

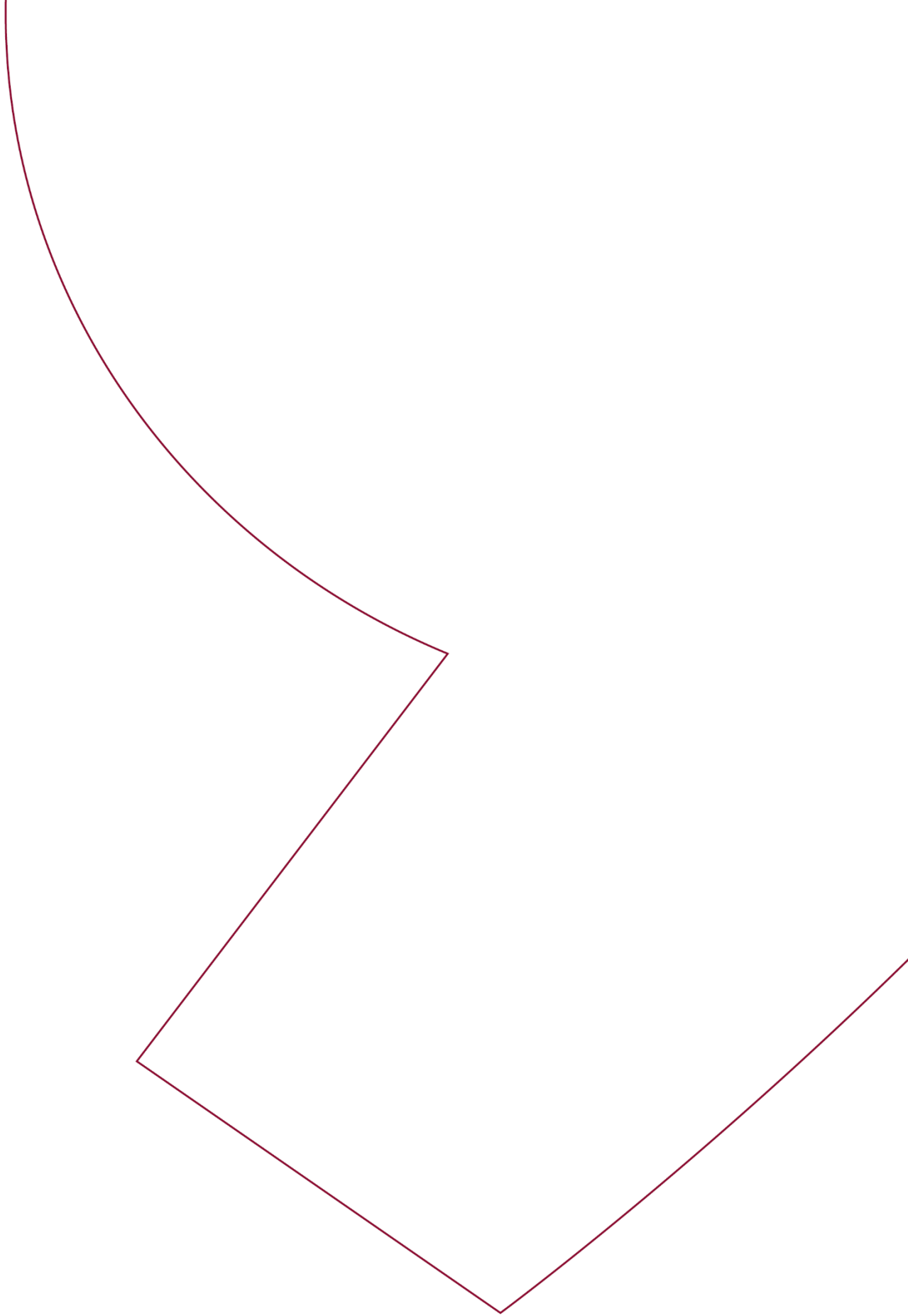
ASSESSMENT REPORT

Extensive course assessment

hbo-mastercourse Master of Music Therapy
full time/part time

and application for special feature
Neurological Music Therapy

ArtEZ University of the Arts



ASSESSMENT REPORT

Extensive course assessment

hbo-mastercourse Master of Music Therapy
full time/part time

and application for special feature
Neurological Music Therapy

ArtEZ University of the Arts

CROHO nr. 49286

Hobéon Certificering & Accreditatie

Dated

13 juli 2022

Audit committee

drs. J.E.J. Rutten

M.D. Loeven BA

Prof. dr. J. de Backer

S.I. Nijsten

Secretary

G.C. Versluis

INHOUDSOPGAVE

1.	GENERAL AND QUANTITATIVE DATA	1
2.	SUMMARY	2
3.	INTRODUCTION	6
4.	FINDINGS AND JUDGEMENTS	9
5.	SPECIAL FEATURE: NEUROLOGICAL MUSIC THERAPY	29
6.	OVERALL CONCLUSION	37
7.	RECOMMENDATIONS	38
	APPENDIX I Overview of judgements	39
	APPENDIX II Site visit, working methods and rules of decision	40
	APPENDIX III Documents reviewed	44
	APPENDIX IV Composition of the audit panel	45

1. GENERAL AND QUANTITATIVE DATA

Name Institution	ArtEZ University of the Arts
Status	Funded
Outcomes of Institutional Quality Assessment	N/A
Name of course in Central Register of Higher Professional Education (CROHO)	Master of Music Therapy
ISAT-code CROHO	49286
Domain/sector CROHO	Language and culture
Level	Master of Arts
Orientation and level	Hbo
Number of credits	60 EC
Specialisations	N/A
Location	Enschede
Variants	Full time (1 year) on campus Part time (2 years) hybrid
Joint programme	N/A
Language	English
Date site visit	16/05/2022

2. SUMMARY

Master music therapists are skilled musicians, who use music in a therapeutic, systematic and goal-oriented manner to help individuals with clinical and non-clinical needs, and hence societies, to reach, maintain and/or recover the best possible level of health in often complex and multi-layered contexts. Through evidence-based music therapy practice, the master music therapist utilises best practice standards, informs clinical practice with neuroscientific evidence and meets the client's needs through musical craftsmanship and leadership skills. Through the establishment of their own identity as music therapists and culturally sensitivity leadership skills, they significantly contribute to society and the profession in their culture of origin.

The Music Therapy course is recognised by the Academy of Neurologic Music Therapy as a provider of neurological music therapy (NMT).

Music therapists work in all sectors of healthcare and welfare, in education and special education, and as independent practitioners. The professional practice of music therapists is broad and diverse and constantly developing.

Standard 1: Intended Learning Outcomes

The course competencies demonstrably meet the requirements that the national and international professional fields set for graduates. There is regular contact about this with national and international colleagues and representatives from the national and international professional fields.

The course has a clear vision of training music therapists at master level, focusing on i) advanced clinical music therapy skills en ii) advanced musical, music technological and improvisational development. In addition, the course distinguishes itself through the attention to NMT – a profile that ArtEZ offers as the only one in the Netherlands in the bachelor course Music Therapy and the master of Music Therapy – and to technological innovations.

The competency test shows that the course pays explicit attention to research skills. The course is very much internationally oriented.

The audit team is of the opinion that the course certainly rates as 'satisfactory' in terms of basic quality with regard to the requirements of standard 1.

Standard 2 – 5: Curriculum

The course offers a solid and relevant programme of current interest, rooted in inquiry-based learning. The programme offers master students the opportunity to develop all intended competencies at the required level. Students are given lots of scope to develop their own profile and customise the programme.

The programme has a clear and structured set-up consisting of the educational pillars: i) advanced musical skills, ii) advanced music therapy skills and iii) research skills. Cohesion is provided through the projects.

The fact that the training is strongly practice-oriented is clearly reflected in the encouragement of students in the Professional Learning Community to always make the link with their own practice as a music therapist and to contribute cases themselves. Within the Advanced Music Therapy Skills pillar, attention is paid to the use of NMT.

Inquiry-based research is the guiding learning pathway throughout the entire curriculum. In the Research Skills pillar, students are given the tools to conduct research at master level, and they learn through research to validate their therapeutic interventions, to become acquainted with research taking place in practice, and to incorporate research into their own practice.

The Music-based therapies and interventions professorship plays an important role by creating research opportunities for music therapy and by deepening the knowledge and understanding of the effectiveness of music therapeutic methods and music-based interventions.

The course's international orientation is clearly visible in the programme: in the international community that is formed by the course, in which students, lecturers and partners from the professional field and elsewhere conduct joint research and where a great deal of international knowledge and clinical learning experiences are generated.

The students are extremely satisfied with the programme, with the relevance, the attention to research and evidence-based action and the link between theory and their own professional practice of music therapy. The full-time programme is experienced as having a heavy study load, but is regarded by students as 'manageable'. The students are positive about the feasibility of the part-time programme because it is spread over the two academic years. The students are satisfied with the option that the course offers them to choose a one-year full-time or two-year part-time study.

The course uses a clear admission procedure and, by offering a pre-master course, ensures proper alignment for students who have not followed a bachelor's course in Music Therapy or Creative Therapy (Music).

Overall, the audit team is of the opinion that the course certainly rates as 'satisfactory' in terms of the requirements of standards 2 (programme orientation), 3 (programme content), 4 (programme learning environment) and 5 (entry).

Standard 6: Teaching staff

The permanent, temporary and guest lecturers have all the specific expertise required to teach the classes and they are well aware of current developments. They are members of professional associations, attend national and international conferences, participate in research projects and publish in renowned peer-reviewed professional journals. The lecturers are internationally known. All lecturers have the required level of English proficiency.

The term 'lifelong learning' certainly applies to the Music Therapy lecturers. Most of the lecturers are trained in NMT and, as such, can provide NMT education.

The professor plays a key role in creating research opportunities.

The students are very satisfied with their lecturers, with their subject matter knowledge and clinical experience, and with their knowledge of the professional practice. The lecturers and guest lecturers are inspiring for them and also give them room to implement what they have learned in their own work.

Based on the above – good subject matter quality of lecturers, a great deal of attention to professional development, very satisfied students – the audit team is of the opinion that the course certainly meets basic quality. The judgement is therefore 'satisfactory' for standard 6.

Standards 7 and 8: Facilities and Tutoring

The course has a very well-equipped building with up-to-date facilities. Students are very satisfied with this.

The course ensures that all students with and without special needs receive sufficient and appropriate guidance in their studies. The students are very satisfied with the personal course supervision.

Information provision is sufficient.

Based on the above, the audit team concludes that the judgement for standards 7 and 8 is 'satisfactory'. The fact that the facilities are only partially accessible for students with a physical disability - which ArtEZ itself refers to as a point of attention - does not stand in the way of this positive judgement.

Standard 9: Quality assurance

The course pays explicit and continuous attention to the quality of education so that students can develop the intended learning outcomes, and the curriculum is in line with current

developments. The two directors and the head of the course actively involve the students, lecturers, the professional field and alumni in this. The Exam Board and the Education and Quality department of ArtEZ also play a key role in this.

Where necessary or desired, the course takes improvement measures based on previous accreditations, evaluations and consultations. The audit team found a few good examples of this, such as optimisation of study load through a combination of content and integration of exams and revision of frequency of classes, adding one additional elective course on Music Therapy in Medical Settings and coaching students' research by ArtEZ or external tutors.

The audit team is positive about quality assurance, the involvement of all bodies in this, and the demonstrable implementation of improvement measures on the basis of evaluations. The audit team therefore concludes that the judgement for standard 9 is 'satisfactory'.

Standard 10: Student Assessments

ArtEZ has a clear test policy on the basis of which the course has drawn up its own test plan. The course ensures that testing and assessment take place in a valid, reliable and transparent manner. The audit team is very positive about the formative approach with a lot of (peer) feedback, which ensures that students can monitor their own development. The course determines the achieved level as objectively as possible through summative assessment. The audit team is also positive about the integrated way of testing and assessment and the wide variety of test formats with which the course assesses the development of competencies. The course has a suitable graduation programme in which it tests in an adequate manner on the basis of various components whether the students have achieved the intended competencies.

The Exam Board fulfils a strong, proactive and reactive role in assuring the quality of testing and assessment within the course. The audit team was very positive about this.

Based on the above, the audit team is of the opinion that the course demonstrates basic quality. The audit team therefore concludes that the judgement for standard 10 is 'satisfactory'.

Standard 11: Achieved Learning Outcomes

The students have demonstrated with their final project that they can think and act as a music therapist at master level. The research reviewed by the audit team was relevant to professional practice. The audit team was generally very positive about the use of a theoretical framework and the substantiation with interesting and current literature. However, some of the research had a fairly academic and less practical approach, and in a number of cases the audit team missed the embedding of specific musical mechanisms and/or musical transcriptions in the report to illustrate the research.

The fact that the graduates have achieved the intended level is also apparent from how they end up in the professional field. Alumni and the professional field were positive about the knowledge and skills acquired. They participate in international research, in the development of the profession internationally, receive grants for post-master research and are hired as music therapists, researchers and supervisors in diverse institutions.

Based on the above, the audit team concludes that the judgement for standard 11 'satisfactory'. The lack of embedding of specific musical mechanisms in some of the research does not stand in the way of this positive judgement, because the studies are without doubt of master level.

Special Feature: Neurological Music Therapy¹

The audit team is of the opinion that by offering Neurological Music Therapy (NMT) the bachelor course in Music Therapy and the master course in Music Therapy demonstrably distinguish themselves from relevant courses in Dutch higher education. ArtEZ is included on the comprehensive list of universities around the world recognised by the Academy of Neurologic Music Therapy as NMT Scholars and Educators at their faculty. ArtEZ is the only provider of NMT in the Netherlands.

The courses have demonstrably operationalised NMT in the learning outcomes, their curriculum and its assessment, and in the deployment of NMT-trained personnel, including four recognised NMT Fellows².

Students who graduate within NMT demonstrate in their final projects that they have developed the intended learning outcomes related to NMT at either bachelor or master level. Graduated bachelor students with the specialisation NMT can register as NMT therapist. Graduated master students with a specialisation in NMT can register as a Fellow after a positive completion of the fellows training.

Educating Music Therapy students (and other professionals) in NMT is demonstrably relevant and essential. There is an evident need for NMT: Music therapists with an NMT specialisation are increasingly in demand, other healthcare professionals often work with NMT music therapists, and the basic training and further training for Fellowship by music therapists and expressive therapists is in high demand.

NMT also provides innovative research and concrete products that are relevant to the healthcare field.

The audit team rated the three criteria of the special feature with a 'satisfactory'.

Overall conclusion:

The audit team found a very innovative, professional master course provided by a dynamic team of internationally renowned and enthusiastic lecturers, driven by expert knowledge. They have a clear vision of music therapy. Students are very satisfied with the lecturers and the programme they offer.

The audit team advises NVAO to continue the accreditation of ArtEZ's Master of Music Therapy course and to grant the special feature Neurological Music Therapy.

After approval of the panel members, this report was adopted by the chairperson in The Hague on 14 July 2022.

¹ This section on the special feature Neurological Music Therapy describes both the findings and the assessment of the audit team with regard to the Bachelor of Music Therapy and the Master of Music Therapy.

² 'Fellow' is the official name for those who have followed the specific NMT fellows training and who actively continue their professional development through training courses, peer reviews, and conference visits..

3. INTRODUCTION

ArtEZ University of the Arts

The Master of Music Therapy is a course provided at ArtEZ University of the Arts (hereafter: ArtEZ). ArtEZ is one of the leading universities of the arts in the Netherlands, and has locations in Arnhem, Enschede and Zwolle.

ArtEZ provides over 3,000 students with a coherent range of preparatory courses, bachelor and master courses in visual arts, architecture, fashion, design, music, theatre, dance, creative writing and art education.

ArtEZ is a specialised knowledge institute, where professors link theory and practice. ArtEZ works with a large number of partners in the Netherlands and beyond, such as educational institutes, companies, authorities and non-profit organisations.

ArtEZ Academy of Music

The ArtEZ Academy of Music is one of the largest academies of music in the Netherlands, and was created in 2006 following a merger of three academies of music in Arnhem, Enschede and Zwolle.

The Academy of Music has different location profiles and cultures and a wide range of courses and disciplines at each location, but a shared mission: to train independent, critical, resilient and creative music professionals who can make connections and who can operate within complex social and societal networks and developments.

There are over 850 students.

The table below provides an overview of the courses on offer at each location, including the variants and the language in which the education is offered.

The Master of Music was already positively accredited in 2019 and falls outside the scope of the current 2022 accreditation.

Croho's	Arnhem	Enschede	Zwolle
Ba Muziek	Jazz & Pop (vt, EN) Muziektheater (vt, NL)	Popacademie (vt, NL) MediaMusic (vt, NL)	Jazz & Pop (vt, NL) Klassieke Muziek vt, NL/EN)
Ba Docent Muziek		Docent Muziek (vt, op Maat, NL)	Docent Muziek (vt, op Maat, NL)
Ba Muziektherapie		Muziektherapie (vt, NL)	
Ma of Music Therapy		Music Therapy (vt, dt, EN)	
Ma of Music	Jazz & Pop (ft, EN) Music Theatre (ft, NL)	The sound of innovation (vt, EN)	Jazz & Pop (ft, EN) Classical Music Muziek (ft, EN)

Organisationally, the two master courses are part of ArtEZ's Master courses unit. They are not a formal part of the Academy of Music, but do work together with the bachelor courses in terms of subject matter. In terms of content, the masters closely interface with the bachelors.

The heads of department of the bachelors are involved in the content of the masters and share a large part of the team of lecturers. There is a fluent and constant communication between the head of the bachelor of Music Therapy and the master of Music Therapy. Moreover, the two master courses provide their education within the Academy of Music and use the facilities and support of the Academy of Music.

ArtEZ Music Therapy

The Music Therapy department within the ArtEZ Academy of Music consists of the preparatory course (ArtEZ Connected), the bachelor course in Music Therapy (in Dutch), the pre-master (1-year course, in English), the Master of Music Therapy (1 year full-time, 2 years part-time, in English), and the professorship Music-based Therapies and Interventions that was set up in 2018. Together, the courses constitute a community with a shared vision of music therapy and the profession. However, the ArtEZ Music Therapy Community is larger than just the courses and also comprises the professional field and the external partners, including alumni, national and international music therapy associations, and various institutions.

There is cooperation in various areas within the community: education, research, internship and professional field, project weeks, team of lecturers and network. The professorship also plays an active role in this and is involved in education and the development of research opportunities for all levels of education. Students of the bachelor, pre-master and master courses work together with the professor, the research lecturers and the broad professional field on the development of the profession and the course.

ArtEZ Muziektherapie-opleidingen			
Bachelor MTP	Premaster MTP	Master MTP	Na- en bijscholing
4 jaar voltijd, 240 ec	1 jaar voltijd, 60 ec	1 jaar voltijd/ 2 jaar deeltijd, 60 ec	NMT NICU
NL-talig Directe doorstroom master Erkend bachelordiploma	Engelstalig Vorbereidend op master Cursus post HBO	Engelstalig Instroom via Ba MTP of premaster Erkend masterdiploma	Technologie Studiedagen Alumnidag Masterclasses
Lectoraat & kenniscentrum MTP			
Research-projecten Muziektechnologie-projecten & productontwikkeling Locatie- & afdelingsprojectweken Informele leeromgeving			

Master of Music Therapy

The Master of Music Therapy is the only Master course in the Netherlands offered at an academy of music and in a hybrid format. The course is designed for an international student community and taught entirely in English.

ArtEZ Master of Music Therapy course started in 2016 following its accreditation by the Accreditation Organisation of the Netherlands and Flanders (NVAO). In 2019 the Master underwent a complementary accreditation specifically on Testing and Final qualifications and both aspects were positively accredited.

The international Master of Music Therapy can be followed as a 1-year full-time or 2-year part-time course. Because ArtEZ envisions an international student population, it has created a hybrid 2-year part-time version of the course, complemented by three annual intensive weeks on campus. International students can follow the course, complete their clinical internships, and develop their professional skills through research in their language and culture.

To make advanced music therapy training accessible to musicians and music educators with the bachelor's or master's degree, a pre-master course has been developed. A large proportion of master students enter the master of Music Therapy course after completing the pre-master course. The pre-master course is not a standard part of the Master and is not included in this accreditation.

Special Feature Neurological Music Therapy (NMT)

In the past two decades, the neuroscientific basis has gained a prominent role in the profession, particularly in connection with the development of NMT.

NMT is an evidence-based clinical treatment model driven by advancing knowledge in neuroscience and understanding of the perception, production and performance of music and how music can influence and alter non-musical brain and behavioural function.

NMT has now become a standard part of the bachelor course in Music Therapy and the master of Music Therapy at ArtEZ.

Since 2011, ArtEZ Music Therapy has had an exclusive collaboration with the international Academy of Neurologic Music Therapy and is the only knowledge institution in the Netherlands allowed to offer the NMT training, both within the bachelor course and the master course and as post-HBO additional training.

To date, ArtEZ has trained nearly 300 Dutch music therapists through the ArtEZ NMT courses on offer. In this way, ArtEZ responds to the wishes of the professional field, where there is an increasing demand for evidence-based practice and a strong increase in vacancies for neurological music therapists.

The special feature Neurological Music Therapy was awarded to the bachelor course in 2016.

ArtEZ would like to extend this for the bachelor course and also apply for it for the master course. The audit team's findings and judgement are described in a separate chapter (§5.1 - §5.4) in this report.

Recommendations previous review

The recommendations from the most recent accreditation (2019) were:

- to increase focus in the course in order to further reduce the exam pressure for the students;
- the integration of the three educational pillars: i) advanced musical skills, II) advanced music therapy skills and iii) research skills;
- more attention in the course to the internal musical mechanisms (e.g. improvisation).

For this reason,

- exams have been combined and study groups created to experiment with music, do role-playing, rehearse with software, etc.;
- more ways to conduct the final research project have been incorporated;
- one additional elective course on Music Therapy in Medical Settings has been added;
- students' research is now coached by ArtEZ or external tutors;
- the Advanced Improvisational Skills course has structured micro-assignments for students to work on specific topics and additional music-related workshops have been added (guitar and ukulele workshop);
- receptive music therapy and songwriting workshops and yearly project weeks are organised with the entire music therapy community.

In the report below, the audit team that performed the audit of the various standards in May 2022 describes its findings with regard to the actions described above.

4. FINDINGS AND JUDGEMENTS

4.1. Intended learning outcomes

Standard 1: The intended learning outcomes tie in with the level and orientation of the course; they are geared to the expectations of the professional field, the discipline, and international requirements.

Explanation NVAO: The intended learning outcomes demonstrably describe the level of the course (Associate Degree, Bachelor, or Master) as defined in the Dutch Qualifications Framework, as well as its orientation (professional or academic). In addition, they tie in with the regional, national or international perspective of the requirements currently set by the professional field and the discipline with regard to the contents of the course. Insofar as is applicable, the intended learning outcomes are in accordance with relevant legislation and regulations. The points of departure for the set-up of the course chime with the educational philosophy and the profile of the institution. The intended learning outcomes are periodically evaluated.

Findings

The advanced Master competencies are grounded in the competencies proposed by the American Music Therapy Association (AMTA) and on the Dublin descriptors. The competencies, are approved by the World Federation of Music Therapy (WFMT). These have been adapted to the European and national criteria for gaining a master's degree in the field of music therapy. The profile of competencies is in line with national and international standards of the professional field and professional associations and is discussed and updated in partnership with the professional field, alumni, and advisers.

Graduates meet the requirements for registration as a music therapist in the Netherlands and internationally (Certification Board for Music Therapy, USA) and the course is strongly supported by the national and international professional field.

The Master competencies are grouped in five major domains:

1. Advanced musical and artistic skills
2. Advanced Music Therapy Clinical Skills
3. Research Skills
4. Advanced Personal Development
5. Advanced Professional Skills

ArtEZ has clearly defined the distinction between music therapists at bachelor and master level. The master graduate is expected to have gained advanced clinical music therapy skills, the basic opportunity to set up and conduct original research in music therapy and to have gained advanced musical, music technological and improvisational development and in-depth personal growth.

The emphasis that ArtEZ places on evidence-based action starts at bachelor level and continues at master level via applied research, advanced clinical skills and the close collaborations with the professorship.

Customisation/personal profile

The audit team has established that the course has a clear vision of the master music therapist that it wants to train: the therapist is also a musician who uses their musical skills in a therapeutic context. The two elements 'music' and 'therapy' are equally important. That is why the course demonstrably works on further music-related vocational, artistic and personal development, including through improvisation and counselling, as well as on further music therapeutic development rooted in evidence-based methods and development of the students' professional knowledge. Cultural sensitivity and musical innovation come together in community music therapy as a music-based approach.

What students still need in all this is central to their further development as a music therapist. The course provides customisation in this respect.

Another aspect that distinguishes the course from other expressive therapy courses is the unique Neurological Music Therapy (NMT) profile that ArtEZ offers in the bachelor in Music Therapy and the Master of Music Therapy, as only academy in the Netherlands. The audit team sees (aspects of) NMT reflected in the elaboration of the competencies. An example of this is the development of neurological music therapy knowledge and skills that enable students to perform a range of functional assessments. (See also standard 2 and the separate chapter 5 for the purpose of awarding the special feature Neurological Music Therapy.) In addition, the course also distinguishes itself in the field of technological innovations. The course intends to further shape new initiatives for technological developments within the field in the coming years. To this end, it has appointed a dedicated lecturer and set up a TechLab. (See standards 2 to 5, 6 and 7).

Research

The audit team has established that the course pays demonstrable attention to the development of research skills. The 'Research Skills' competency, which has been prepared separately for this purpose, states: 'A Master Music Therapist has developed basic abilities to shape original, innovative or unique research ideas, and can develop, and apply them in clinical practice'. The course has further elaborated this in clear performance indicators. For example: 'The Master Music Therapy graduate can

- perform comprehensive literature searches to synthesise comprehensive knowledge of current theories and deduce their (Evidence Based Practice) implications for music therapy practice and/or research;
- translate theories, issues and problems in clinical practice, supervision, administration, and higher education into meaningful research hypotheses or guiding questions.
- conduct research using one or more research approaches (e.g., qualitative, quantitative.)
- interpret and disseminate research results consistent with established standards of inquiry.'

The audit team has observed that research is the guiding learning pathway throughout the entire curriculum. (See standards 2 to 5.)

International dimension, name of the course and programme in English

The audit team has found that the Master of Music Therapy has a clear international focus. This is evident from the competencies derived from the American Music Therapy Association (see above), but also from the student population, the lecturers and guest lecturers who teach, and the national and international partners with which the course cooperates. Moreover, the course is fully taught in English.

The course is working towards the creation of a larger international community, composed of national and international students, faculty, and institutional partners. Building networks with external stakeholders enables the ongoing involvement of institutions, universities, alumni and guest lecturers to conduct collaborative research projects and deliver learning experiences. In this way the course identifies and gathers knowledge, experience and evidence for the efficacy of the field. The master students and alumni demonstrably contribute to this.

The audit team therefore considers the choice of an English name for the course and a fully English-language curriculum appropriate.

Alignment with colleagues and the professional field

The audit team has established that the course maintains contact with colleagues and the professional field in various ways about the requirements for graduates and about the structure and content of the curriculum. This is done in the following ways.

- The ArtEZ music therapy department has had a well-functioning professional field committee for many years. In 2021, a separate committee for the Master of Music Therapy was created. This committee is composed of alumni, musicians, music therapists and always includes at least one international colleague. At the time of the audit, this was the head of the

Music Therapy course in Spain. The involvement of the professional field committee with regard to the relevance of the content, the competencies and goals of the course are central to assuring the quality of the course in line with international standards;

- the department holds annual meetings with internship mentors of the Pre-Master and Master course in which the international competencies of master music therapists are discussed, as well as the latest developments in the professional fields and how the course needs to embed them;
- the course maintains structural contact with alumni, for example via newsletters, social media, additional training courses and an annual joint return day for alumni of the bachelor and master courses. Alumni are also asked as guest lecturers;
- the course lecturers work closely with international partners and trainers and regularly attend international conferences.

Findings and Judgement: sufficient

The course competencies demonstrably meet the requirements that the national and international professional fields set for graduates. There is regular contact about this with national and international colleagues and representatives from the national and international professional fields.

The course has a clear vision of training music therapists at master level, focusing on i) advanced clinical music therapy skills en ii) advanced musical, music technological and improvisational development. There is also a clear focus on NMT and technological innovations.

The competency test shows that the course pays explicit attention to research skills. The course is very much internationally oriented.

The audit team is of the opinion that the course certainly rates as 'satisfactory' in terms of basic quality with regard to the requirements of standard 1.

4.2. Curriculum

Standard 2: Curriculum; orientation

The curriculum enables the students to master appropriate (professional or academic) research and professional skills.

Explanation NVAO: The curriculum ties in with current (international) developments, requirements and expectations in the professional field and the discipline. Academic skills and/or research skills and/or professional competencies are substantiated in a manner befitting the orientation and level of the course.

Standard 3: Curriculum; content

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

Explanation NVAO: The learning outcomes have been adequately translated into educational objectives of (components of) the curriculum.

Standard 4: Curriculum; learning environment

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

Explanation NVAO: The curriculum is designed in a manner conducive to the achievement of the intended learning outcomes. The teaching-learning environment encourages students to play an active role in the design of their own learning process (student-centred approach).

The design of the learning environment chimes with the educational philosophy of the institution. If the course is taught in a language other than Dutch, the course must justify its choice. This also applies if the course bears a foreign language name.

Standard 5: Curriculum; Intake

The curriculum ties in with the qualifications of the incoming students.

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

Findings

▪ **Link between learning outcomes and course**

In the study guide, the course has made it clear to all those involved which competencies the students need to work on and in which units of study the course pays attention to them. Students can develop the intended competencies by completing the entire full-time or part-time curriculum.

▪ **Structure and content of the programmes**

The master course is based on inquiry-based learning. Master students pose their own questions and queries and address them using their advanced skills. The course asks the students to approach socially relevant problems by investigating possibilities for change, improvement or development and aim for the sustainability and valorisation of those solutions.

Inquiry-based learning requires a multi-layered curriculum. The curriculum is therefore built around three educational pillars:

- i) advanced musical skills,
- ii) advanced music therapy skills and,
- iii) research skills.

Each of these pillars is a didactic unit composed of classes, workshops, assignments, peer discussions and an independent project related to the student's study plan.

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Assessments
Research skills (23 EC)				
EBMT (4 EC) (paper) Research design	Research analysis (4 EC)	Research project + study groups (15 EC)		Literature review, Research design paper, Research article, private and public presentation
Advanced Music Therapy Skills (23 or 27 EC, depending on elective)				
Neurologic Music Therapy (3 EC)				Integration with clinical practice in written form and presentation
Cognitive Behavioural Music Therapy (3 EC)	Advanced Music Therapy Approaches I		Advanced Music Therapy Approaches II (3 EC)	
	Cognitive Neuroscience of Music (3 EC) Scope: professional skills			Written integration of theory and practice and knowledge test
Professional Skills (2 EC)				
		Elective courses (4 EC) Advanced MT Approaches; MT in Medical Settings		Showcase of clinical applications in video & verbal discourse through presentation. Development of evidence based micro interventions
Supervised internship & work experience (10 EC)				
Advanced Musical Skills (9 or 13 depending on elective)				
	Community Music Therapy (1 EC)	Community Music Therapy elective (4 EC) Scope: professional and musical skills		Project plan, final presentation and portfolio
Advanced Musical and Improvisational Skills (3EC) Scope: advanced musical and personal development				Performance & verbal discourse
	Applied Music Technology (2 EC) Scope: musical and clinical skills			Clinical application & musicality
Counselling and Self-care for Music Therapists (3EC) Scope: advanced personal development				Self-reflection report / POP
Free credit (1 EC)				

table 1: curriculum (full-time version)

Class days for full-time students are Thursdays and Fridays on campus and online. Class days for part-time students are Fridays online and on campus during the three intensive weeks of the year. The academic year is organised in quartiles (full-time 4 quartiles; part-time 8 quartiles). Part-time students follow the same curriculum, but with a different distribution of the subject matter over the years.

The course material is relevant and relates to current clinical practice. Additionally, publications by the lecturers are used as teaching materials (books, research, clinical publications). The three pillars are constantly intertwined within the projects that are conducted: a community music therapy project or a clinical protocol, work experience or a supervised internship and the final research project. Coaching, self-reflection and peer discussions are core to this process. The focus of the graduation project lies on researching relevant questions and producing musical and music therapy experiences in which data can be gathered and skills can be combined and integrated in advanced music therapy treatments and the student's personal and professional development. (See standards 10 and 11.)

The curriculum also pays explicit attention to music technology. A start has been made with setting up a TechLab at the Enschede location where students and lecturers can experiment

together with the professional field with the development of creative products at the interface of music, care, education and technology.

The audit team considers the use of technology in music therapy very interesting and relevant. The student chapter shows that the students appreciate the integration of music technology in the course. They experience that technology is supportive in offering music therapy.

In the Advanced Music Therapy Skills pillar, the course pays explicit attention to Neurological Music Therapy (NMT). All students follow the five-day NMT basic training at the start of their study. This training is supplemented by regular masterclasses and webinars. The theory is implemented in supervised internships and clinical practice. In the second term of study, students receive weekly NMT instruction, teaching them to work with the NMT therapeutic design model and prepare clinical videos for peer review and discussion. Finally, students who wish to do so can follow the NMT fellowship training as an elective module.

The NMT classes and fellowship training are taught by several recognised lecturers with expertise in this field. (See also the separate Chapter 5 about the special feature Neurological Music Therapy.)

The course has the ambition to continue the development of more musical experiences that can be combined with clinical practice and research through informal learning spaces, sharing education with other courses at ArtEZ, and experiences in labs.

▪ **Practical orientation**

The audit team has found that the master course is strongly practice-oriented. As a Professional Learning Community (PLC), the students (and lecturers) are continuously developing themselves and their environment, using their work as music therapists in the various professional roles that they perform in the field. The course encourages the students to investigate their own fascinations and interests in relation to the profession and to contribute to their own education with a proactive, critical-reflective attitude together with their lecturers. The various competencies are evaluated in authentic professional situations, as well as in the context of education training.

During their study, students gain practical experience in supervised clinical internships or work experience hours.

The course is also an active initiator and inspirator for new developments. Lecturers of the bachelor and master courses develop various innovative products and additional training courses together with the professorship and the professional field.

▪ **Research**

Inquiry-based research is the guiding learning pathway throughout the entire curriculum. The course encourages students to engage in problem-solving and experiential learning. As a master music therapist, understanding and mastering the foundations of research methods and their application to clinical practice is core to the advanced level of the profession. The research pathway therefore trains students in understanding research, writing a literature review, developing questions, ideas, and concepts, learning about the most accurate design and analysis methods, and translating them into meaningful and feasible studies. By conducting a research project on their own interest, students take their clinical and professional skills to an advanced level.

Research projects can include writing a literature review, exploring the effects of a music-based or music therapy intervention on a clinical population and exploring the effects of a music-based intervention on communities.

The final product consists of a research article, a private research defence and a public symposium. (See standard 10.)

The course intends to expand possibilities for clinical experience and research onsite and through telehealth (as with the existing Parkinson's group) through the Music Therapy Centre and bringing in more external tutors for research.

In the student chapter and during the audit, the students expressed their great appreciation for the focus on research to validate therapeutic action to become acquainted with research that takes place in practice and for the incorporation into their own practice of research that they carry out. Students who previously followed the ArtEZ bachelor course in Music Therapy see that the master course offers them more theory and more in-depth knowledge.

ArtEZ music therapy education is connected in practice to the professorship for 'Music therapy and music-based interventions'. The professorship creates research opportunities for music therapy and transmits this knowledge to all levels of education. The main goals of the professorship include among other things deepening knowledge and understanding of the efficacy of music therapy methods and music-based interventions and innovating the discipline of music therapy by extending the field to new domains.

- **international dimension**

As mentioned in standard 1, the course is working towards the creation of a larger international community, composed of national and international students, faculty, and institutional partners. The students greatly appreciate the formation of an international community in which joint research is carried out and a lot of international knowledge and clinical learning experiences are generated, as is apparent from the student chapter and the interviews during the audit.

Internationally, the course cooperates with renowned institutes such as Berklee College of Music (US), Temple University (US), University of Toronto (Canada), universities and courses in Belgium, Germany, the UK, Argentina, Spain, Indonesia and Norway in the form of lecturer exchange, workshops and masterclasses.

The team of lecturers visits and represents ArtEZ on national and international conferences, such as the World Congress of Music Therapy, the European Music Therapy Conference, and the Music and Neuroscience conferences. They contribute their knowledge of new developments to the curriculum.

The course aims to become an international, cutting-edge music therapy centre, known and recommended for its high-quality training and its human values of equity, innovation, and student-centred education.

The audit team advises the course to keep its eyes and ears open for other music therapeutic developments, applications and research within NMT in Europe, as the course is currently strongly focused on the US, particularly due to developments related to NMT.

- **Student orientation/(design) personal profile**

The audit team has established that the course provides students with sufficient scope to develop their own profile and customise the programme. As stated above, the course is rooted in inquiry-based learning. From the beginning of the course, students reflect on their own identity as therapists and the special contribution they can make to society. The lecturers serve students as coaches to guide them towards the realisation of their own plans. The student centred education can also be seen in the elective courses³ and specialised research coaching. The course has also opportunities to work on professional and personal skills (counselling, academic writing, presentation skills, culturally sensitive leadership). Furthermore, the students will have one free study point, meaning that throughout the year they will be able to choose one activity that relates to their research project. This can be a course, workshop, the ArtEZ music therapy project week, but also participation in conferences, music classes or other courses of their choice.

The student chapter and the interviews during the audit showed that the students are very satisfied with the student focus of the programme. There is also ample room to make their own choices. According to one of the students, the course does not push you in a certain direction. Students greatly appreciate this. Another student, however, said there could be even more flexibility. The audit team recommends that the course examine, in consultation with the students, where there are still chances/opportunities.

³ Elective courses in the area of music therapy: the student can choose between Community Music Therapy, Advanced Music Therapy Project and Music Therapy in Medical Settings.

Despite the fact that the students come to this course from a very diverse background and differ in (basic) knowledge and experience in the various fields of music making and music therapy, the course ensures that all students can develop in those areas that they still need in order to become a master music therapist.

The students also found it very inspiring that students from all over the world enrol, with a great diversity of knowledge and experience in areas such as care for the elderly, NMT and special education. They learn with and from each other when contributing cases and the different ways in which everyone approaches/would approach such a case. They provide each other feedback by means of videos.

▪ **Study load and manageability**

The full-time course is experienced as having a heavy study load, but is regarded by students as 'manageable'. Optimisation of study load has taken place through combination of content and integration of exams. Also, the frequency has been revised and adapted to balance synchronic classes with independent learning. Every year the study load is revised again together with staff and students.

The students are positive about the feasibility of the part-time programme because it can be spread over the two academic years.

The students the audit team spoke to were also very satisfied with the option to choose either a full-time course of one year or a part-time course spread over two years. This allowed them to choose what best suited their own personal situation (private and work). The students also appreciated the opportunity to study part-time over a longer period of time. "It gives you the opportunity to integrate what you have learned into your own work. That way, you gradually develop towards meeting the requirements for a master," said one of the part-time students.

▪ **Student satisfaction**

In feedback from students in the Advisory Committee⁴ meetings and in regular meetings with students, comes clear that the students see the content as relevant, of good quality and significantly related to the professional requirements of the professional field. In the student chapter, students expressed their appreciation for the link between theory from the lessons and practice, for example through case studies, being able to contribute and discuss cases from their own practice or internship, and the encouragement of the lecturers to constantly examine their actions in order to ensure that the action is/becomes evidence-based.

The students also find NMT very interesting. In the interview during the audit, the students noted that it is more than just a training that you could follow over a weekend, for example. NMT is interwoven throughout the course and the students plenty of opportunity to try out in their own practice what you can and cannot use in which situation. They talk about NMT a lot, ensuring that they master the 'language' to talk about it with other professionals, according to the students.

Students – especially students who previously followed the bachelor course in Music Therapy at ArtEZ – noted that the master course goes much deeper into all subject matter. The course clearly expects an advanced level from the students.

The students expressed the wish to collaborate even more with other courses, not only in the field of music and technology, but also in the field of psychology, for example. "You learn a lot as a master music therapist, but it is not possible to develop everything so broadly and deeply," said one of the students. To this end, it is important to build up a broad network around the course that you as a student and graduate can consult and/or ask for help. The deployment of even more guest lecturers, who can talk about specific subjects/fields of work, is also a wish - partly in view of the above.

▪ **Intake and alignment**

The course has clear entry requirements. The following students are admissible:

- a) graduates with a bachelor's degree in music therapy;

⁴ The Advisory Committee (AC) is composed of two lecturers and three students.

- b) graduates with a bachelor degree in Creative Therapy (Music) who have sufficient musical and music-theoretical competencies)
- c) students with a bachelor's degree in music or music education who have completed the ArtEZ pre-master's course Music Therapy

The admissions to the master course are further based on an individual study plan, a motivation interview in which the study plan is assessed and a musical audition (if necessary)⁵. The course looks for students with a clear motivation for applying music and music therapy for specific purposes and populations, who wish to innovate approaches and contribute to evidence for the music therapy profession.

The course has an admissions committee, which consists of the course administrator, a core lecturer and, if required, a music lecturer.

The students who spoke to the audit team reported that the pre-master is very valuable for students who did not have a bachelor degree in Music Therapy. According to the students, the pre-master with its 'crash course' internship and adaptive training ensures proper alignment.

Education during the COVID pandemic

The audit team learned that an ArtEZ-wide CMT (corona management team) was immediately set up in March 2020 that mapped the consequences as best as possible, made adjustments where necessary and gave advice about the ever-changing measures and the consequences for education, students, lecturers and staff.

The audit team has found that the course ensured that the students suffered as little study delay as possible.

Practical lessons in Music were quickly offered physically again in smaller groups.

Findings and Judgement: sufficient

The course offers a solid and relevant programme of current interest, rooted in inquiry-based learning. The programme offers master students the opportunity to develop all intended competencies at the required level. Students are given lots of scope to develop their own profile and customise the programme.

The programme has a clear and structured set-up consisting of three educational pillars. Cohesion is provided through the projects.

The practical orientation is clearly reflected, for example in having students make the link with their own practice as a music therapist and having them contribute cases themselves. Within the Advanced Music Therapy Skills pillar, attention is paid to the use of NMT.

Inquiry-based research is the guiding learning pathway throughout the entire curriculum.

Students are given the tools to conduct research at master level, and they learn through research to validate their therapeutic interventions, to become acquainted with research taking place in practice, and to incorporate research into their own practice.

The professorship plays a key role in research in and for the course. The audit team considers the attention to research to be exemplary.

The course's international orientation is clearly visible in the programme.

The students are extremely satisfied with the programme. The fulltime programme is experienced as having a heavy study load, but is regarded as 'manageable'. The students are positive about the feasibility of the part-time programme because it is spread over two academic years.

The course uses a clear admission procedure and ensures proper alignment.

Overall, the audit team is of the opinion that the course certainly rates as 'satisfactory' in terms of the requirements of standards 2 (programme orientation), 3 (programme content), 4 (programme learning environment) and 5 (entry).

⁵ all applicants must pass an entrance exam, but students who have previously attended a music course are not required to audition for music.

4.3. Teaching Staff

Standard 6: The staff team is qualified for the realisation of the curriculum in terms of content and educational expertise. The team size is sufficient.

Explanation NVAO: The lecturers have sufficient expertise in terms of both subject matter and teaching methods to teach the course. The lecturers have a sufficient command of the language in which they are teaching. The staff policy is conducive in this respect. Sufficient staff is available to teach the course and tutor the students.

Findings

The audit team has taken cognizance of the basic principles of the personnel policy pursued by ArtEZ/the course. This shows that the course aspires a balanced and flexible configuration, a group of permanent core lecturers with a larger appointment and around this a limited temporary workforce of lecturers with a smaller appointment or a temporary contract, and guest lecturers.

It appears from the documentation and from the interviews during the audit that training is provided by qualified lecturers with at least master level. Five of the lecturers have earned PhDs and one is currently working on their doctorate. All lecturers have the required level of English. Most lecturers are active in professional associations, attend national and international conferences, participate in research projects and publish their work. The audit team has established that the lecturers are internationally known, also on the basis of the above activities.

Besides teaching, the lecturers are internship mentors and research coaches and are active in social and cultural life as music therapists, musicians, researchers, organisers and leaders. Many lecturers also have positions on the Bachelor and Pre-master courses.

Most of the lecturers are trained in NMT, partly through 'faculty training'. Multiple lecturers are even Neurological Music Therapy Fellows. They have been actively working with these techniques in practice for several years and have proven their NMT qualities through targeted Fellowship training. They provide NMT education and assist students with the practical assignments (See also the separate Chapter 5 about the special feature Neurological Music Therapy).

National and international guest lecturers with specific expertise are brought in to provide concrete examples of musical and music therapeutic projects and enrich the diversity of content and visions provided in the existing courses. Additionally, the master Music Therapy involves alumni as guest lecturers for specific topics for example community music therapy or as a research assistant.

In the coming years, the course wants to pay more attention to expanding the team of lecturers, striving for diversity in age, gender and cultural background. The audit team also considers this important with a view to providing a good reflection for incoming students and clients with whom the students will be working.

Regular meetings between the staff take place at different levels. There are monthly management meetings with heads of master courses and directors of master courses, including the Executive Board and bi-weekly meetings with the Enschede Academy of Music management. There are meetings with the leadership of the music therapy bachelor, master and professorship and weekly bilateral meetings with the course administrator. The information gathered in these conversations and the minutes of the meetings are communicated in the monthly team meetings of the Master course. The meeting minutes are made available to the team in a private MS Teams environment. Additionally, one or two times per year intensive team meetings are held to discuss developments, needs, and specific topics.

- Professional development

The audit team has established that there is continuous attention within ArtEZ to the professional development of lecturers, especially within the Master of Music Therapy course. The term 'lifelong learning' certainly applies to the Music Therapy lecturers. The audit team considers this a strength.

A number of training courses and workshops are provided at joint level at ArtEZ, such as those concerning didactics (BDB⁶) and testing (BKE⁷).

All lecturers leading the main learning pillars have recently received BKE and BDB training. In addition, time has been invested in developing teaching materials and revising exams together in small groups.

Some lecturers trained in NMT fellowship and in NICU (Neonatology Intensive Care Unit) (Tier 1 en Tier 2) in 2019/2020/2021.

Various master classes are available for students and lecturers.

In the coming time the team will be trained in digital didactics in order to optimise hybrid/online education. The audit team considers this important for the education of the students who follow the two-year part-time course, which largely takes place remotely.

An update workshop on the use of telehealth interventions will also be followed by the team.

As described for standards 2 to 5, the course is practically linked to the Music-based therapies and interventions professorship. The professorship is part of the department. Communication between the lecturer and heads of the bachelor and master courses ensures meaningful developments at all levels of education and for the professional field.

Among other things, the professorship creates research opportunities for music therapy, deepens knowledge and understanding of the effectiveness of music therapeutic methods and music-based interventions (also for lecturers) and makes developments and innovations in the field accessible to students and lecturers of the Department of Music Therapy.

- Student satisfaction

The student chapter and the interviews during the audit showed that the students are very satisfied with the lecturers, with their subject matter knowledge and experience and their knowledge of professional practice. The lecturers and guest lecturers are inspiring for them and influence the level of their ambitions and the quality of the course. The lecturers also give students the space to implement what they have learned in their own work.

Findings and Judgement: sufficient

The permanent, temporary and guest lecturers have all the specific expertise required to teach the classes and they are well aware of current developments. They are members of professional associations, attend national and international conferences, participate in research projects and publish in renowned peer-reviewed professional journals. The lecturers are internationally known.

The term 'lifelong learning' certainly applies to the Music Therapy lecturers. Most of the lecturers are trained in NMT and, as such, can provide NMT education.

The professor plays a key role.

The students are very satisfied about their lecturers.

Based on the above – good subject matter quality of lecturers, a great deal of attention to professional development, very satisfied students – the audit team is of the opinion that the course certainly meets basic quality. The judgement is therefore 'satisfactory' for standard 6.

⁶ BDB: Basiskwalificatie Didactische Bekwaamheid, basic qualification teaching competence

⁷ BKE: Basiskwalificatie Examinering, basic qualification administering exams

4.4. Facilities

Standard 7: The accommodation and material facilities (infrastructure) are sufficient for the realisation of the curriculum.

Explanation NVAO: The accommodation of the course and the facilities are in keeping with the intended learning outcomes and the teaching-learning environment.

Standard 8: Tutoring. The tutoring of and provision of information to students are conducive to study progress and tie in with the needs of students.

Explanation NVAO: Students receive appropriate tutoring (including students with a functional impairment). The information provision of the course is adequate.

Findings

Housing and material facilities

The audit team has found that the course has a very well-equipped building with up-to-date facilities. The documentation, the interviews during the audit and the tours of the building show that ArtEZ Academy of Music has made investments in the various locations in recent years, resulting in significant improvements to the facilities. The Enschede location, for example, has a hi-tech studio complex. Students from the course can also use these studios if they wish. As described for standards 2 to 5, a TechLab has been set up where students from the course can work on technological innovations together with the lecturers and the professional field. The audit team saw a number of appealing examples of this, such as a game with Cosmo⁸ and a computer program that could be controlled by a severely physically disabled client with the eyes in order to make music and to be able to 'communicate' with others.

The rooms at the Enschede location have a capacity of 1,200 people and are used for presentation moments such as recital evenings, but also for location-wide events.

The Academy of Music/department itself mentions the fact that the buildings are only partially accessible to students with a physical disability, as a result of which not all facilities are available for these students. This still requires substantial accommodation investments.

Course supervision

The course provides personal coaching by an ArtEZ lecturer/supervisor during the study, the implementation of the personal study plan and the choices that the student can make during the study. In addition, all Music Therapy lecturers act as coaches and counsel the students in various aspects of their growth.

During the clinical internships or work experience hours, the students receive supervision/coaching from an external supervisor.

Research tutors guide the students through their research, including research methods, music therapy models, academic writing skills and coach the students on future possibilities for their research. During the conduction of their research project the students will be coached by the responsible faculty members for research courses and an additional research tutor that will be assigned according to the research topic and speciality of each student.

In the case of personal problems, the supervisor refers the student to the student counsellor. As already described under standard 6, ArtEZ offers training for study career coaches, who hold peer-to-peer meetings within the Academy of Music. The students are very satisfied with the personal counselling.

⁸ Cosmooids are coloured spheres that make sounds when touched (in combination with an iPad) and with which various games can be played. For example, Cosmo can be used in occupational therapy and music therapy settings.

The student counsellor or study career coach informs students with a study impediment about their rights and options. Information about studying with a study impediment is also available on the intranet.

Information provision

Information provision is sufficient.

The course has clear and accessible channels to provide information to students. At the beginning of the academic year a study guide is handed out containing important information about the course, the content of education, the curriculum with all modules, the possibility of study support and practical matters, such as an annual schedule and the Education and Examination Regulation (EER).

In the digital study progress system Osiris, students can see the curriculum and their study results.

The master has its own MS Teams environment, which includes private subchannels for course overview, assessments form and material. Students can interact through chat or web meetings. The former Electronic Learning Environment (ELE) is currently being migrated to a new and more user-friendly system.

The audit team considers it essential that the digital learning environment function optimally, especially for two-year part-time students who mostly follow education remotely, but also for full-time students. The transition to a user-friendly system fits in well with this.

Findings and Judgement: sufficient

The course has a very well-equipped building with up-to-date facilities. Students are very satisfied with this.

The course ensures that all students with and without special needs receive sufficient and appropriate guidance in their studies. The students are very satisfied with the personal course supervision.

Information provision is sufficient.

Based on the above, the audit team concludes that the judgement for standards 7 and 8 is 'satisfactory'. The fact that the facilities are only partially accessible for students with a physical disability - which ArtEZ itself refers to as a point of attention - does not stand in the way of this positive judgement.

4.5. Quality Assurance

Standard 9: The course has an explicit and widely supported quality assurance system in place. It promotes the quality culture and has a focus on development.

Explanation NVAO: The course organises effective periodic feedback that supports the achievement of the intended learning outcomes. Existing courses implement appropriate improvements based on the results of the previous assessment. They initiate appropriate evaluation and measurement activities to that end. The outcomes of this evaluation demonstrably constitute the basis for development and improvement. Within the institution, those responsible are held to account regarding the extent to which the course contributes to the attainment of the institution's strategic goals. Quality assurance ensures the achievement of the intended learning results. The course committee, examination board, staff, students, alumni and the relevant professional field are actively involved in the course's internal quality assurance. The course's design processes, its recognition, and its quality assurance are in keeping with the European Standards and Guidelines. The course publishes accurate, reliable information regarding its quality, which is easily accessible to the target groups.

Findings

The audit team noted that the course pays explicit and continuous attention to the quality of education, so that students can develop the intended learning outcomes, and that the curriculum is in line with current developments in professional practice. The two directors and the head of the course involve the students, lecturers, the professional field and alumni in this in different ways.

The Exam Board and the Education and Quality department of ArtEZ play a key role in quality assurance. The Exam Board guarantees and directs. The Education & Quality department identifies and provides solicited and unsolicited advice.

Students regularly evaluate the quality of the content, didactic methods and relevance of the each module, as well as their lecturers through quarterly surveys. Students also participate in the yearly National Student Survey. The course intends to look more in detail at the written evaluations, because the quarterly survey is quite long and towards the end of the academic year fewer students complete it. Also, in 2021 only one student completed the National Student Survey (NSE), which makes the results less than reliable.

There's a critical, active and well-functioning Advisory Committee (AC) composed of two lecturers and three students.

As has already been described under standard 6, the lecturers are involved in the quality and design of the curriculum through various types of consultation, such as monthly management meetings with heads of master courses and directors of master courses, meetings with the leadership of the music therapy bachelor, master and professorship, and weekly bilateral meetings with the course administrator. Student- and curriculum-related issues are reviewed and discussed. At the end of the academic year, an evaluation meeting is held in the team to discuss the progress of the year, each student's progress and the quality of the student's graduation project.

The ArtEZ music therapy department has had a well-functioning professional field committee for many years. In 2021, a separate committee for the Master of Music Therapy was created. (See standard 1.) Meetings take place twice per year, at which the head of course provides an overview of the vision, content, and competencies of the course as a platform for discussion. In addition, an annual meeting is held with internship mentors of the Pre-Master and Master courses in which the international competencies of master music therapists are discussed, as well as the latest developments in the professional fields and how the course needs to embed them.

The course stays in close contact with its alumni, talking with them during additional training courses and the annual alumni day of the bachelor and master courses, and evaluates its education via a six-yearly alumni survey. The frequency of the survey will be increased. The course also has contact with alumni when it employs them as a lecturer or guest lecturer. Some Bachelor alumni also follow the ArtEZ Master course.

The results of evaluations are published in the ArtEZ DigoPort (digital course portfolio) and discussed with lecturers in team meetings and work meetings, and with the AC and the professional field committee.

Where necessary or desired, the course takes improvement measures based on previous accreditations, evaluations and consultations. The audit team found a number of good examples of this, such as the optimisation of study load through a combination of content and integration of exams. Also the frequency has been revised and adapted to balance synchronic classes with independent learning. The course has added one additional elective course on Music Therapy in Medical Settings. Students' research is now coached by ArtEZ or external tutors. The quarterly survey allows the course to evaluate and monitor every module in detail and the programme is updated every year.

Findings and Judgement: sufficient

The course pays explicit and continuous attention to the quality of education so that students can develop the intended learning outcomes, and the curriculum is in line with current developments. The two directors and the head of the course actively involve the students, lecturers, the professional field and alumni in this. The Exam Board and the Education and Quality department of ArtEZ also play a key role in this.

Where necessary or desired, the course takes improvement measures based on previous accreditations, evaluations and consultations. The audit team found a number of good examples of this.

The audit team is positive about quality assurance, the involvement of all bodies, and the demonstrable implementation of improvement measures on the basis of evaluations. The audit team therefore concludes that the judgement for standard 9 is 'satisfactory'.

4.6. Student assessment

Standard 10: The course has an adequate student assessment system in place.

Explanation NVAO: The student assessments are valid, reliable and sufficiently independent. The quality of interim and final examinations is sufficiently safeguarded and meets the statutory quality standards. The examining board exerts its legal authority. The tests support the students' own learning processes.

Findings

System of testing and assessment

The audit team has taken cognisance of the testing policy that ArtEZ established in 2017. With this policy, the university of applied sciences not only focuses on the substantive quality of the tests and the curriculum, but also addresses the test organisation and the testing expertise. Each course draws up an Education and Test Plan and an annual test programme as an appendix to the Course and Examination Regulation (OER).

The course has a clear vision of testing and can clearly indicate when and why it uses formative assessment and when it wants summative assessment.

The Master course considers testing as a part of an integrative learning process. Formative testing to monitor students' development is included in various course modules, such as in the form of peer discussions in class and critical personalised (peer) feedback from tutor groups and coaching. Students regularly reflect on their development and personally take responsibility for it in consultation with their coach and with the help of feedback from peers, experts and the professional field.

The integration of therapeutic approaches, music, and clinical practice takes place in the internship evaluation, in the music therapy approaches and the music technology course. Musical and personal competencies are tested within the courses and in relation to an external community building project.

The final competencies to be achieved are a combination of independent or interrelated skills and knowledge.

Based on the summative tests, the course determines the (final) level of the student as objectively as possible.

The audit team has noted that the course uses a wide variety of tests, with which it tests and assesses the competencies in different ways. The formative and summative testing can include discussions, reflection papers, presentations, video and clinical demonstrations, musical compositions and performance, literature reviews and essays. These testing methods relate directly to the Master competencies, to authentic professional practice, and, as far as possible, to the student's personal study plan. Throughout the course, students build up a personal portfolio composed of essays, reflection, music, and videos in their private Digital Student's Portfolio (DSP).

Another argument to integrate exams and content in different courses is to reduce the exam pressure on students (and lecturers). The course improved for this reason also the flexibility of examination dates.

Validity, reliability and transparency

The audit team has established that the course ensures in various ways that testing and assessment is carried out in a valid, reliable and transparent manner. The quality criteria that the lecturers use for testing and assessment are clearly described in the test plan of the course.

Some examples:

- the testing procedures and criteria are described in the course descriptions and in the Course and Examination Regulation. These can be accessed by the students through the electronic learning environment (ELO);
- each academic year, a number of integrated tests are conducted in realistic professional settings;

- there is a good mix of subject assessments and professional field assessments in order to keep the tests feasible and organisable. The number of integral tests that take place in realistic professional situations is organisable and implementable;
- 4-eyes principle is applied to every single examination moment during the course;
- the core team and a large part of the other lecturers (temporary workforce) are trained in the Basic Qualification Examination (BKE). All assessors have a BKE certificate (or an equivalent qualification). Assessors are appointed by the Exam Board.

The audit team itself has also taken a sample of various tests and considers these to be appropriate for the subject/project/assignment and the competencies that are tested and assessed. The audit team also looked at the quality of the feedback provided by the examiners, as the course considers this an important element for the development of the students. The audit team was positive about this. It gives the student sufficient guidance for the next steps to be taken.

Exam Board

The audit team encountered a well-functioning exam board that is clearly in control. ArtEZ has a central exam board for the university of applied sciences as a whole, as well as three chambers for i) the Academy of Music, ii) Art & Design and iii) Theatre & Dance. The intention is to create a separate fourth chamber for all ArtEZ master courses.

The chairpersons of the chambers sit on the central exam board. There is a clear division of roles for which the central board is responsible and roles for which the chambers are responsible. The audit has shown that the lines between the boards are short.

Based on the documentation – the annual reports of the Exam Board – and the interview during the audit, the audit team has established that the board works proactively and reactively in monitoring the quality of testing and assessment and guaranteeing the level achieved. For example, the board annually requests all Course and Examination Regulations, checks all test programmes in combination with the competencies and the underlying content, and appoints the examiners. Where necessary, the Exam Board intervenes, for example asking for an improvement plan for the test programme or withdrawing an instruction. The annual reports show that the latter has not been the case at the Academy of Music. The board keeps a finger on the pulse with the heads of the courses/disciplines to see whether the relevant course/discipline is actually taking improvement measures.

The Exam Board also actively focuses on training lecturers. In consultation with the ArtEZ Executive Board, the BKE/SKE⁹/BDB Exam Board initiates training for permanent lecturers. The board members also ensure their own professional development.

During the COVID pandemic, the Exam Board was closely involved in (approval of) alternative assignments and instructional formats. To this end, the Exam Board has drawn up a so-called 'exception memorandum', so that students quickly had clarity about their legal position in relation to the progress of their studies during COVID. A second, amended version of this memorandum was drawn up in September 2021.

The audit team is very positive about quality assurance by the Exam Board.

Graduation

The final product consists of

- i) a research article;
- ii) a private research defence;
- iii) a public symposium in which the student presents the entire research process, including the role of music and of the music therapist. It can be an online or live conference or a poster session.

The research must contribute to the professional field of music therapy, healthcare related disciplines and eventually, people's health.

⁹ SKE: Senior Kwalificatie Examinering, Senior Qualification Administering Exams

The assessment is performed by the research coordinator and a Master of Music Therapy professor from ArtEZ. The weighing is 75 % for the research article and 25% for the research presentation. The symposium is not assessed and graded but meant as an event in which the students share their research. It is the moment of celebration.

Findings and Judgement: sufficient

ArtEZ has a clear test policy on the basis of which the course has drawn up its own test plan. The course ensures that testing and assessment take place in a valid, reliable and transparent manner.

The audit team is very positive about the formative approach with a lot of (peer) feedback and the summative assessment to determine the level achieved as objectively as possible. The audit team is also positive about the integrated way of testing and assessment and the wide range of test formats.

The course has an appropriate graduation programme in which it adequately tests whether the students have achieved the intended competencies.

The Exam Board fulfils a strong, proactive and reactive role in assuring the quality of testing and assessment. The audit team was very positive about this.

Based on the above, the audit team is of the opinion that the course demonstrates basic quality. The audit team therefore concludes that the judgement for this standard is 'satisfactory'.

4.7. Achieved learning outcomes

Standard II: The course demonstrates that the intended learning outcomes are achieved.

Explanation NVAO: The achievement of the intended learning outcomes is demonstrated by the results of tests, the final projects, and the performance of graduates in actual practice or in post-graduate courses.

Findings

Way in which graduates function in practice or in further education

The professional field is positive about the final qualification of the graduate students. Students are rapidly hired after graduation, in many cases even during their graduate studies. During alumni days and in the surveys and also in the discussions with the audit panel, alumni indicate that the level of master education is in accordance with the expectations and requirements of the professional field. They participate in international research, in the development of the profession internationally, receive grants for post-master research and are hired as music therapists, researchers and supervisors in diverse institutions. They judge that the course's content is strongly related to the professional environment and are keen to continue networking with the ArtEZ Music Therapy Department. The combination of musical, therapeutic, personal, professional and research skills provides a comprehensive advanced competency set that can be applied and further developed in a range of settings.

The representatives from the professional field and alumni emphasised the importance of positioning yourself as a music therapist, or "learning to sell yourself as a music therapist". A master student and also alumnus of the bachelor course told that she had started in her organisation as the only music therapist. By showing what she did and what the effect was, people became convinced of the importance of using music therapists and seven others were appointed after her.

Own judgement of the audit team of level achieved

The audit team studied the final research projects of 15 students who graduated since June 2020.

The audit team is of the opinion that all students have demonstrated with their final project that they can think and act as a music therapist at master level. All students have rightfully received their certificate and are ready for work in real life.

The research conducted by the students was relevant to professional practice. Examples were research into 'the effects of acapella singing in reducing pain to premature infants with Neonatal Respiratory Distress Syndrome in the Neonatal Intensive Care Unit', 'the effect of individual songwriting interventions on improving activities of daily living for adults with mild to severe cognitive impairments' or 'the use of music therapy to reduce apathy in individuals with dementia'.

The students made use of a theoretical framework at a sufficient to good level in their research and substantiated this with interesting and current literature. In a few cases the literature was less up to date or the literature review was less clearly elaborated. The audit team did see differences between the students in this respect. A number of students delivered a really well-written paper with a good to excellent design and a well-developed discussion and outcome. The audit team noted that some of the master research had a fairly academic approach. This research was less practice-oriented – something the audit team would expect in a higher professional education course – and in a number of cases the audit team missed the embedding of musical mechanisms. This research could just as easily have been conducted by a psychologist. The audit team recommends that the course encourage students to include

musical transcriptions in their research and research report or article. When asked, the course that took note of this advice responded that it wants to see the implementation of the research more broadly with a view to the students' own profile. It understands the advice and agrees that students could incorporate more musical mechanisms, but also believes that students should be given the freedom to put their own spin on it. 'The students are researching the effect of musical interventions in which they also have been involved in the development and implementation, and their vision as therapists. So, it is also about how they identify themselves as music therapists and communicate about this', according to the course.

Findings and Judgement: sufficient

The students have demonstrated with their final project that they can think and act as a music therapist at master level. The research was relevant to professional practice. The audit team was generally very positive about the use of a theoretical framework and the substantiation with interesting and current literature. However, some of the research had a fairly academic and less practice-oriented approach and in a number of cases the audit team missed the embedding of specific musical interactions.

The fact that the graduates have achieved the intended level is also apparent from how they end up in the professional field. Alumni and the professional field were positive about the knowledge and skills acquired.

Based on the above, the audit team concludes that the judgement for standard 11 'satisfactory'. The lack of embedding of specific interactions in some of the research does not stand in the way of this positive judgement, because the studies are without doubt of master level.

5. SPECIAL FEATURE: NEUROLOGICAL MUSIC THERAPY¹⁰

5.1. Distinctive character

Criterion 1: The feature to be assessed is distinctive for the course compared to relevant courses in Dutch higher education.

Explanation NVAO: The course demonstrates that the characteristic to be assessed has a distinctive, but not necessarily unique, character in relation to relevant and comparable courses in Dutch higher education.

Findings

The bachelor and master courses¹¹ demonstrably distinguish themselves from other courses for creative arts therapy in higher education in the Netherlands because of their focus on training music therapists as musicians and therapists, the explicit attention for neurological music therapy (NMT) and the development of competencies in these areas.

The courses distinguish themselves from other higher education courses by offering classes aimed at NMT to all bachelor and master students.

The courses distinguish themselves from other higher education courses because of the deployment of lecturers who have expertise in the field of NMT. All methodology lecturers are NMT-trained and have clinical experience in the use of NMT techniques. Moreover, Dr. Corene Hurt-Thaut, clinical director of studies for the Academy of Neurologic Music Therapy and associate professor of music therapy (University of Toronto), is associated with the ArtEZ Academy of Music as an associate professor. She and Prof. Dr Michael Thaut give masterclasses in specific NMT techniques to bachelor and master students almost every year.

In addition, the courses work closely with the professor in Music-based Therapies and Interventions, who is a researcher in the field of clinical neuromusicology and cognitive neuroscience in music and music-based therapies and interventions.

The above three persons provide added value for the structure and content of the courses and for the students they teach and/or coach.

ArtEZ is included on the list of universities around the world recognised by the Academy of Neurologic Music Therapy as NMT Scholars and Educators at their faculty.

Four lecturers have been recognised as NMT lecturers because they meet the requirements to maintain the NMT Professional Affiliation and have completed the Advanced Fellowship peer review process. They regularly attend NMT educator-oriented forums, actively participate and contribute to NMT Global Meetings and the NMT Support Chapter in the Netherlands.

The courses actively ensure that they are aligned to current professional practice and developments in the field of music therapy. They continue to develop and, where necessary/desired, ensure that the curriculum is renewed. They do this, among other things, on the basis of critical analysis of the curriculum, through discussions with and evaluation by lecturers and guest lecturers, students, alumni, the professional field and external experts from related fields, through testing current developments in music and neuroscience and through collaboration with universities, universities of applied sciences, professorships, knowledge networks and the national professional association Dutch Association for Music Therapy/Expressive Arts Therapy Federation (NVvMT/FVB). The audit team considers the courses exemplary in this respect.

Findings and Judgement: satisfactory

¹⁰ In 1999, Prof. Dr Michael Thaut introduced Neurological Music Therapy (NMT) as a research-based system of standardised clinical techniques, based on diagnostics and functional goals of individual patients, using music for sensorimotor, speech and language, cognitive training and psychosocial training.

¹¹ This chapter on the special feature Neurological Music Therapy describes the findings of the audit team with regard to both the bachelor and master courses in Music Therapy.

The focus on neurological music therapy is demonstrably distinctive for the bachelor course in Music Therapy and the Master of Music Therapy. ArtEZ Academy of Music is a recognised NMT provider, is the only educator in the Netherlands to offer NMT, offers these classes to all Music Therapy bachelor and master students, has the classes taught by accredited NMT lecturers and also involves the real experts in the field of NMT (Dr Corene Hurt-Thaut and Prof. Dr Michael Thaut) from the United States in classes, training courses and masterclasses. The courses actively ensure that they align with current professional practice and developments in the field of music therapy, and they consult with students, lecturers, alumni, the professional field and the professional association of music therapists about this. The professor in Music-based Therapies and Interventions plays a key role in NMT research.

5.2. Concretisation

Criterion 2: The consequences of the feature to be assessed for the quality of education have been operationalised on the basis of the relevant standards of the Netherlands Higher Education Accreditation System Assessment Framework.

Explanation NVAO: The assessment must demonstrate the operationalisation of the special feature for the relevant standard(s). If a special feature is related to several standards of the framework in terms of content, a concrete and completed assessment of the feature must be included for all those standards.

Findings

- *standard 1 (Intended learning outcomes)*

For neurological music therapy, the courses have formulated a number of specific requirements with regard to knowledge and skills¹². The courses expect students to:

- have knowledge and skills in neurological music therapy that will enable them to perform a range of functional assessments;
- be able to select and implement appropriate musical interventions based on diagnostics and functional goals in the areas of cognition, speech/language, sensorimotor and psychosocial training;
- be comfortable with a diversity of age groups and neurological and psychiatric disorders;
- be able to contribute to the selection and application of a range of NMT techniques in research and clinical settings.

Bachelor students can further specialise in NMT by choosing the NMT graduation profile in their fourth year of study. The course expects students who choose this profile to obtain more specific information and prepare themselves for a changing professional practice, which increasingly demands that a music therapist knows how to shape, where possible, a scientifically substantiated intervention in relation to their own treatment expertise and in relation to the wishes and possibilities of the client.

The course expects master students who want to specialise in NMT to be able to conduct NMT-specific research.

- *standards 2, 3, 4 and 5 (programme) and standard 10 (testing)*

Based on the documentation and the interviews during the audit, the audit team is of the opinion that the focus on NMT fits in well with education at an academy of music. Within NMT, specific use is made of the systematic application of musical parameters within musical improvisation to musically guide, reinforce and stimulate specific developments. Offering a lot of variety and diversity in musical improvisation (at a specific, individually determined pace) keeps the brain optimally stimulated to master new patterns in sensorimotor, speech/language and cognitive areas.

NMT has 20 different techniques that can be divided into three main groups, namely sensorimotor, speech/language and cognitive areas. Worldwide, Prof. Dr Thaut and Dr Corene Hurt-Thaut teach these techniques in a targeted four-day training course. (See below under training to become a Fellow.)

Bachelor course

In the bachelor's programme, the course pays specific attention to NMT every academic year. From the first year of study, the course brings all students into contact with neurological music therapy during the methodology lessons, the study group and some of the music therapy theory lessons. As part of this methodology, students learn to think specifically about the questions i) how they can use music functionally to encourage a client's development, ii) how they can use

¹² The courses expect all bachelor and master students to acquire knowledge and skills related to NMT in general. The courses expect bachelor students who opt for the NMT graduation profile and the master students who follow the optional module NMT to deepen and broaden this knowledge and these skills from.

music purposefully to encourage motor, cognitive and speech/language development, iii) which musical parameters are required for this and how to develop them optimally in practice. In addition, the course offers the NMT techniques integrated into the music technology classes, so that students can make a connection with NMT, musical competencies, music technology and the specific applications in, for example, the domain of rehabilitation and special education.

In the second year, cognitive techniques from neurological music therapy play a particularly important role in methodology teaching. Students learn to increasingly ground their own actions in music, the self-evidence of a course of action, and the influence of music on the client's cognitive functions, such as attention, executive functions and memory.

In the third year, techniques from the three main areas (sensorimotor, language/speech, and cognition) are repeated, refreshed and (where feasible) practised in the students' music therapy internships.

In the fourth year of study, students have the opportunity to specialise in NMT. The NMT pathway is designed for all music therapy students who wish to deepen their competencies required to work as a music therapist in a neurological setting, while learning to understand the action mechanism of music and music therapy in the nervous system. For the specialisation NMT they do an internship with target groups with (congenital) neurological problems, they follow the two specific modules Neuro(psycho)logy (4 ECs) and Methodology Neurological Music Therapy (2 ECs), they receive peer supervision about NMT and their final project is related to NMT.

Master course

In the master course, all students follow the five-day NMT basic training at the beginning of the year. This training is supplemented by regular masterclasses and webinars with Dr. Corene Thaut. (See below.) Theory is implemented in supervised internships, clinical practice and in the ArtEZ Parkinson's Group (see 5.3).

In the second term of the year, students receive weekly NMT instruction, teaching them to work with the NMT therapeutic design model and prepare clinical videos for peer review and discussion. Completion of the entire module prepares students to participate in NMT fellowship training. For master students, this is an optional module. (See below.)

Masterclasses in specific techniques for bachelor and master students

In these masterclasses, the focus is always on musical acting and thinking in combination with the extra-musical functioning of the clients and how the individual student performs this as optimally as possible within their capability. The latter also receives attention within NMT education.

NMT fellowship training at ArtEZ

In collaboration with Prof. Dr Thaut and Dr. Corene Hurt-Thaut, ArtEZ offers the 20 different techniques of NMT in a targeted four-day training for music therapy graduates. Master students and graduates of the bachelor course with the NMT specialisation can participate in this training.

Testing

Via formative and summative assessment, the courses assess the various programme components related to NMT as described above, often through comprehensive testing. Bachelor students who opt for the NMT profile in the fourth year complete their education with a research project and an NMT-related product. After completing their bachelor's degree, they can register as a Neurological Music Therapist. If they then follow the fellow training and complete it with a positive result, they can register as a Fellow. Master students are registered Neurological Music Therapist after successful completion of the NMT modules. They can apply NMT at advanced level.

If they follow the fellowship training as an elective and successfully complete it, they can register as a Fellow.

- *standard 6 (staff)*

The audit team has found that the majority of ArtEZ music therapy lecturers are trained in Neurological Music Therapy; partly due to the internally offered 'faculty training courses'. Theory, piano and health education lecturers also participate in these training courses, so that NMT is embedded and supported in the curriculum from a broader perspective.

The audit team considers that fact alone to be of great added value for the training of bachelor and master students of Music Therapy.

Several lecturers are Neurological Music Therapy Fellow. They have been actively working with these techniques in practice for several years and have proven their NMT qualities through targeted Fellowship training.

Lecturers who are NMT Fellows are assigned to provide NMT education.

In addition, Dr. Corene Hurt-Thaut teaches NMT methodology in both the bachelor and master courses and provides clinical guidance and supervision for bachelor students with the NMT specialisation/graduation profile as well as clinical supervision and research tutorship for master students doing NMT clinical internships and research projects. Together with Prof. Dr Michael Thaut she gives masterclasses in specific techniques to the bachelor students almost every year. Dr. Hurt-Thaut also provides training to the course's teams of lecturers in teaching online NMT methodology.

Three lecturers of the course are International Liaisons for the Academy of Neurologic Music Therapy and maintain connections with the international NMT network.

When recruiting new lecturers, the courses prefer lecturers with NMT knowledge and experience.

- *standard 11 (achieved learning outcomes)*

Students of ArtEZ's music therapy courses with an NMT profile are praised by Prof. Dr Michael Thaut for their musical and NMT skills. Evaluation interviews conducted with him by the courses show that he is enthusiastic about the artistic, creative and musical design of the music therapy process by the graduates based on the NMT techniques.

The Music Therapy expert panel member who was involved in the assessment of both the bachelor and the master courses recognises these findings based on his own observations of the final work of the bachelor and master students and his own observations in the field of music therapy.

Evaluations and discussions with alumni show that many of them start working with NMT in their professional practice.

Findings and Judgement: satisfactory

The courses have demonstrably operationalised NMT in the learning outcomes, their curriculum and its assessment, and in the deployment of NMT-trained personnel. The courses have formulated a number of specific requirements for all students with regard to knowledge and skills for neurological music therapy and additional requirements for students who opt for the NMT specialisation. All bachelor and master students receive NMT classes, which are taught by lecturers who are recognised NMT Fellows. Students who graduate within NMT demonstrate in their final projects that they have developed the intended learning outcomes related to NMT at either bachelor or master level. Graduated bachelor students with specialisation NMT can register as NMT therapist. Graduated master students with a specialisation in NMT can register as a Fellow after a positive completion of the fellows training.

5.3. Relevance

Criterion 3: The feature to be assessed is of fundamental importance to the nature of the course.

Explanation NVAO: The feature to be assessed is sufficiently recognisable within the course and makes a relevant contribution to increasing and focusing the options for students and the labour market.

Findings

As already shown in paragraphs 5.1 and 5.2, NMT is clearly reflected in the courses, in the specific requirements for knowledge and skills with regard to NMT, in the design of the programme for all students, in the composition of the team of lecturers and the specific expertise represented therein.

With the NMT courses offered in the curriculum and the research performed by the lecturer, the Music Therapy courses at ArtEZ want to make an explicit contribution to the further development, profiling and innovation of their own field. ArtEZ plays a pioneering role in this in the Netherlands.

The relevance of ArtEZ to the field of NMT is also apparent from the additional training that ArtEZ offers to music therapists and expressive therapists. This additional training is usually offered once a year, both the basic training and the follow-up training: the Fellowship training. In addition, as already described in 5.2, the faculty training is offered, in which the own lecturers - including lecturers of theory, piano and health education - are given additional training.

That it is important for Music Therapy students (and other professionals) to be able to develop in the field of NMT and that NMT is essential for the profile of the ArtEZ music therapist is apparent from the following:

- there is now sufficient evidence for several interventions with NMT. This enables the courses and music therapists to substantiate the effectiveness of the treatment in a targeted manner;
- the targeted use of music to influence functions in the cognitive, motor and speech/language areas fits well within the Dutch mentality in respect of (mental) health care;
- NMT is increasingly requested as a specialisation in new vacancies in the professional field, also outside rehabilitation, for which this method was initially developed;
- partly due to the fact that there is an increasing demand for NMT profiling, music therapists and expressive therapists from the Netherlands (and Europe) come to ArtEZ in large numbers for additional NMT training;
- other healthcare professionals, including physical therapists, speech/language pathologists, occupational therapists, neuropsychologists and neurologists, often work with neurological music therapists to address rehabilitation, adaptation, and development goals.

NMT also produces new research and concrete products that have been developed by those involved (lecturers, students, professor (in consultation with other stakeholders, such as patient associations or health insurers) and are used for Dutch target groups.

The audit team found a number of interesting examples of NMT elaborations, methods and publications relevant to the professional field.

The relevance of NMT is also apparent from the work with the specific target group of people with Parkinson's from the region. This group of people (and their partners) meets weekly both at location Enschede and online via Zoom. The participants receive Neurological Music Therapy focusing on motor skills, speech/language and cognitive skills from an NMT-certified lecturer, master students and fourth-year bachelor students. All sessions are videotaped for training purposes.

With these activities, the courses ensure that knowledge about music is linked to knowledge about neurological development. From this, ArtEZ develops products for education and society.

Findings and Judgement: satisfactory

Educating Music Therapy students (and other professionals) in NMT is demonstrably relevant and essential. There is now sufficient evidence for the need for NMT, music therapists with NMT specialisation are increasingly in demand, other healthcare professionals often work with NMT music therapists and there is a high demand for basic training and further training for Fellowship by music therapists and expressive therapists. NMT also provides innovative research and concrete products that are relevant to the healthcare field.

5.4. Final assessment special feature

The audit team is of the opinion that the bachelor and master courses meet all three criteria of the special feature.

The courses have shown that they distinguish themselves with NMT. NMT is interwoven throughout the curriculum for all students and even more so for students who want to specialise further in this area. It is good to see that not only the NMT lecturers, but also the other lecturers involved in the courses follow training so that NMT is embedded and supported in the curriculum from a broader perspective. Educating Music Therapy students (and other professionals) in NMT is demonstrably relevant to and essential for the professional field.

6. OVERALL CONCLUSION

The audit team found a very innovative, professional course provided by a dynamic team of internationally renowned and enthusiastic lecturers, driven by expert knowledge. The lecturers are not afraid to 'ask the big questions' and continuously seek to connect with the rapidly changing field. Inquiry-based learning and evidence-based working are always central to this. This leads to a clear vision of Music Therapy. Students are very satisfied with the lecturers and the programme they offer.

The audit team assessed all standards for the master course as 'satisfactory' and, based on this, it reached the final assessment 'positive' for both variants of the course. In addition, the audit team assessed all three criteria of the special feature Neurological Music Therapy as 'satisfactory'.

7. RECOMMENDATIONS

- Investigate in consultation with the students where there are chances/opportunities for even more flexibility in the programme.
- Offer students the opportunity to build up a broad network during their studies that they can consult and/or ask for help. This could include the deployment of even more guest lecturers who can talk about specific subjects/fields of work and the collaboration with other courses in the field of music, technology and psychology.
- Encourage students to integrate specific musical mechanisms in their research where appropriate, to provide musical transcriptions that illustrate the research and to justify this in their research report or article.
- The audit team advises the course to keep its eyes and ears open for other music therapeutic developments, applications and research within NMT in Europe.

APPENDIX I Overview of judgements

Results overview ArtEZ University of the Arts Master of Music Therapy Full time / part time	
Standard	Judgement
Intended Learning Outcomes	
Standard 1. Intended Learning Outcomes	Sufficient
Course	
Standard 2. Orientation course	Sufficient
Standard 3. Content course	Sufficient
Standard 4. Course design	Sufficient
Standard 5. Connection to previous studies	
Staff	
Standard 6. Staff qualifications and quantification	Sufficient
Facilities	
Standard 7. Housing and facilities	Sufficient
Standard 8. Tutoring and information provision	Sufficient
Quality Assurance	
Standard 9. Quality assurance system	Sufficient
Assessment	
Standard 10. Assessment	Sufficient
Achieved learning outcomes	
Standard 11. Achieved learning outcomes	Sufficient
Overall judgement	Positive

APPENDIX II Site visit, working methods and rules of decision

Audit programme Extensive Course Assessment of the hbo-master course Master of Music Therapy and hbo-bachelor courses Music, Music in Education, Music Therapy ArtEZ University of the Arts.

Audit dates: Thurs 12 May, Mon 16 May and Tues 17 May 2022

Review committee:

Core panel: Ms *drs.* J.E.J. Rutten (chair), Ms M. Loeven (member), Ms S.I. Nijsten (student member), Ms G.C. Versluis (secretary);

Expert panel: 1 expert per half-day. Mr B. Suèr (BA Music), Mr E.D. Bogers (Music in Education course),

Prof. Dr J. de Backer (BA and MA Music Therapy).

Day 1 – Thursday 12 May 2022 Utrechtsestraat 85 Arnhem (classroom K4.03) generic + B Music (Jazz & Pop A + Music Theatre)

8:15 - 9 am	Internal deliberations core panel + expert panel member Mr B. Suèr
9 - 9:45 am	Management ¹³ (in Dutch)
Break	
10 - 11:30 am	Heads of Music, Music in Education, Music Therapy (in Dutch)
Break	
11:45 - 12:30 pm	Exam Board
12:30 - 1:30 pm	Lunch + internal deliberations core panel + expert panel member Mr B. Suèr
1:30 - 2:30 pm	Lecturers Jazz & Pop A + Music Theatre (in Dutch)
Break	
2:45 - 3:30 pm	Students Jazz & Pop A (in English)
3:30 - 4:15 pm	Students Music Theatre (in Dutch)
4:15 - 4:45 pm	Showcase J&P A / Music Theatre in Concert hall
4:45 - 5:45 pm	Professional field + alumni Bachelor Music (broad-based) (in Dutch)
5:45 - 6:15 pm	Feedback deliberations core panel with expert panel member Mr B. Suèr

¹³ For privacy reasons, the names are not included in this report. The names of auditees are known to the secretary of the audit panel.

Audit ArtEZ Bachelor Music, Music in Education, Bachelor and Master of Music Therapy

Day 2 – Monday, 16 May 2022 Van Essengaarde 10 Enschede (classroom 1.15)

B Music (Academy of Pop Music + MediaMusic) + B + M Music Therapy

8:30 - 9 am	Internal deliberations core panel + expert panel member Mr B. Suèr
9:00 - 10 am	Interview with lecturers of Academy of Pop Music + MediaMusic (in Dutch)
Break	
10:15 - 11:15 am	Interview with students of Academy of Pop Music + MediaMusic (in Dutch)
11:15 - 11:45 am	Showcase Academy of Pop Music / MediaMusic in studios
11:45 - 12:45 pm	Lunch + feedback deliberations core panel with expert panel member B. Suèr + internal deliberations core panel with expert panel member Prof. Dr J. de Backer
12:45 - 1:45 pm	Music Therapy Lecturers (B+M) (incl. special feature) (in Dutch)
Break	
2 - 2:45 pm	Students + alumni Music Therapy (B) (in Dutch)
2:45 - 3:30 pm	Students + alumni Music Therapy (M) (in English)
3:30 - 4 pm	Showcase Music Therapy
4 - 4:45 pm	Professional field Music Therapy (B+M) (in Dutch) /English)
4:45 - 5:15 pm	Feedback deliberations core panel with expert panel member Prof. Dr J. de Backer

Audit ArtEZ Bachelor Music, Music in Education, Bachelor and Master of Music Therapy

Day 3 – Tuesday 17 May 2022 Aan de Stadsmuur 88 Zwolle (2.16/2.17)

B Music (Classical, Jazz & Pop ZWOLLE) + B Music in Education Zwolle/Enschede

in Dutch

8:30 - 9 am	Internal deliberations core panel + expert panel member Mr B. Suèr
9 - 10 am	Interview with students Classical, Jazz & Pop Z
Break	
10:15 - 11:15 am	Interview with lecturers Classical, Jazz & Pop Z
11:15 - 11:45 am	Showcase Classical, Jazz & Pop Z
11:45 - 12:45 pm	Lunch + feedback deliberations core panel with Mr B. Suèr + internal deliberations core panel with expert panel member Mr E.D. Bogers
12:45 - 1:45 pm	Lecturers Music in Education E/Z
Break	
2 - 3 pm	Students Music in Education E/Z
3 - 3:30 pm	Showcase Music in Education in Reulandzaal
3:30 - 4:15 pm	Professional field + alumni Music in Education E/Z
4:15 - 4:45 pm	Feedback deliberations core panel with expert panel member Mr E.D. Bogers
4:45 - 5:15 pm	Feedback deliberations core panel
5:30 - 6 pm	General feedback 3 days in Reulandzaal

Working methods

Selection of the delegations / the auditees

In compliance with the NVAO regulations the audit panel prior to the audit 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 course documents.

The audit panel offered students, lecturers, and other training stakeholders who were not included in the online visit program the opportunity to use an online response form to highlight issues they deem important for the assessment. The audit panel noted that the study program brought the possibility to the attention of students and lecturers in a timely and correct manner and informed them about how to contact the secretary of the audit panel. The panel verified that the course informed all parties involved in the school community in a correct and timely manner about the online consultation possibilities. No students or staff members attend the open consultation.

Auditing process

The following procedure was adopted. The panel studied the documents regarding the course (see Annex Documents reviewed) and a number of theses. The panel secretary organised input from the auditors and distributed the preliminary findings among the panel members prior to the audit. A preparatory meeting of the panel was held online before the visit took place. The following sessions with the auditees has taken place: the management, the students, the lecturers, the exam and assessment committee, representatives of the professional field and alumni.

The panel formulated its preliminary assessments per theme and standard immediately after the online visit. These were based on the findings of the online visit, and building on the assessment of the course documents.

A first version of the assessment report was drafted by the secretary and circulated among the members of the panel for review and comments. The final draft was subsequently forwarded to the institute to correct factual inaccuracies. The panel finalised the report on 24 March 2022.

Coordination between the panels within the cluster

The reviews within this cluster 'HBO Docent Muziek' are organised by the quality assurance agencies Hobéon and AeQui. Panel members were involved in more reviews, which ensured coordination through overlap in staffing between the subpanels. Taking into account the fact that each program assessment is an individual assessment, the overlap in staffing, where relevant, has led to progressive reflection on the other review within this cluster.

Assessment rules

According to the NVAO assessment rules a standard meets, partially meets or does not meet the score. Hobéon applied the decision rules, as listed in the " Netherlands Higher Education Accreditation System Assessment Framework, September 2018.

Final conclusion limited framework

The final conclusion of a course assessment is in any case positive if the course meets all the standards.

The final conclusion of a course assessment is conditionally positive if the course meets standard 1 and partially meets a maximum of two standards, with the imposition of conditions being recommended by the panel (see Additional assessment rules regarding conditions).

The final conclusion of a course assessment is negative in the following situations:

- The course fails to meet one or more standards;
- The course partially meets standard 1;
- The course partially meets one or two standards, without the imposition of conditions being recommended by the panel;
- The course partially meets three or more standards

APPENDIX III Documents reviewed

ArtEZ generic:

- Strategic plan
- Quality assurance plan
- Professional development plan
- ArtEZ Test policy
- Annual report of Exam Board

Master of Music Therapy course:

- Self-evaluation report of the course
- Course profile
- Competency matrix
- Schematic programme overview
- Course guide with programme with learning pathways, subject descriptions, credits ECTS
- Examples of assignments, projects
- Course and Examination Regulation - OER.
- Overview of staff deployed
 - name, position, scope of appointment, degree and expertise
- Overview of all recent final projects
- Test plan
- Test assignments + assessment criteria and standard-setting (answer models)
- NSE 2021
- Alumni survey 2021
- Reports from committees (Course Committee, Professional Field Committee)

Following NVAO regulations the panel prior to the audit the panel has studied 15 students' final projects. For privacy reasons, the names of these graduates and their student numbers are not included in this report. The names of the graduates, their student number, as well as the titles of the final projects, are known to the secretary of the audit panel.

APPENDIX IV Composition of the audit panel

On March 14th 2022 the NVAO endorsed the composition of the panel to assess the Master of Music Therapy of ArtEZ University of the Arts, with the number PA 1101.

Name of review group:	HBO Music in Education
-----------------------	------------------------

Succinct resumes of participating panel members:

Name	Brief job descriptions
core panel	
Ms <i>drs.</i> J.E.J. Rutten (chair)	Independent consultant, scout, coordinator, director and supervisor at Quality for Education and certified lead auditor.
Ms M.D. Loeven BA (core panel member)	Director of the Bimhuis
Ms S.I. Nijsten (core panel member)	Student at Fontys Academy of Music & Performing Arts, B Music in Education
expert panel	
Prof. Dr J. de Backer (expert panel member Music Therapy)	Lecturer and coordinator BA, MA and PhD courses Music Therapy LUCA School of Arts and lecturer at KU Leuven, department of neuroscience
Ms G.C. Versluis	Senior consultant at Hobéon. Certified secretary since 2010

Prior to the audit all panel members undersigned declarations of independence and confidentiality which are in possession of the NVAO. This declaration certifies, among other things, that panel members do not currently maintain or have not maintained for the last five years any (family) connections or ties of a personal nature or as a researcher/lecturer, professional or consultant with the institution in question, which could affect a fully independent judgement regarding the quality of the course in either a positive or negative sense.



Hobéon

Lange Voorhout 14
2514 ED Den Haag
+31 (0)70 30 66 800
info@hobeon.nl
www.hobeon.nl