. The assessment was undertaken according to the *Assessment frameworks for the higher education system* of NVAO (19 December 2014) and the *NQA Protocol 2016 for limited programme assessment*.

The site visit took place on 13 and 14 June 2016.

The audit panel consisted of:

Professor G. Schulz Mag.art, MSc, PhD (chairperson, representative profession/discipline)

Professor E.A. Partyka (representative profession/discipline)

Professor Z. Krauze (representative profession/discipline)

Mr. F. Veenstra MA (representative profession/discipline)

Ms. Drs. G.M. Klerks (representative internationalisation)

Mr. L. Corijn (student member)

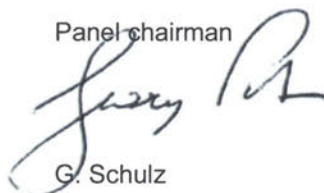
Ms. Drs. P. Göbel, NQA-auditor, acted as secretary of the panel.

The study programme offered a critical reflection which in form and content corresponds to the requirements of the appropriate NVAO assessment framework and according to the requirements of the *NQA Protocol 2016*. The audit panel studied the critical reflection and visited the study programme. The critical reflection and all other (oral and written) information have enabled the panel to reach a considered judgement.

The panel declares that the assessment of the study programme was carried out independently.

Utrecht, December 2016

Panel chairman



G. Schulz

Panel secretary



P. Göbel

Basic data of the study programme

Administrative data

<i>Administrative data of the study programme</i>	
Name study programme as in CROHO	Bachelor Muziek – Bachelor of Music
Orientation and level study programme	Hbo-bachelor
Grade	Bachelor of Music (B.Mus.)
Number of study credits	240 EC
Graduation courses / 'tracks'	Classical, Jazz, Pop (all instruments), including Early Music, New Music, Orchestral Conducting and Theory of Music
Location(s)	Amsterdam
Variant(s)	Full time
Joint programme (indien van toepassing), met opgave van de betrokken partnerinstellingen en het type graadverlening (joint/double/multiple degree)	
Language used	English and Dutch
Registration number in CROHO	34739

<i>Administrative institutional data</i>	
Name institute	Amsterdamse Hogeschool voor de Kunsten (Amsterdam University of the Arts)
Data institutional contactperson	Elisabeth Groot
E-mail address for copy of application	e.groot@ahk.nl
Status institute	Publicly funded
Result institute audit	Positive

Short outline of the study programme

The Amsterdam Hogeschool voor de Kunsten consists of five academies: Academy of Fine Art in Education, Academy of Architecture, Conservatorium van Amsterdam, the Netherlands Film Academy, Reinwardt Academie, and the Theaterschool. Each academy offers several Bachelor's and/or Master's programmes. The Conservatorium van Amsterdam has four CROHO registered courses:

1. Bachelor of Music: Classical, Jazz and Pop
2. Bachelor of Music in Education
3. Master of Music
4. Master of Opera

The Conservatorium van Amsterdam is organized in several departments: Classical Music, Early Music, Opera, Orchestral Conducting, Jazz, Pop Music, and Music in Education. The conservatoire hosts nearly a thousand students of which more than six hundred are students of the Bachelor's programme.

The mission of the Conservatorium van Amsterdam is "to educate and train musicians for the very pinnacle of the international musical profession" (Critical Reflection, p.9). The conservatoire is "deeply committed to excellence in education, performance and creative activity and to the cultural enrichment of the larger community. A premier international conservatory, the CvA inspires and empowers highly talented individuals to realise their potential" (Critical Reflection p.15). The conservatoire takes advantage of Amsterdam's learning and performance opportunities, preparing the students to be passionate performers, composers and teachers, and imaginative, effective contributors to the arts and society. The conservatoire expresses its vision on music education as follows: "The Conservatorium van Amsterdam prepares some 1250 highly talented students for careers as passionate performers and composers, and as imaginative, effective leaders in the international music scene. Our guiding principle is 'excellent education'. Our international student body thrives in a supportive atmosphere that encourages excellence, values individuals and welcomes innovation. The CvA inspires the performance, creation and knowledge of great music, while exchange programmes, distant learning and entrepreneurial opportunities expand the school's reach." (Critical Reflection, p.15)

Each of the Bachelor of Music departments, Classical, Jazz and Pop, has developed a curriculum that reflects the specific demands of the related professional practice, but share the following six basic aspects:

1. Mastery of the main subject to the highest level
2. Development of ensemble work and high artistic qualities
3. Knowledge of the theoretical context
4. Teaching skills
5. Cultural entrepreneurialism
6. Research skills.

In the previous accreditation report several recommendations were given, such as:

- Benchmark the Conservatorium van Amsterdam internationally.
- The curricula of the conservatoire could focus more on entrepreneurship, didactics and the preparation for the professional practice.
- Search for more feedback from the music field.
- Make more use of external examiners.

Standard 1 Intended learning outcomes

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

In this chapter the audit panel describes the findings, considerations and conclusions on the intended learning outcomes. The study programme receives the assessment **good** for this standard.

Professional orientation

The Bachelor of Music programme aims at training students to become musicians with a creative, performing, educational and/or mixed professional career in music at the highest, international level, in the genres Classical, Jazz and Pop music (Critical Reflection, p.17). The Conservatorium van Amsterdam strives for excellence, but with attention for individual students as the management explained in the interview with the audit panel. The guiding principle is 'excellent education'. This was confirmed in many meetings during the visit where a consistent claim for excellence was expressed by members of the Conservatorium van Amsterdam.

Final qualifications

As is stated in the Critical Reflection (p.17) the Conservatorium van Amsterdam conforms to the National Training Profile for Music (Netwerk Muziek, HBO-raad, 2002) with nine competences in three domains. These learning outcomes link up with the Dutch National Qualification Framework (NQF), as well as with the existing international qualification frameworks: the Dublin / Polifonia Descriptors. The competence domains for Music are:

- ❖ Artistic competence domain:
 - Vision and creativity
 - Communication
 - The ability to collaborate
- ❖ Technical competence domain:
 - Craftsmanship / technique
 - Analytical ability
- ❖ Professional social competence domain:
 - Contextual focus
 - Entrepreneurship
 - Innovation
 - Methodical and thoughtful approach
 - Didactics.

In an overview the conservatoire shows how the national framework relates to Dublin / Polifonia descriptors and curriculum components of the Bachelor of Music programme of the Conservatorium van Amsterdam. The audit panel agrees that the programme meets the international accepted descriptions of the learning outcomes.

Specific profile

The mission of the Conservatorium van Amsterdam is “to educate and train musicians for the very pinnacle of the international musical profession” (Critical Reflection, p.9). Musicianship is traditionally founded on the mastery of the instrument (craftsmanship), the additional value that a musician can offer stems from the development of his or her own musical identity and approach. Every student should be able to develop an artistic identity in a suitable learning environment. Concerning the development of the artistic identity the audit panel endorses the endeavours of Conservatorium van Amsterdam to fulfil its claim ‘research is key’. The resulting reflective attitude will help the students in their development a strong endeavour on fostering research should therefore be undertaken. The audit panel witnessed that all members of Conservatorium van Amsterdam are very proud of their institution and their achievements. The audit panel agrees that being proud is good, but it bears the risk that a more open-minded and reflective approach may be more difficult to achieve. Especially in the arts such an approach is crucial for innovative development. The audit panel witnessed through many meetings a poor willingness of an open-minded discussion. The audit panel wonders how realistic the ambition of the Conservatorium van Amsterdam is to ‘train musicians for the very pinnacle of the international professional field’ (Critical Reflection, p.9). How many alumni will reach this high, international level or succeed in engaging international careers? During the site visit the audit panel did not get the impression that the Conservatorium van Amsterdam reflects on the impact of the observed constant claim for excellent on every single student.

Next to the principal subject the Conservatorium van Amsterdam has an emphasis on ensemble playing in all types, styles and genres. The Conservatorium van Amsterdam regards the ability to pass on musical craftsmanship and knowledge as an essential aspect of musicianship. Teaching skills are therefore trained and developed in each study area, as well as basic research skills in order to be able to look critically at the profession and identify opportunities and requirements.

The musical world is international by definition. The Conservatorium van Amsterdam has cherished a strong international orientation for years. The panel learned from the various conversations during the site visit and from the list of ‘Internationalisation projects’ provided by the programme, that the programme has a vast international network and many collaborative international partners. The panel commends the programme on this. More information on this topic can be found in the separate report for the CeQuInt Certificate. (ref. Assessment report Bachelor of Music, Amsterdam University of the Arts, Certificate for Quality in Internationalisation). To enter the international music field students have to develop an entrepreneurial attitude.

Connection with the professional practice

The Conservatorium van Amsterdam has an international Advisory Commission with professionals from the field. There are regular meetings in which the programmes are discussed, as well as relevant educational developments and harmonisation with the profession. The audit panel appreciates the many and close connections of the conservatoire with the professional field and the impact of the meetings on the development of the curriculum. Because of the fact that the Advisory Commission discusses topics on a more general level, the audit panel wonders if there is enough structured focus on the Bachelor’s programme in these meetings.

Conclusion

The audit panel finds the learning outcomes relevant for the programme and the relationship with international standards clear. The audit panel appreciates the emphasis on craftsmanship and the development of a personal, artistic identity, as well as the preparation for a teaching practice. For the development of the artistic identity a reflective attitude is necessary. The audit panel wonders how realistic the ambitions of the Conservatorium van Amsterdam are. Many students will reach the top in the music profession, but for the majority of the students this is not realistic.

The audit panel appreciates the International Advisory Commission, the connections to the professional field and the opportunities for students to perform in venues in Amsterdam.

Based on above mentioned considerations the audit panel assesses standard 1 as **good**.

Standard 2 Teaching-learning environment

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

In this chapter the audit panel describes the findings, considerations and conclusions on the learning environment. The study programme receives the assessment **excellent** for this standard.

The Bachelor of Music is a four-year programme of 240 EC for Classical Music, Jazz and Pop, including Early Music. It consists of a preliminary phase (the first year) and a main phase (second to fourth year). In the first year the programme is focussed on orientation and selection. At the end of the first year students have to take an examination to assess whether they meet the first year requirements. If not, they can receive a Negative Binding Recommendation (negatief bindend studieadvies) and they have to leave the conservatoire.

The main phase consists of the principal subject, compulsory subjects and electives. The study pathway is sketched out in close consultation with the principal subject teacher and may vary for each principal subject and for each student. The overview in Appendix 2 shows what subjects are offered in the main phase in general.

Content of the curriculum

Principal subject

The principal subject is the core of the Bachelor's course. Students are stimulated to attain the highest level by the end of their studies. Key elements are a deepening of the student's artistry and the development of skills in ensemble playing. For their principal subject students can choose from all orchestra, ensemble and band instruments. In the Jazz department there is a subdivision of the main instrument studies into different sections on interpretation and technique, aiming at developing the student's improvisational language and technical skills. In the Pop department the development is linked to creative development: the student writes his or her own material and is developing a unique personal approach. According to the students the focus on artistic development is essential to become an individual personality and artist.

The theory and history subjects are more and more linked with the principal subject studies which the audit panel appreciates very much. Topics in theory and history studies are: Ear Training and Solfege, Harmony, Analysis, Counterpoint, Music History, and Cultural History. The Conservatorium van Amsterdam considers an investigative attitude essential to build up knowledge and skills. Students learn to analyse the repertoire in combination with knowledge of musical theory and history. In projects these aspects are brought together in an integral approach. In the interview with the management it was explained that the Classical department seeks more integration by playing the compositions and arrangements made by students. In all the interviews the audit panel heard that the teachers are very happy with the collaboration between the principal subject and theory teachers. The teachers told the audit panel they are now experimenting with working towards a peak performance in a short time. The audit panel finds this a very promising approach that really prepares students for the profession.

Ensemble playing

The Conservatorium van Amsterdam has a strong emphasis on orchestral, ensemble and chamber music playing. It considers ensemble playing essential for a musician's development. In the programme there is a wide offering of projects, ranging from the Sweelinck Baroque Orchestra to the Score Collective with music from the past fifty years. The CvA Symphony Orchestra has several performances every year. There are two regular big bands and a Concert Jazz band, jazz and chamber music ensembles and a variety of pop bands. Over a hundred ensembles operate every year within the chamber music programme of the Classical department. The Jazz department contains more than a hundred ensembles, from Straight Ahead Jazz via Brazilian and Cuban ensembles to ethnic groups like the table and mbira ensembles. The Pop department has Style Bands, devoted to existing repertoire, and Freestyle Bands, using their own material. The audit panel is deeply impressed by the possibilities Conservatorium van Amsterdam offers its students in this respect.

The audit panel learned that the Conservatorium van Amsterdam together with the Netherlands Philharmonic Orchestra, has started an Orchestra Academy with a curriculum for internships. Students in their fourth year can audition for such an internship. In the coming academic year twelve students will participate in this internship. The audit panel finds this an excellent example of collaboration with the professional field. As a consequence of this collaboration an orchestra class is introduced to prepare student for the orchestra repertoire. In the Philharmonic Fridays, work on orchestral repertoire is done on a weekly basis in projects of three weeks.

Next to these in-house ensembles there are also collaborations with national and international groups, venues and festivals, including the Royal Concertgebouw Orchestra, Netherlands Philharmonic Orchestra, Jazz Orchestra of the Concertgebouw, Metropole Orchestra, North Sea Jazz Festival, the Melkweg and the Muziekgebouw aan 't IJ. Pop students perform their music at venues such as Eurosonic Noorderslag and Reeperbahn, and at festivals like Lowlands, Pinkpop and PITCH.

Teaching skills

All curricula in the Classical department contain didactic courses in the second and/or third year. Through electives students can put extra focus on this aspect. In the Jazz and Pop departments these courses are interspersed through the whole Bachelor's programme. Topics that are covered are e.g. methodology, teaching skills and work experience. The educational programme also includes conducting bands and ensembles in schools or structuring clinics or masterclasses.

Entrepreneurship

Students learn about entrepreneurship through courses and special projects. According to the conservatoire the courses in all four years prepare students for their future profession by focusing on unique aspects of their talents. The courses include subjects like Orientation for Study and Profession, Basic Entrepreneurship, Music Management and The Entrepreneurial Artist. In the third and the fourth year of the study students learn about concert acquisition, organisation, finance, leadership, communication etc.

Students from the Pop department work in the Entrepreneurial programme towards the final Maydays Festival, for which they prepare a full evening programme of their own work. They have to arrange the production, line-up, finances and publicity for these evenings, at a city venue in Amsterdam. According to alumni this helps them to be prepared for the professional field, e.g. composing for commercials, marketing, and blogging. Alumni from the Jazz department were especially satisfied with the teaching skills they had acquired by teaching pupils during their studies. In general they are pleased with how they were prepared for the professional practice.

According to professionals from the field the audit panels interviewed, the challenges for orchestra at this moment are how to reach audiences, how to communicate with audiences. The conservatoire is the place where students can prepare for these challenges.

The audit panel thinks a more fundamental concept development instead of fostering entrepreneurship might be useful. In the evolving relationship between audiences and musicians it is increasingly important to create projects that connect more closely with all members of society. Musicians therefore need to develop their abilities to (co-)create concepts and find ways to implement these concepts as projects. Most obviously, this will require additional skills in communicating with non-traditional audiences in smaller community settings.

In the audit panels experience it is important for conservatoires to create the environment for students to develop the following skills:

- Concept/Idea development; ensuring that any concept is resilient (diamond hard) and simple to express
- Connecting to community 'ambassadors' to ensure relevance of the concept/idea (probably the most important dialogue now expected of musicians); and to enlist their support for delivery of the project
- Communication/interaction/leadership skills (in particular negotiation skills)
- Project design skills (the ability to turn a concept into a plan and therefore express the concept in written and spoken form)
- Project management skills to enable a project to run smoothly (including the securing of funds); especially team building skills
- Evaluation skills to enable lessons to be learned and important concepts to have a long and repeatable life

There is a website of the Amsterdamse Hogeschool voor de Kunsten with relevant information (www.BeroepKunstenaar.nl). Students can also make use of ACE, the Amsterdam Centre for Entrepreneurship, a collaborative venture of the Universiteit van Amsterdam, de Vrije Universiteit, the Hogeschool van Amsterdam and the Amsterdamse Hogeschool voor de Kunsten.

Research

The research mission of the Conservatorium van Amsterdam is on the one hand profiling research that underpins the practice of performance and composition, and on the other hand feeding the music education side with insights drawn from other relevant research disciplines (Critical Reflection, p.25).

In the third and fourth year of the Bachelor programme an elective Introduction to Research and Writing is offered, that helps students to engage with the professional discourse on music, and

familiarizes them with basic research tools and techniques, and writing skills. Next to this special course research skills are integrated in the courses as well, according to the management. In Skills Labs and through team teaching all teachers get acquainted with research skills and acquire a research attitude.

The programme co-ordinators told the audit panel that students learn the basics of research to prepare them for master courses. Research used to be tacit knowledge and changes now into explicit knowledge. Students are expected to find things out for themselves rather than wait for the teachers to tell them what to do. The audit panel concludes that this is a good start for a research programme and hopes the conservatoire will continue with these efforts and will stimulate students to do research wherever opportune.

Structure of the curriculum

Didactic concept

The Conservatorium van Amsterdam offers a competence-based curriculum where students learn to apply knowledge, skills and insight integrally in authentic professional work. Students are challenged to reflect on their own future professional practice.

The conservatoire uses different didactic approaches in the courses: individual training, group lessons, ensemble playing, concerts, working groups, projects, internships, laboratories and research. The latest addition is CvA Online where courses are offered online. In the Study Lab students are prepared in different ways on how to play particular music. According to the teachers students learn to think critically about preparing for performances. The audit panel appreciates this way of preparing students for the profession.

The Conservatorium van Amsterdam offers all genres in music and therefore offers students opportunities for artistic cross-fertilisation. Students work in interdisciplinary teams in projects. Two years ago the CvA Symphony Orchestra joined forces with the Jazz department in the Duke Ellington project for a full evening's concert, which resulted in a CD. In the interview with the programme co-ordinators several examples of cross-over collaborations were mentioned: in final examinations, in projects (e.g. opera project) and between departments (e.g. Pop department and Educational department). Students opt for other challenges by choosing specific electives, e.g. improvisation for classical students. The audit panel has interviewed several alumni who would like to see more cooperation with the Dance department, the Theatre department and the Film department. This was supported by the students who also would like to see more cross-overs. More interdisciplinary projects could be a very strong asset at Conservatorium van Amsterdam. The possibilities are there in a rich variety and approaches within and outside the Amsterdamse Hogeschool voor de Kunsten. To bring it to life should be fostered in the view of the audit panel.

Students can create a more specific profile through free space and electives. They receive active mentoring while preparing this profile. Students can also secure study points in the free space for appearances outside the conservatoire. Especially in the Jazz department and the Pop department the curriculum is more tailor-made so students can develop their unique 'voices'.

Admission requirements

The conservatoire has two programmes for young talent: the Sweelinck Academy and the Junior Jazz College, together the National Institute for Young Top Talent. This institute offers young pupils from the age of eight an 'excellent, multi-faceted and inspirational learning environment for music' (Critical Reflection, p.25).

The Conservatorium van Amsterdam can select the best and most talented students. Approximately 1200 young musicians apply for the Bachelor's course each year for an average of 180 places. The selection procedure involves an assessment of musicality, instrumental skills, aural ability and theoretical knowledge. Students should also have the potential to develop. The admission requirements can be found on the website, which also provides examples of theory admission tests. Mastery of English is a prerequisite.

Supervision

The conservatoire has a mentoring system in place. It runs from year one until the fourth year and is offered on a weekly basis. The mentoring focuses mainly on the curriculum and on the study progress. In the course of the studies students have to make curriculum choices, e.g. for electives, a process in which they are supported by a mentor. According to the students they discuss their future plans and needs mostly with the principal subject teacher.

The progress and the results of each student are monitored by the teachers who have regular meetings to discuss the students. Each department has a study advisor to support students who need help. Students can also contact a student counsellor with questions about their studies or personal issues. The student counsellor is the contact person for students with a functional impairment. To prevent physical and mental problems the conservatoire offers a healthcare programme.

From the students the audit panel learned that older students also help first-year students to get around. Especially students from abroad get a lot of help and support to find their way and to get organised. The audit panel appreciates this and hopes the guidance of foreign students will be embedded in the programme in a more structural way.

Staff

Teachers combine their teaching commitments with international engagements as professional musicians. Consequently, the teaching staff form a direct link with the professional practice. Knowledge of the international professional practice and current demands of the practice is continually fed into the education by teachers and guest teachers. Next to professional experience and excellence in their discipline the teachers also have to be educators. During the application procedure the didactic qualities of a teacher are assessed by means of trial lessons in which also students are involved. The audit panel has seen that a number of teachers are alumni of this conservatoire. When many teachers have a CvA-background this may bear the risk that they find it difficult to be very critical regarding the institution and its culture. The audit panel advises the conservatoire to be aware of this risk when appointing new teachers.

The Conservatorium van Amsterdam has a transparent policy regarding staff development. Specific training is offered, e.g. 'Teachers in Conversation', as well as subject-specific study days

and conferences. Teachers are encouraged to give masterclasses in other countries, and to continue their academic development, e.g. PhD.

The audit panel learned from the management that teachers are innovative and their ideas are translated into the curriculum. One of the ideas was to combine the principal subject with music history and theory so that it is easier to organise and more important it offers a better integral approach. The Trombone section developed its vision on team teaching that is now introduced in other departments. According to the programme co-ordinators the increasing collaboration between teachers also means they develop a shared vision, which is highly appreciated by the audit panel.

The conservatoire invites many guest teachers to Amsterdam to enrich the standard training programme. The conservatoire also has an Artist in Residence programme, where renowned performers can accept an affiliation to the institute for a longer period.

Services and facilities

Since 2008 the Conservatorium van Amsterdam has been accommodated in a new building at Oosterdokskade in Amsterdam. It is well situated, close to the Muziekgebouw aan 't IJ and the Public Library. The building is open and inviting. It offers students many opportunities to prepare themselves for the profession.

The building was designed specially for the conservatoire. On the ground floor there are four halls: the Bernard Haitink Hall (400 seats), Amsterdam Blue Note (the jazz/pop hall with 200 seats), the Sweelinck Hall (a recital room with 120 seats) and the Theatre Hall (100 seats). There are four floors of teaching rooms and a further two floors containing the library, office spaces and study rooms. The conservatoire has four studios, one of which is a fully equipped, professional studio that can accommodate a complete big band, including string section.

There are several supportive services available to students, such as the International Bureau for exchange programmes, CvA Booking Agency for appearances outside the conservatoire, and the production bureaus for the organisation of concerts, ensemble projects and band weeks. The library has a good collection of sheet music, textbooks on music, journals, CDs, DVDs, video tapes and gramophone records.

The foundation Jan Pietersz. Huis offers suitable living and working space for music students. The foundation has around 450 apartments, most of which are fitted with special insulation to suit music students.

All relevant information for students, including the study programme and the evaluation criteria, is available in study guides and on the website. Every student receives an e-mail address and log-in details for the digital facilities. The conservatoire also has an intranet where students can find daily updated information on events, the study programme etc.

The Conservatorium van Amsterdam has a number of scholarship programmes, AHK Talent Grant, CvA Talent Grant, Dolf van der Brink Scholarship and the Holland scholarship, to enable exceptionally talented students to study at the conservatoire.

The students can participate in the Faculty Council that meets six times a year and discusses topics like the curriculum, student services and the student regulations. Students fill in questionnaires on a regular basis. The management feeds the Heads of department with the outcomes. The Heads also attach much value to informal contacts with students.

Conclusion

Both the alumni and the representatives of the professional field were impressed by the many positive developments in the past few years. The audit panel agrees with them.

The audit panel appreciates the fact that the curriculum is rather open and students have many possibilities to choose their own subjects, projects and internships. Students are more and more responsible for creating their own curriculum. The conservatoire has introduced a new approach by combining the principal subject with theory subjects that works very well. There are many opportunities to participate in projects, ensembles, orchestra, and bands and opportunities to perform inside and outside the conservatoire. Students who want to, can go abroad. Students are satisfied. Their ideas are listened to and acted on. One issue that was mentioned by alumni and students, is the lack of collaboration with other departments in de Amsterdamse Hogeschool voor de Kunsten, such as the Dance department. The audit panel recommends the conservatoire to make more use of the excellent possibilities there are.

There is an appropriate balance between craftsmanship – artistic identity – pedagogical skills as the audit panel saw during the site visit. For every student the conservatoire tries to find a way to make this balance work. The audit panel thinks this aspect could be made more explicit in the vision.

The audit panel was very impressed by the facilities and the building. The Conservatorium van Amsterdam has a large network both in the Netherlands and abroad, which offers students many opportunities. The conservatoire has an excellent teaching staff.

Based on above mentioned considerations the audit panel assesses standard 2 as **excellent**.

Standard 3 Assessment

The programme has an adequate assessment system in place.

In this chapter the audit panel describes the findings, considerations and conclusions on the assessment system. The study programme receives the assessment **satisfactory** for this standard.

Assessment policy

The Conservatorium van Amsterdam has three criteria to guarantee the quality of the assessments: validity, reliability and transparency. The Conservatorium van Amsterdam considers testing and assessment an integral part of the courses (Critical Reflection, p.44). Testing and assessment contribute to the development of individual artistic and musical talent. In the Critical Reflection the conservatoire mentions three distinct functions of testing and assessment:

- establishing and safeguarding the quality of the final level
- gaining insight into a student's development and encouraging the learning process
- allowing students to guide their own learning process.

The standards for the final level are set by the international profession and are reflected by the intended learning outcomes. According to the Conservatorium van Amsterdam the examiners have a clear understanding of current requirements because they are professionally active as musicians. They use this knowledge and experience when assessing the students' performances. Important for the progression of the studies are the summary assessments, such as admission, transition and final examinations. For the conservatoire these assessments establish the quality and the level of students' performances.

Students regularly receive feedback and recommendations regarding their progress in the various disciplines (formative assessment). This helps them to gain insight in their development and encourages the students' learning process. In the lessons the teacher gives instant feedback, e.g. principal subject lessons, chamber music and ensemble sessions. A team of relevant teachers discusses the student's improvement, including the level achieved and the student's progress, at least twice a year.

Finally, testing and assessment are used for teaching students to guide their own learning progress. Students learn to reflect on their own performance and development, to make realistic assessments and to set goals appropriate to their personal ambitions and potentials to prepare them for lifetime learning.

Execution of assessment policy

Students are regularly assessed during their studies, e.g. in instrumental, theoretical, individual and group lessons, ensemble playing and projects. In lessons and after presentations or performances they receive feedback from their teachers.

The Conservatorium van Amsterdam uses a variety of tests to assess students:

- practical auditions and examinations
A committee of several examiners assesses the student's performance for the principal subject, either in private or for an audience, once a year. The committee consists of teachers from the student's own subject group, including his/her principal subject teacher. The committee uses protocols on which they can score results on musicality and technical aspects, as the audit panel has seen. However, the audit panel notices that these forms are not directly linked to the learning outcomes. The Study Guides only refer in a general way to the learning outcomes: the numbers of the learning outcomes are mentioned. Each member of the committee gives his opinion. After the discussion they come to a shared judgement.
- Other test forms are: written examinations (history, theory, arrangement), oral examinations (ear training and solfege, harmony, analysis), presentations (entrepreneurship, methodology) and participation (conducting, ensemble). These assessments are done by the teachers of the subjects. The audit panel has seen that in the Study Guides assessment criteria are only mentioned on a general level, but are not very specific.

According to the programme co-ordinators team teaching and assessing in teams is a positive development which makes the process more reliable. The audit panel agrees that this is an important development. In examinations they sometimes make use of external examiners, but not on a structural basis. Because of the number of Bachelor graduates this is difficult to organize. The audit panel feels strongly about inviting external examiners and would like to see that every committee of examiners has at least one external examiner. This issue was also addressed in former accreditations. The argument of the members of Conservatorium van Amsterdam why the conservatoire doesn't need external examiners is the high international quality of the internal examiners. This quality is without any doubt true but it can never be avoided that the judgements get some bias when one judges the student of a colleague. External, preferable international, examiners would also provide possibilities for an international benchmark that is not in place in the view of the audit panel.

The audit panel has seen that different assessment forms are used in the Classical and the Jazz departments. On the assessment forms the learning outcomes are mentioned, but the audit panel noticed that these were not used in the discussion about the performance, although examiners are under the impression that they do use them. Although CvA has linked the final qualifications with international learning outcomes, the panel has not seen it in practice. In the Pop department they use the 'AMACK system' during the lessons as well as for assessments. AMACK stands for: attitude, motorial skills, aural skills, creative skills and knowledge skills. The audit panel appreciates this clear approach towards assessing. This system is also appreciated by the students the audit panel has interviewed.

From the students the audit panel learned that they appreciate feedback very much. During lessons and after examinations they can always ask for more feedback. The audit panel has seen the forms with the written feedback and thinks this could be more elaborate so students know more precisely what to work on. The audit panel invites the Conservatorium van Amsterdam to invest more in critical reflection and feedback on performances by students. This helpful feedback is essential in the learning process of the students.

The audit panel attended the discussion and grading sessions of the committee of examiners. The examiners, including the student's teacher, first gave a mark separately, then discussed the performance and finally agreed on a definite mark. For the discussion the international assessment forms based on the Polifonia standards are used, although the audit panel could not conclude this from the discussions it attended. The audit panel thought all discussions were rather rushed. The audit panel was under the impression that the fact that the committee did not appear to use learning outcomes and/or clear criteria impeded the discussions and made it difficult for the committee to formulate its judgements adequately.

The audit panel noticed that the teacher of the student is one of the examiners. As a suggestion, the audit panel advises the Conservatorium van Amsterdam to exclude the teacher from the committee of examiners to guarantee more objectivity.

The audit panel is aware of the various ways final examinations can be assessed, for example:

1. main subject teacher present or not present, with or without right to vote;
2. only external or internal examiners in the jury;
3. a combination of internal and external examiners;
4. external examiners from other conservatories or from the profession (national or international);
5. condensed feedback by the chair only or feedback from all examiners separately
6. public and/or private feedback,
7. oral or written feedback or a combination to make the best use of the examination as a learning experience
8. using the learning outcomes in the discussion

The audit panel recommends the conservatoire to discuss the procedure of the final examinations in order to find a procedure that complies with the profile of the institution and helps students the most.

Quality assurance

The Examination Committee of the Conservatorium van Amsterdam operates within the framework of the Higher Education & Science Act (WHW) and the examination committee rules of the Amsterdamse Hogeschool voor de Kunsten. The Examination Committee consists of seven members from different departments of the conservatoire. There is also an external member and a secretary for administrative support. Because of their teaching experience most members have expertise in education and testing, according to the conservatoire.

The Examination Committee appoints examiners and should supervise over the quality of the examinations and the compliance with assessment procedures. All members are also active as members of committees of examiners during the examinations. Recently, the Examinations Committee has started attending examinations in other departments as part of the quality assurance. The chair of the Examination Committee has been trained for the Senior Qualification in Examination (SKE).

Conclusion

The audit panel concludes that the Conservatorium van Amsterdam has an assessment system in place. A variety of tests and assessments is used to support the learning process of the students. The audit panel finds the descriptions in the Study Guides clear with regard to objectives, assessment and procedures, but less so with regard to assessment criteria in relation to learning outcomes. The audit panel thinks the assessment system can be enhanced by formulating clear and concrete criteria.

The audit panel concludes that the Conservatorium van Amsterdam could invest in inviting external examiners for the committees of examiners to improve the discussions and judgments. This was already mentioned in the previous accreditation. External, preferable international, examiners would also provide possibilities for an international benchmark. Although students are satisfied with the feedback they get, the audit panel recommends to improve and elaborate the feedback to students. The AMACK system of the Pop departments could be used as best practice. Assessment procedures in the conservatoire could benefit from the international staff and their excellent experiences.

The Examination Committee has taken up its legal role, but could enhance the assurance of the quality of examinations. The audit panel is pleased that the chair of the Examination Committee is trained in the quality of examinations. The audit panel hopes the examiners will be trained for the Basic Qualification in Examination to support them in reflection on and the development of assessments.

Based on above mentioned considerations the audit panel assesses standard 3 as **satisfactory**.

Standard 4 Achieved learning outcomes

The programme demonstrates that the intended learning outcomes are achieved.

In this chapter the audit panel describes the findings, considerations and conclusions on the achieved learning outcomes. The study programme receives the assessment **good** for this standard.

According to the Critical Reflection (p.50) the final examination takes the form of a public concert. To organise and present the concert the student must have completed all other elements of the course. The principal subject teacher has to agree on the repertoire and the programme must be approved of by the Head of the department. Students are responsible for organising the programming of their examination to meet the competences on entrepreneurship, collaboration and communication.

In preparing for the site visit the audit panel studied a representative selection of fifteen recordings and documentation from students that graduated in the past two years. Overall the audit panel is satisfied with the results. All graduates achieved the learning outcomes of the Bachelor's programme. The differences between students were reflected by the feedback and the marks the students received. The audit panel had the overall impression that the marking was high.

During the site visit the audit panel attended several final presentations from Bachelors' students. Some performances were very good but the audit panel also attended performances that were rather weak, either because of technical skills of the student or because of choice of repertoire. The audit panel has seen an accent on craftsmanship which could even be more enhanced. The nurture of artistic identity development is not as strong as the audit panel thinks it could be (ref. Standard 1). In the discussion after the examinations the audit panel visited, the focus on excellence leads to too high grades and too unrealistic feedback. Especially regarding artistic identity students with a clear potential could have been further in their development, according to the audit panel. Concerning the development of the artistic identity the audit panel endorses the endeavours of Conservatorium van Amsterdam to fulfil its claim 'research is key'. The resulting reflective attitude will help the students in their development, a strong endeavour on fostering research should therefore be undertaken (ref. Standard 2).

The representatives of the professional field told the audit panel that the graduates from the Conservatorium van Amsterdam are ready for a professional career in an orchestra. This is substantiated by a list of prizes won by students from CvA. The conservatoire has a good interaction with different media and students pick this up very easily. Jazz students, for instance, have a good network to start from. The graduates from the Pop department are self reflective and innovative. The Conservatorium van Amsterdam can boast on a long list of prominent alumni that have made significant careers in the international music profession. The professional field is happy to receive graduates from the Conservatorium van Amsterdam.

According to the National Student Survey (2013, 2016) the acquisition of skills for the professional practice and the practice-based orientation of the institute have both rated above average. Ninety percent of the alumni is working as a performing musician. Almost two-third of them has a teaching practice in addition to this.

The Conservatorium van Amsterdam follows the careers of the alumni and invites them to the annual alumni event. Alumni are also willing to participate in projects from the conservatoire or to take part in major orchestra and big band productions. Alumni play in their own CvA alumni concert series. According to the audit panel this shows how dedicated the alumni are to the Conservatorium van Amsterdam.

Conclusion

The final examinations show that the graduates have achieved the intended learning outcomes. The audit panel has seen a good craftsmanship during the examinations. The foundation for this craftsmanship can be found in the excellent curriculum (ref. Standard 2). On the other hand the audit panel was somewhat disappointed that high artistic development of the students could not be seen in the examinations. Especially regarding artistic identity students with the clear potential could have been further in their development. Although graduates find their positions in the (international) field as is apparent from the list of alumni, the audit panel feels, as does the Examination Committee, that craftsmanship and artistic identity could be better balanced, especially in the Classical Music department.

The Jazz department educates the students well. The audit panel has seen that the Pop department is doing an excellent job: they have a well-structured curriculum, they are open and energetic. This all leads to excellent results in the final examinations.

The conservatoire wants to train students at the highest, international level (ref. Standard 1) as was confirmed in the meetings during the site visit. The audit panel concludes that it is not realistic to expect all students to reach this level, even though the Conservatorium van Amsterdam is able to select high-level students that might imply a good or excellent outcome. The examinations the audit panel has studied show differences between students, as is normal. All graduates have achieved the Bachelor level, but in the discussion after the examinations the audit panel attended, this high ambition seems to lead to too high grades and too unrealistic feedback.

Based on above mentioned considerations the audit panel assesses standard 4 **good**.

General conclusion of the study programme

Assessments of the standards

The audit team comes to the following judgements with regard to the standards:

Standard	Assessment
<i>Standard 1 Intended learning outcomes</i>	Good
<i>Standard 2 Teaching-learning environment</i>	Excellent
<i>Standard 3 Assessment</i>	Satisfactory
<i>Standard 4 Achieved learning outcomes</i>	Good

Considerations and conclusion

Weighing of the judgements with regard to the four standards is based on the assessment rules of NVAO:

- The final conclusion regarding a programme will always be 'unsatisfactory' if standard 1, 3 or 4 is judged 'unsatisfactory'. In case of an 'unsatisfactory' score on standard 1, NVAO cannot grant a recovery period.
- The final conclusion regarding a programme can only be 'good' if at least two standards are judged 'good'; one of these must be standard 4.
- The final conclusion regarding a programme can only be 'excellent' if at least two standards are judged 'excellent'; one of these must be standard 4.

Conservatorium van Amsterdam has an excellent teaching and learning environment in place. The audit panel would like to see the conservatoire make use of this environment to develop the critical attitude and therefore the artistic personality of the students more.

The audit panel assesses the quality of the Bachelor of Music programme of the Conservatorium van Amsterdam of the Amsterdamse Hogeschool voor de Kunsten as **good**.

Recommendations

The audit panel has the following recommendations for the study programme:

General

-

Standard 1

- Concerning the development of the artistic identity the audit panel endorses the endeavours of Conservatorium van Amsterdam to fulfil its claim 'research is key'. The resulting reflective attitude will help the student in their development so the audit panel advises CvA to undertake a strong endeavour on fostering research attitudes.

Standard 2

- The audit recommends Conservatorium van Amsterdam to make more use of the excellent possibilities for collaboration within the Amsterdamse Hogeschool voor de Kunsten, to mirror the interdisciplinary working field.
- The audit panel has seen that a number of teachers are alumni of this conservatoire. When many teachers have a CvA-background this may bear the risk that they find it difficult to be very critical regarding the institution and its culture. The audit panel advises the conservatoire to be aware of this risk when appointing new teachers.

Standard 3

- Like the audit panel of the previous visitation this audit panel feels strongly about inviting external examiners and would like to see that every committee of examiners has at least one external (preferably international) examiner.
- The audit panel invites the Conservatorium van Amsterdam to invest more in critical reflection on performances by students. This helpful feedback is essential in the learning process of the students.
- The audit panel recommends the conservatoire to discuss the procedure of the final examinations in order to find a procedure that complies with the profile of the institution and helps students the most.

Standard 4

- The audit panel has seen a good foundation of craftsmanship during the examinations. The conservatoire could do more with regard to the development of the artistic identity of students.

Appendices

Appendix 1: Final qualifications of the study programme

Bachelor's qualifications – text of Dublin Descriptors	Dutch National Training Profile for Music	The curriculum components that are relevant for the development of the required components, in relation to the competence areas in the second chart, example Classical Department
<p>Knowledge and insight The Bachelor has demonstrated knowledge and understanding in a field of study that builds upon and supersedes their general secondary education and is typically at a level that, whilst supported by advanced text books, includes some aspects that will be informed by knowledge of the forefront of their field of study.</p>	<p>The craft The musician possesses a wide range of technical knowledge and skills which enable him/her to function in the national and international professional practice.</p> <p>Analytical capacity The musician can analyse music (cognitively).</p> <p>Didactics The musician can design and execute teaching situations in such a way that the students are optimally encouraged to learn.</p>	<p>The craft Principal subject, Chamber music, Body & mind, Orchestral score study, Piano, Instr./voc. add., Ensembles/projects, Harmony & Analysis, Introduction to Education and Career, Electives.</p> <p>Analytical capacity Principal subject, Chamber music Orchestral score study, Piano, Instr./voc. add., Ensemble conducting, Ensembles/projects, Harmony & Analysis, Solfège and ear training, General Music Theory, Music and Cultural History, Construction and history, Electives.</p> <p>Didactics Piano, Ensemble conducting, Analysis of new music, Arranging, Educational studies, Methodology, Construction and history, Internship, Electives.</p>
<p>Applying knowledge and understanding The Bachelor can apply his knowledge and understanding in a manner that indicates a professional approach to his work or vocation, and has competences typically demonstrated through devising and sustaining arguments and solving problems within their field of study.</p>	<p>Vision and creativity The musician is artistically driven and is able to absorb views and convictions in his/her field of study and communicate them in the musical professional practice.</p> <p>Craftsmanship The musician possesses a wide range of professional knowledge and skills which enable him to function in both the national and international professional practice.</p> <p>Capacity for teamwork The musician is able to make an active contribution to a joint product or process together with other stakeholders.</p> <p>Innovation The musician is able to explore his/her own field of study and experiment with it, which is reflected in innovative musical processes and productions.</p>	<p>Vision and creativity Principal subject, Chamber music, Orchestral score study, Choir, Instr./voc. add., Ensemble conducting, Ensembles/projects, Harmony & Analysis, Solfège and ear training, General Music Theory, Music and Cultural History, Analysis of new music, Arranging, Electives.</p> <p>Craftsmanship Principal subject, Chamber music, Body & mind, Orchestral score study, Piano, Instr./voc. add., Ensembles/projects, Harmony & Analysis, Introduction to Education and Career, Electives.</p> <p>Capacity for teamwork Principal subject, Chamber music, Orchestral score study, Choir, Ensemble conducting, Ensembles/projects, Music and Cultural History, Electives.</p> <p>Innovation Principal subject, Ensembles/projects, Harmony & Analysis, Solfège and ear training, Analysis of new music, Arranging, Construction and history, Basic entrepreneurship, DOK subjects, Electives.</p>
<p>Making judgements</p>	<p>External orientation</p>	<p>External orientation</p>

<p>The Bachelor is able to gather and interpret relevant data (usually within their field of study) to inform judgement that include reflection on relevant social, scientific or ethical issues.</p>	<p>The musician is aware of developments in society and integrates them in his/her musical practice.</p> <p>Acting methodically and reflectively The musician is able to act methodically and professionally, can reflect on his/her actions and is independent, and is able to provide feedback with and for others.</p>	<p>Principal subject, Chamber music, Ensembles/projects, Harmony & Analysis, Solfège and ear training, Music and Cultural History, Analysis of new music, Arranging, Introduction to Education and Career, Methodology, Construction and history, Basic entrepreneurship, DOK subjects, Electives.</p> <p>Acting methodically and reflectively Chamber music, Orchestral score study, Ensembles/projects, Harmony & Analysis, Solfège and ear training, General Music Theory, Analysis of new music, Arranging, Educational studies, Methodology, Internship, Electives.</p>
<p>Communication The Bachelor can communicate information, ideas and problem to solutions to both specialists and non-specialist audiences.</p>	<p>Communication The musician can convey his/her actions in different contexts effectively and efficiently and convey the artistic significance of music to others.</p>	<p>Communication Principal subject, Chamber music, Orchestral score study, Choir, Ensemble conducting, Ensembles/projects, Solfège and ear training, Music and Cultural History, Analysis of new music, Arranging, Electives.</p>
<p>Learning skills The Bachelor possesses those learning skills that are necessary for him/her to continue with a further study with a high degree of autonomy.</p>	<p>Entrepreneurship The musician can personally establish a professional existence in the music world.</p> <p>Innovation The musician is able to explore his/her own field of study and experiment with it, which is reflected in innovative musical processes and productions.</p>	<p>Entrepreneurship Principal subject, Music and Cultural History, Introduction to Education and Career, Basic entrepreneurship, DOK subjects, Electives.</p> <p>Innovation Principal subject, Ensembles/projects, Harmony & Analysis, Solfège and ear training, Analysis of new music, Arranging, Construction and history, Basic entrepreneurship, DOK subjects, Electives.</p>

Appendix 2: Study programme structure

Year	Principal Subject and Related Subsidiary Subjects	Additional Practical Subjects	Ensembles and Projects	Theory and History	Entrepreneurship and Education	Other	Credits per year					
1	Principal subject	31	Piano	3	Ensembles/projects	3	Harmony & Analysis	6	Introduction to Education and Career	1		
	Chamber music	3	1st year choir	2			Solfège and ear training	5				
	Body & Mind	1					General Music Theory	2				
							Music and Cultural History	3				
subtotal		35		5		3		16		1	0	60
2	Principal subject	29	Piano	3	Ensembles/projects	3	Harmony & Analysis	6	Educational studies	2		
	Chamber music	3	2nd year choir	2			Solfège and ear training	5	Methodology	1		
							Music and Cultural History	3	Construction and history	1		
								Internship	1			
								Basic entrepreneurship	1			
subtotal		32		5		3		14		6	0	60
3	Principal subject	24	Instrumental/vocal add. subject	3	Ensembles/projects	3	Analysis of new music	3	DOK subjects	9	Electives	5
	Chamber music	3	Ensemble conducting A	1			Arranging	3				
	Orchestral score study	3					Music and Cultural History	3				
subtotal		30		4		3		9	9	5	60	
4	Principal subject	46			Ensembles/projects	3					Electives	5
	Chamber music	3										
	Ochestral score study	3										
subtotal		52		0		3		0	0	5	60	
total		149		14		12		39	16	10	240	

NB: The core subjects consist of the (1st-year-)components: principal subject, harmony and analysis, solfège and ear training.

Appendix 3: Quantitative data regarding the study programme

Quantitative data on the programme:

1. Teacher : Student ratio CvA Ba and Ma Music is 1,0 fte for 7,1 students.

Note: this number does not include guest teachers, masterclasses, educational support staff, etc.

2. Average number of contact hours weekly each year per department:

contact hours each year:	Ba 1	Ba 2	Ba 3	Ba 4
Classical Department	15,4	15,4	12,0	9,0
Jazz Department	16,0	15,7	14,2	9,0
Pop Department	19,0	20,5	12,5	9,5

3. Number of students on Bachelor's programme per department:

Bachelor Music:	2010-11	2011-12	2012-13	2013-14	2014-15	2015-16
Classical	329	336	330	332	307	291
Jazz Department	223	202	201	184	196	207
Pop Department	129	123	121	119	115	116
Total:	681	661	652	635	618	614

4. Percentage drop outs in First Year:

Bachelor	2008	2009	2010	2011	2012	2013
Drop outs:	17%	10%	17%	15%	19%	13%
Continuing:	83%	90%	83%	85%	81%	87%
	100%	100%	100%	100%	100%	100%

5. Diploma Returns:

Bachelor	2003	2004	2005	2006	2007	2008	2009	2010	2011
Diploma in	57%	61%	64%	63%	64%	63%	62%	70%	77%
Diploma in	73%	78%	81%	80%	81%	79%	74%	81%	
Diploma in	75%	81%	86%	82%	81%	79%	78%		

Appendix 4: Expertise members auditpanel and secretary

Name (including title(s))	Brief descriptions for panel members
Mr. Professor Georg Schulz Mag.art. PhD MSc	Georg Schulz is Associate Professor and former rector at the University of Music and Performing Arts Graz (Kunstuniversität Graz, Austria)
Mr. Professor Edward Anthony Partyka	Edward Partyka is Professor at the University of Music and Performing Arts Graz (Kunstuniversität Graz, Austria), Instructor at the University of Applied Sciences and Art Lucerne (Switzerland) and Staff conductor/Arranger of HR Big Band Frankfurt (Germany) Expert in Jazz; bass trombonist/tubist, composer/arranger and conductor, musical director of the Jazz Orchestra Regensburg and co-leader of the Flip Philipp/Ed Partyka Dectet (from the US)
Mr. Frank Veenstra MA	Frank Veenstra is artistic manager at Muziekgebouw Eindhoven
Mr. Dr. Zygmunt Krauze	Zygmunt Krause is Composer of operas, instrumental music, unitary music, music for theatre and of choral pieces and songs
Ms. drs. Mariëlle (G.M.) Klerks	Mariëlle Klerks is Auditor at NQA
Mr. Lars Corijn	Lars Corijn is studying Choral Conducting and Vocal Studio at the Royal Conservatoire Antwerp

Secretary / Co-ordinator

Name (including title(s))	Date of certification	E-mail address
Ms. drs. Nel (P.) Göbel	November 17th, 2010	gobel@nqa.nl

Appendix 5: Programme for the site visit

Monday 13th of June 2016: Room 445 (4th floor, south wing)

5

Time schedule	Auditees	Auditors	Topics
11.00 – 12.30	Preparatory meeting of audit panel members	audit panel	Incl. lunch
12.30 – 13.00	Presentation of the Bachelor Programme with School Board / Programme Management: Janneke van der Wijk - director Arnold Marinissen – vice director / head classical department Ruud van Dijk – vice director / head jazz and pop department	audit panel	<ul style="list-style-type: none"> - mission & strategy - developments in the curricula - developments in professional field - interaction with professional field - international position - results of alumni
13.00 – 13.30	Meeting with the Board Janneke van der Wijk – director Arnold Marinissen – vice director / head classical department Ruud van Dijk – vice director / head jazz and pop department (o.v.) Sven Arne Tepl - vice director / head classical department	audit panel	<ul style="list-style-type: none"> - check on today's and tomorrow's programme - market position / competitive position - internationalisation - education performance / success rate - (applied) research & development - personnel management / staff policy - quality assurance
13.30 – 14.30	Tour of the building by the board	audit panel	<ul style="list-style-type: none"> - assessment of educational facilities for the Bachelor of Music
14.30 – 15:15	Programme co-ordinators/ Curriculum development Sven Arne Tepl - vice director / head classical department Arnold Marinissen – vice director/ head classical department Ruud van Dijk – vice director / head jazz and pop department Pierre Volders – head of brass David Kuyken – head of keyboard instruments classical music Kees Koelmans – head of strings Teunis van der Zwart – head of early music Edo Righini – head of CvA-Online Jack Pisters – coordinator pop department	audit panel	<ul style="list-style-type: none"> - curriculum development - study coaching - developments in the professional field - interaction with professional field - international focus - (applied) research & development - quality assurance learning assessments - relation to the management

15:15 – 16.00	Internationalisation Janneke van der Wijk – director Sven Arne Tepl - vice director/ head classical department Ruud van Dijk – vice director / head jazz and pop department David Kuyken – head of Keyboard Joël Bons – principal subject teacher composition and intercultural music Edo Righini – head of CvA-Online Lucas van Merwijk – main subject teacher drums jazz David de Marez Oyens – coordinator ensembles and bass guitar jazz	audit panel	<ul style="list-style-type: none"> - mission & strategy internationalisation - developments in the curricula - international environment in and around the CvA - developments in professional field - interaction with professional field - international position of the CvA - international position of alumni
16.00 – 16.30	Alumni Simone Müller – classical saxophone, 2014 Ralph van Raat – classical piano, 2000 Rachel Zhang – classical percussion, 2010 Gidon Nunes Vaz – jazz trumpet, 2013 Tineke Postma – jazz saxophone, 2001 Marco Zenini - double bass jazz, 2013 Marnix Dorrestein- pop guitar, 2012 Tessa Rose Jackson – pop voice, 2014	audit panel	<ul style="list-style-type: none"> - overall quality of the programme & its teachers - practical relevance of curriculum - involvement professional field - internationalisation - intrinsic backbone of the programme’s contents - distinctive features of the programme - learning assessment - tutoring - (applied) research & development
16.30 – 16.35	Walk to the Bernard Haitink hall		
	Final exam	audit panel	<ul style="list-style-type: none"> - final level and relation to the professional field - quality of assessment - quality assurance learning assessment - assessment: involvement of the professional field - assessment expertise
	Meeting with the Committee of Examiners for the assessment of the final exam	part of the panel	
	Break	audit panel	
	Final Exam	audit panel	
	Break with dinner in room 445	audit panel	
	Final exam	audit panel	
	Meeting Committee of Examiners for the assessment of the final exam	part of the panel	

Tuesday 14th of June 2016: Room 445

Time schedule	Auditees	Auditors	Topics
09.30 – 10.30	Preparatory meeting	audit panel	
10.30 – 11.15	Teaching staff members Michiel Schuijjer – lector and research coordinator Jan Kouwenhoven – head of woodwinds and principal subject teacher oboe Arno Bornkamp – principal subject teacher classical saxophone Nick Woud – principal subject teacher classical percussion Maarten Mostert – principal subject teacher cello Maarten van der Grinten – principal subject teacher jazz guitar Jasper Blom – principal subject teacher jazz saxophone Frits Heimans – music management and entrepreneurship David de Marez Oyens – coordinator and teacher methodology jazz bass guitar Monique Bakker – principal subject teacher voice popular music Nico Brandsen – principal subject teacher keyboards popular music	audit panel	<ul style="list-style-type: none"> - 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 - quality of assessments
11.15 – 12.00	Students [REDACTED] Sven Hoscheit – Classical Percussion, Ba4 André Lourenco – Harpsichord, Ba4 Ramon van Engelenhoven, Classical Piano, Ba3 Lucas Figueiredo – Jazz Saxophone, Ba2 Abhishek Mangla – Bass Guitar, Ba3 Wouter Kühne – Jazz drums, Ba2 Floris Kappeyne van de Copello – Piano Jazz, Ba3 Kevin van Moorsel – Pop Guitar, Ba4 Timon Persoon – Pop Keyboards, Ba2	audit panel	<ul style="list-style-type: none"> - quality of teachers - learning assessment / feedback - tutoring (incl. practical periods) - feasibility and workload - educational facilities - final projects/exams - information and communication facilities - degree of student participation in the school's decision making
12.00- 12.15	Presentation final exams popular music (on video) Jack Pisters, Ruud van Dijk, Janneke van der Wijk	audit panel	
12.15 – 13.00	Lunch break, combined with Consultation hour (12.30-13.00 hrs)	audit panel	<ul style="list-style-type: none"> - review of additional documents - students or staff members are invited to bring forward issues to the audit panel
13.00 – 13.45	Examination Board / Educational Committee and FR Michel Dispa – chairman Examination Board Bram Strijbis – member Examination Board Jack Pisters – member Examination Board Elisabeth Groot – secretary Examination Board Menno Wolthers – chairman Faculty Council Vincent Arp – member Faculty Council Amarante Nat – member Faculty Council	audit panel	<ul style="list-style-type: none"> - curriculum development - education performance / success rate - quality assurance learning assessment - authority of the examination board - assessment: involvement of the professional field - assessment expertise - relation to the management - involvement in decision making

Appendix 6: Documents examined

List of documents offered to the panel at the site visit:

1. Annual reports of the Examination Board and minutes of the Faculty Council and Educational Committee;
2. Assessment policy plan, - protocols and -forms;
3. Assessment form for practical examinations;
4. Written Exams, including assessment criteria;
5. Education and Examination regulations 2015;
6. Additional Regulations With Respect to Reviews and Examinations in Accordance with Article 7(12b)(3) of the Higher Education and Research Act 2015;
7. Study Guides Bachelor programmes Classical Music, Early Music, Jazz and Popular Music 2015-16;
8. Literature and readers etc. as mentioned in the study guide;
9. Documentation of (international) projects, masterclasses, summer schools, etc;
10. CvA Policy Plan;
11. CvA Internationalisation Policy Plan;
12. Annual reports Amsterdamse Hogeschool voor de Kunsten/Conservatorium van Amsterdam;
13. Reports of the National Student Inquiries 2013 en 2015;
14. Lists of teaching staff, alumni and prize winners;
15. Muziekeducatie doen we samen – publication resulting of the co-operation of the CvA, the Universitaire Pabo van Amsterdam and the Pabo of the Hogeschool van Amsterdam and the iPabo, on Music Education in Primary Education.
16. CR's appendixes.

13.45-14.30	Field representatives Sven Arne Tepl – Artistic Director Residentie Orkest Maarten van Boven - Muziekgebouw aan 't IJ Mirjam Wijzenbeek – Programmer Grachtenfestival Ed Spanjaard – Conductor Geert van Itallie - General & Artistic Director at De Melkweg Jan Willem Luyken – Director North Sea Jazz Festival Co de Kloet – Producer / Presenter music programmes & documentaries	audit panel	- overall quality of the programme & its graduates - practical relevance of curriculum - alumni success rate - CvA and the professional field
14.30 – 14.45	Short break	audit panel	
14.45 – 15.15	Presentation of projects and CvA-Online With Rob Streevelaar, Sven Arne Tepl, Michiel Schuijjer, Edo Righini, Janneke van der Wijk en Ruud van Dijk.		- distinctive features of the programme - practical components
15.15-16.00	Preparatory meeting		- retrospective - internal consultation and preparation
16.00-16.15	School Board / programme management Janneke van der Wijk – director Arnold Marinissen – vice director / head classical department Sven Arne Tepl - vice director / head classical department Ruud van Dijk – vice director / jazz and pop department Michiel Schuijjer – lector and research co-ordinator	audit panel	- Brief feedback session - Pending issues, if any
16.15 – 16.30	Open to everyone invited by the school Room 535	audit panel	- brief feedback to the school and follow up arrangements

Appendix 7: Summary theses

Below a summary of the students whose theses have been examined by the panel.



Appendix 8: Declaration of Comprehensiveness and Accuracy

Netherlands Quality Agency



Bladnummer 3

Declaration of completeness and accuracy of the information

concerning the assessment of study programme: B Muziek + BK
Internationalisering

Organisation: Amsterdamse Hogeschool vd Kunsten

Date of visit: 13 and 14 June 2016

Undersigned: Jannetje van der Wyk

representing the management of the above mentioned study programme,

in the position of: Director

declares that all information on behalf of the accreditation of the above mentioned study programme has been made available completely and accurately, *including information on alternative graduation routes that exist currently and/or have existed in the past 6 years*, so the visitation panel can form a properly fact-based judgement.

Signature:

Date: 24 May 2016