



Hogeschool der Kunsten, Den Haag
Faculteit muziek en dans
Koninklijk Conservatorium/Royal Conservatoire

Master of Music
Master of Sonology

Limited Study Programme Assessment

This report is dedicated to the memory of Johannes Johansson (1951-2012)

Introduction

This is the assessment report of the Masters of Music and Sonology degree programmes offered by the Royal Conservatoire, the faculty for music and dance of the Hogeschool der Kunsten Den Haag. The assessment was conducted by an audit panel composed by European Association of Conservatoires (AEC) commissioned by Hogeschool der Kunsten, Den Haag. The panel has been composed in consultation with the Royal Conservatoire and was approved by NVAO prior to the assessment process.

In this report the audit panel appointed by AEC gives account of its findings, considerations and conclusions. The assessment was undertaken according to the *Assessment frameworks for the higher education system, Programme assessment (limited)* of NVAO (22 November 2011), *Accreditation procedure at the Royal Conservatory The Hague: Limited programme assessment of the Master of Music and Master of Sonology. Assessment standards (17-01-2012)* (ref. Annex X) and the *Framework for the Assessment of Internationalisation* (14 November 2011). Furthermore, the audit panel used the criteria as formulated by the AEC in the document *Quality Assurance and Accreditation in Higher Music Education* (2010).

The site visit took place on 11, 12 and 13 June 2012. The audit panel consisted of:

- Dame Dr Janet Ritterman (chairperson, representative profession/discipline)
- Mr Prof. Don McLean (representative profession/discipline)
- Mr Harald Jørgenson (representative profession/discipline)
- Mr Dr Scott Wilson (representative profession/discipline)
- Ms Prof. Susanne Scholz (representative profession/discipline)
- Mr Hans Vercauteren (student member)

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

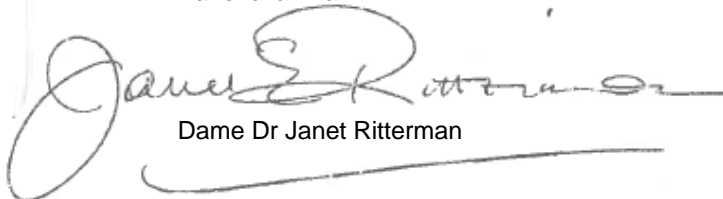
The Royal Conservatoire offered a critical reflection form and content according to the requirements of the appropriate NVAO assessment framework and according to the requirements of the AEC. The panel studied the critical reflection and visited the Master programmes. The critical reflection and all other (oral and written) information have enabled the panel to reach a clear judgement (Chapter 2). Because the Royal Conservatoire aims to be recognised as an international conservatoire it would like to be granted the Distinctive Quality Feature Internationalisation. The panel report deals with the international feature in Chapter 3.

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

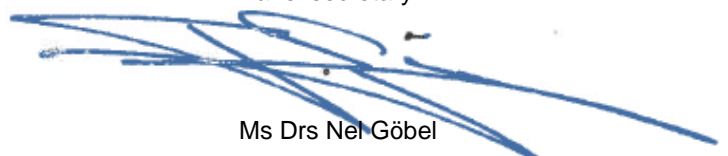
Utrecht, October 2012

Panel chairman

Panel secretary



Dame Dr Janet Ritterman



Ms Drs Nel Göbel

Summary

The Master of Music and the Master of Sonology are both programmes of the Royal Conservatoire of the Hogeschool der Kunsten Den Haag. These two year courses prepare talented musicians for the highest artistic and professional standards. The programmes are based on three pillars: music education, research and production. The Master of Music has ten specialisations, the Master of Sonology has two specialisations.

The panel has assessed the quality of the Master programmes and comes to the overall judgement that both programmes are of **excellent** quality.

Standard 1

The panel is convinced that the programmes of the Master of Music and the Master of Sonology reflect what is required of a qualification at Masters level. The Royal Conservatoire meets the requirements of the National Qualification Framework as well as the internationally accepted criteria set out in Polifonia/Dublin Descriptors for the Masters level. The learning objectives of the modules are based on the learning outcomes elaborated in these descriptions. The panel shares the view that the Polifonia/Dublin Descriptors reflect the aims of these Masters programmes, and felt that in some cases the wording of the objectives for the individual modules needed to make this clear.

The panel welcomed the future professional perspectives which the students are encouraged to develop and the focus on social interaction and collaboration. The panel is convinced that the three pillars of the programmes - education, research and production- form a very sound basis for the curriculum.

Within the institution, the panel saw much evidence of a strong ambition to improve. The quality assurance system underpins this ambition very well. There is a good balance between informal and formal feedback. The panel noted that the students and alumni of the Royal Conservatoire play an important role in the cultural life in The Hague, the Netherlands and internationally. In addition, the Royal Conservatoire keeps in close contact with professional field. The Conservatoire has extensive international and national connections with musicians, ensembles and orchestras as well as with various platforms for productions.

Based on above mentioned considerations the audit panel comes to the judgement **excellent**.

Standard 2

The panel considers the curriculum well-structured and clearly designed. The three pillars, main subject, research and professional practice, indicate a well thought-out programme. Within this framework students follow their own tracks based on their individual Master plans. This gives students the opportunity to really focus on issues that they want to explore. Both programmes, the Master of Music and the Master of Sonology, are definitely of a Masters level, well-balanced with regard to theory and practice, coherent and tied in with the learning outcomes. The idea of learning outcomes is embraced by the teachers but in some areas the translation into learning objectives remains implicit. The panel recommends the Conservatoire, as a next step in the development of its curriculum, to support colleagues by developing forms of syntax that will help to clarify the relationship of the learning objectives to the learning outcomes.

The diverse teaching methods - individual teaching and coaching, group lessons, ensembles and projects - which are employed in the delivery of courses is admirable. In some departments team teaching is in operation. This is much valued by the students. Collaboration between departments is frequently initiated by students with regard to their projects. An effective system of study monitoring and study counselling is in operation.

Research has become an important element of the Master programmes. Some specialisations have research as their main focus, e.g. Sonology, ArtScience, Artistic Research, in other departments it is closely tied in with the main subject. The panel regarded the fact that in every department some form of research has been implemented as commendable. At the same time it is clear that more work has to be done. With the appointment of a lector Research in the Arts and a coordinator research there is a sound basis for developing the research component in the desired direction. The Master Circle (Master of Music) and the Research Seminar (Master of Sonology) are the platforms where students get feedback from other students, teachers and sometimes guest teachers. These platforms are much appreciated by students and help in fostering a research mind set in the institution. The cooperation with Leiden University for a PhD track offers interesting opportunities.

The panel has every confidence in the team of teachers and the support staff. They know what they are doing and have a clear sense of direction. It is a strong team with high professional standards. The panel gained an impression of real teamwork across the institution. There is good rapport between students and teachers, whom the students greatly value. The fact that almost all the teachers combine their teaching appointments with active careers as performing musicians enhances their ability to provide meaningful guidance for students preparing to enter the profession. The support which the Conservatoire has begun to provide for research activities of teaching staff will help further to enrich the learning environment which the institution provides for its students.

The Royal Conservatoire is housed in a building that was designed for the conservatoire thirty years ago. While the building boasts a well-equipped concert hall and a theatre, various studios, rooms for teaching and rooms for private study, shortage of space is now a daily issue, because of the growth in student numbers since the building was opened. The electronic studios are very well equipped and the Electronic Workshop is a highly-regarded facility.

Recently the Conservatoire has developed a fundraising policy. For the next academic year twenty grants of 5.000E will be given to the most talented students that apply. This will assist students (especially those from outside the EU/EER) to come to study in The Hague.

The panel considers the Royal Conservatoire a high quality institute with a clear vision, excellent programmes and a very strong teaching staff. Based on the above mentioned considerations the audit panel comes to the judgement excellent.

Standard 3

The assessment system of the Royal Conservatoire matches both the didactical approach - main subject with the individual approach of the student laid down in the Master plan - and the intended level of the programmes. According to the panel the inter-subjective deliberation of the examiners is a valid instrument for reaching consensus on the achievements of the student. The assessments at which members of the panel were present are consistent with Master's level. This applies to the admission tests, the assessment at the end of the first year, the research projects, the recitals and the presentations.

Recently the role of the Examination Committee was strengthened and extended to observing examinations from other departments in order to achieve more consistency in assessment between departments. The functioning of the Examination Committee is now in line with the Dutch law for higher education.

The panel was pleased by the quality of the research projects. The final recitals and presentations were of a high standard. However some Master of Music students did not take the opportunity to make clear (for example, in their programme notes) how their research projects had influenced their final recitals, even where this was clearly the case.

Although some of the formal aspects of the assessment system can be further developed the panel is of the opinion that the results of the graduates are outstanding. Based on these considerations the audit panel comes to the judgement **excellent**.

Distinctive quality feature Internationalisation

The Royal Conservatoire has a clear vision on internationalisation and lives it out in the everyday context. Internationalisation and interculturalisation are integrated in the programmes, the study is organised according to international standards, and there are opportunities for both teachers, support staff and students to participate in activities on an international level. Students come from all over the world to study in The Hague. The members of teaching staff have experience with the international music practice and/or are familiar with international professional standards. The support and the facilities are geared to the needs of an international student community, in the form of an International Student Adviser, availability of musical instruments and housing for students. The panel gives a **good** as overall assessment for the distinctive quality feature internationalisation.

The Conservatoire vision on internationalisation is recognized by stakeholders, e.g. students, teachers, alumni and representatives of the professional field. Based on this vision, objectives have been identified with regard to learning environment, teachers, students, examiners, participation in projects and cooperation with other institutes. The panel found a working evaluation system although the vision on internationalisation is not yet explicitly evaluated. The panel concludes that the Conservatoire complies with the envisaged quality standards for the distinctive feature internationalisation. The panel judges standard 1 to be **good**.

The Conservatoire has defined learning objectives (international/intercultural) based on its vision. These objectives are identified in the description of each module. The learning outcomes, which are derived from the 'Polyphonia/Dublin Descriptors', are tested in the research projects and the final presentations and/or recitals. The quality of the work presented by students convinced the panel that the intended international and intercultural learning outcomes are achieved by the graduates. Because of the high quality of the graduates' work, measured against international standards, the panel judges standard 2 to be **excellent**.

The focus on international/intercultural developed modules in the curriculum, the internationally accepted teaching methods and the suitable learning environment allow for the achievement of the intended international and intercultural learning outcomes. Standard 3 is assessed as **excellent** by the panel.

The panel values the quality of the teachers. They are experts in their field and most have international experience relevant to their area of expertise. In addition, support staff as well as teachers have regular opportunities to refresh their international experience. The panel judges standard 4 to be **good**.

The composition of the groups is in line with the vision of the Conservatoire. Students gain broad international experience under competent supervision. Furthermore, a range of offices and facilities support students during their study. The panel judges Standard 5 as **good**.

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1 Basic data of the study programme

Administrative data of the study programme

1. Name study programme as in CROHO	Master of Music Master of Sonology
2. Registration number in CROHO	44739 49104
3. Orientation and level study programme	hbo-Master
4. Number of study credits	120
5. Mode of study	Full time
6. Graduation courses / 'tracks'	<p>Master of Music:</p> <ul style="list-style-type: none"> - Music - Orchestra Master - National Master Orchestral Conducting - György Ligeti Academy - Music Master for New Audiences and Innovative Practice - Music Theatre T.I.M.E. - Master in Music Theory - Master in Music Education - Master Artistic Research - Master ArtScience <p>Master of Sonology:</p> <ul style="list-style-type: none"> - Sonology - Instruments & Interfaces
7. Location(s)	The Hague, Leiden
8. Code of Conduct	signed
9. Previous year of audit visit and date decision NVAO	Previous visit: 17 th and 18 th May, 7 th June 2006 Decision NVAO: May 2 nd , 2007

Administratieve institutionale data

10. Name institute	Hogeschool der Kunsten Den Haag
11. Status institute	Funded
12. Result institute audit	Assessment in the autumn of 2013

Quantitative data regarding the study programme can be found in Annex 3, 4 and 5.

2 Assessment

“The principal objective of the Royal Conservatoire is to train talented young musicians to the highest artistic and professional standards and provide them with the versatility they need to function in today’s demanding, constantly changing and increasingly international professional environment.”(*Master of Music and Master of Sonology, Kritische Reflectie – Critical Reflection, Beperkte opleidingsbeoordeling – Programme Assessment (limited)*, May 2012, Royal Conservatoire The Hague).

All programmes at the Royal Conservatoire are based on three elements:

- *education*: music education at the highest level as part of a lifelong learning process;
- *research*: permanent attitude that, as a tool for permanent reflection, underpins everything;
- *production*: expertise, craftsmanship and research lead to the production and presentation of music performances.

The audit panel describes the findings, considerations and conclusions for each standard of the NVAO assessment framework. Within the standards of the NVAO the relevant criteria from the AEC-framework are dealt with. The reference numbers of the relevant AEC criteria are noted in parentheses in the text. The findings that are relevant for the International Framework are dealt with in chapter 3. The final judgements concerning the study programmes are presented in chapter 4.

When relevant a distinction is made in the text between the **Master of Music** and the **Master of Sonology**.

Standard 1 Intended learning outcomes

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

Findings

The aim of the Master programmes at the Royal Conservatoire is to educate Masters of Music and Masters of Sonology who are capable of assuming prominent roles as artists and reflective practitioners at the highest level in the music profession, nationally and internationally. The Master programmes aim to provide talented students with the best possible preparation for careers as musicians in performance, composition, musical-educational leadership and teaching, and research and development. To develop the student’s capacity for reflection, while at the same time helping to ensure that the programme of study is worthy of an award at Master’s level, every student has to undertake a personal research project in his or her own specific domain. (AEC 1.1.a, AEC 1.2.a)

Students have to be able to function professionally at an advanced level in a complex society and globalised environment. Students need specific competences to be able to meet these demands:

- social requirements
Students are more likely to have ‘portfolio’ careers with a series of engagements for specific projects and in specialist ensembles than permanent jobs in the traditional sectors. This new way of working requires competences like working in groups and in association with others, and possibly also with collaborators in other disciplines.

- domain-specific requirements
The domain of music embraces different practices and every branch within the domain has its own networks and venues where the music is performed. These specific domain requirements are reflected in the Master study plan of each individual student. The student's future career profile is taken into account in the curriculum.
- subject-specific requirements
The full range of skills required, the understanding of theory, the knowledge of history and tradition, interpretation and historical performance practice, as well as the relevance and significance of technology and improvisation, differ according to the instrument, the genre, and the department. To reflect this professional diversity the programmes are not only constructed by what the disciplines have in common but also include the individual aspects of each student's curriculum.
- international requirements
The international level of the requirements of Master programmes in music is described in the Polifonia/Dublin Descriptors (ref. Annex 1). The learning objectives for the various modules have been revised and compared with the Polifonia/Dublin Descriptors.

(AEC 1.1.b, AEC 1.2.a)

Students have the opportunity to become reflective practitioners through the research component of the programme. At the same time they can participate in opportunities for professional integration and/or further specialisation in various fields. The programmes offer several specialisations with various professional partners in the Netherlands that are unique in the country. Examples are:

- the specialisation Orchestra Master for orchestral training in cooperation with the Residentie Orkest;
- the specialisation Györgi Ligeti Academy for contemporary music performance in cooperation with the ASKO|Schönberg Ensemble and the Conservatorium van Amsterdam;
- the specialisation Music Theatre T.I.M.E. with the music theatre ensemble and production house 'De Veenfabriek' in Leiden;
- the National Master Orchestral Conducting in cooperation with ten Dutch professional orchestras, the Conservatorium van Amsterdam and the Anton Kersjes Foundation;
- the specialisation Instruments & Interfaces with the STEIM Institute in Amsterdam as part of the Master of Sonology.

In addition, the Royal Conservatoire was the first to implement the Music Master for New Audiences and Innovative Practice, a European joint programme in the field of music.

For students who want to specialise more in research-based areas the Conservatoire offers specialisations such as Artistic Research, ArtScience and Music Education within the Master of Music, as well as the Master of Sonology. The number of students in the Master programmes (243 in 2011-2012) provides critical mass – important for ensemble activity, for fruitful collaboration and for enriched peer-learning. (AEC 1.1.b)

The programmes comply with legal regulations stipulated in the Dutch law for higher education and scientific research (WHW). The Royal Conservatoire fulfils the requirements laid down in the Education and Examination Regulations (Onderwijs- en Examenregeling) and an Examination Committee (Examencommissie, ref. Standard 3). The formal recognition of the programmes is based on the accreditation system in the Netherlands. (AEC 1.1.c)

The programmes also comply with the Dutch National Qualification Framework (December 2008) which stipulates that the Master programmes should use learning outcomes related to the Dublin Descriptors, that they build upon the Bachelor programmes and provide access to a third cycle, and that the programmes should have a minimum of 60 ECTS. (AEC 1.1.c, AEC 1.2.b)

Progression between the three cycles, Bachelor-Master-PhD, can be illustrated by the research component. In the bachelor programmes a research-based module has been introduced in the last year in which students are required to write extended programme notes for the bachelor examination. Also new in the bachelor programmes is the Professional Activity Plan for their professional life in which the requirement for potential Master students to write a Master plan is integrated. During the Master programmes students have to complete an individual research project. After successful completion of a Master's programme a student can apply for a PhD programme in docARTES at the Academy of Creative and Performing Arts at Leiden University. (AEC 1.2.b)

The Royal Conservatoire has an internal quality assurance system and uses the outcomes of different surveys to improve the quality of the programmes. The Royal Conservatoire takes part in the National Student Survey (NSE) and the HBO Kunstenmonitor. The institution has started with subject evaluations in 2010, firstly in the Bachelor programme, but since 2012 also in the Master's programme, the results of which are expected in the summer of 2012. Other surveys that are conducted, include alumni surveys and early leavers surveys, professional stakeholders' meetings, survey of external members of the examination panels, staff satisfactory survey and other incidental surveys. The results are analysed, discussed with the coordinators and a programme of improvement is drawn up, as the panel was able to observe through material made available (*Verbeterprogramma KC*, 31 maart 2011). One of the outcomes from a student survey showed that the assessment requirements were not always clear to students. More guidelines were therefore developed. Students recognise the changes, as they told the panel during the interviews. The Conservatoire has started to publish the feedback on the results and the improvements in the Newsletter and on the intranet. The panel observed that the quality assurance system works well formally and informally. Within the institution there is a strong ambition to improve. (AEC 1.3)

The influence of the Royal Conservatoire on cultural life can be described in three ways: performance of former students, visiting musicians and the various platforms for productions.

- *Performance of former students*

The Royal Conservatoire provided the panel with lists of alumni associated with various orchestras. Alumni have established new ensembles which have built up an international reputation, such as the ASKO|Schönberg Ensemble, Slagwerkgroep Den Haag (The Hague Percussion), the Ives Ensemble, Ensemble Klang, Ensemble Modelo62 and the Ensemble Royal. The Orchestra of the 18th Century and the Amsterdam Baroque Orchestra were set up by former students of the Early Music Department and currently include many players who teach at the Conservatoire.

- *Visiting musicians*

The Royal Conservatoire has a long tradition of organising large-scale projects which bring famous musicians to the conservatoire, such as Nicolas Harnoncourt, Karlheinz Stockhausen, Olivier Messiaen, Mauricio Kagel, György Kurtag, John Cage, György Ligeti, Steve Reich, Heiner Goebbels and Kaija Saariaho. In 2010 a large improvisation project was implemented throughout the entire academic year. In 2012 this tradition is continued with a project around Luciano Berio.

- *Various platforms*

The Royal Conservatoire holds an important function as a local and regional cultural centre of The Hague and its surroundings. Each year the Conservatoire produces around 550 events, of which 225 are taking place outside the institute. Productions take place in the Dr. Anton Philipszaal, Theater de Regentes, Nutshuis, Lutherse Kerk and Korzo Theater in The Hague and the Dorpskerk in Voorschoten. As part of the educational programme the Institute of Sonology organises five professional concert presentations per year at the Conservatoire, each followed by a colloquium dedicated to a discussion of the works presented.

The role and influence of the Royal Conservatoire is recognised by the advisory committee for the distribution of cultural funding by the Municipality of The Hague and by representatives of cultural institutions whom the panel was able to meet.

(AEC 1.4)

To keep in touch with significant trends in society, the professional stage, several departments hold regular meetings with representatives of the professional community ('werkveldeoverleg'). Some specialisations work closely together with partners in the professional world; in addition, teachers themselves are active as professionals. From the interviews the panel learned that representatives of the professional field value the cooperation with the Royal Conservatoire, thus helping to support the Conservatoire's conviction that the best way to be in contact with the professional field is through joint programmes and activities. (AEC 1.5)

As English is the common language at the Royal Conservatoire all information is bilingual, e.g. the website www.koncon.nl. Students can find bilingual information on the study at the Conservatoire and on the courses (including curriculum overviews and module descriptions) on the intranet, in the Study Guide, in the *Handbook for Students and Teachers in the Master of Music Programme* (Academic year 2011-2012, Royal Conservatoire The Hague). A separate website has been retained for the Sonology programmes (www.sonology.org), because of the Institute's history and distinct identity. (AEC 1.6) (ref. Chapter 3, 5c)

Considerations and conclusion

The panel is convinced that the programmes of the Master of Music and the Master of Sonology reflect what is required of a qualification at Masters level. The Royal Conservatoire meets the requirements of the National Qualification Framework as well as the internationally accepted criteria set out in Polifonia/Dublin Descriptors for the Masters level. The learning objectives of the modules are based on the learning outcomes elaborated in these descriptions (ref. Standard 2). The panel shares the view that the Polifonia/Dublin Descriptors reflect the aims of these Masters programmes, and felt that in some cases the wording of the objectives for the individual modules needed to make this clear. The panel would therefore like to recommend the Royal Conservatoire, as a next step in the development of its curriculum, to formulate the learning outcomes in a more specific sense in line with the various requirements and specialisations.

The panel welcomed the future professional perspectives which the students are encouraged to develop and the focus on social interaction and collaboration. The panel is convinced that the three pillars of the programmes - education, research and production- form a very sound basis for the curriculum.

Within the institution, the panel saw much evidence of a strong ambition to improve. The quality assurance system underpins this ambition very well. There is a good balance between informal and formal feedback. The panel noted that the students and alumni of the Royal Conservatoire play an important role in the cultural life in The Hague, the Netherlands and internationally. In addition, the Royal Conservatoire keeps in close contact with professional field. The Conservatoire has extensive international and national connections with musicians, ensembles and orchestras as well as with various platforms for productions.

Based on above mentioned considerations the audit panel comes to the judgement **excellent**.

Standard 2 Teaching-learning environment

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

Findings

The Master programmes at the Royal Conservatoire are two-year courses with a study load of 120 ECTS. The **Master of Music** programme is a programme for students who have earned a bachelor degree in music with the grade of 'good' or 'very good' and that builds upon the bachelor level. The **Master of Sonology** is not primarily intended as a continuation of the bachelor programme. Students with varied backgrounds enter this programme provided that they share a commitment to the field, and have developed expertise in an appropriate aspect as part of their undergraduate study. Students who undertake either of the Master programmes are expected to have a personal musical vision and ambition, an entrepreneurial spirit and the capacity to develop artistic awareness for reflection and communication.

The general programme is based on the following educational principles:

- guaranteeing the student's artistic development and the development of the student's professional skills at Master level;
- demonstrably maintaining a proper relationship with various aspects of professional practice throughout the course;
- revealing progress in the student's research skills and knowledge, and demonstrating it in a public final presentation;
- relating the outcome of research and knowledge development to the student's principal study.

(Master of Music and Master of Sonology, Kritische Reflectie – Critical Reflection, Beperkte opleidingsbeoordeling – Programme Assessment (limited), May 2012, Royal Conservatoire The Hague). In Standard 1 the influence of the Royal Conservatoire on the cultural life is described which demonstrates that the above principles are enforced.

Within the **Master of Music** students can choose from the following specialisations:

1. the Orchestra Master in collaboration with the Residentie Orkest where students have the opportunity to gain insights into professional orchestral work, through working alongside professional players;
2. the National Master Orchestral Conduction in collaboration with the Conservatorium van Amsterdam, the Anton Kersjes Foundation and ten professional symphony orchestras in the Netherlands where students get the opportunity to work at a professional level with several professional orchestras;
3. the Györgi Ligeti Academy in collaboration with the ASKO|Schönberg Ensemble in collaboration with the Conservatorium van Amsterdam where students gain experience in a professional ensemble specialising in contemporary music performance;
4. the Master for New Audiences and Innovative Practices (NAIP) where students develop their own projects for new audiences in various settings. NAIP is a joint European programme developed with the Guildhall School of Music (London), the Prins Claus Conservatorium (Groningen) and the Iceland Academy of the Arts (Reykjavik);
5. Music Theatre T.I.M.E. in collaboration with the professional theatre company and production house De Veenfabriek in Leiden and five other theatres in the Netherlands. Students develop a music theatre production and tour across the Netherlands;
6. Music Education with a focus on issues related to music education and pedagogy;
7. Music Theory which qualifies students to teach music theory at higher education level;

8. Master Artistic Research where students focus on issues related to research in the fine arts in a cross-disciplinary environment through a close cooperation with the Royal Academy of Art The Hague;
9. ArtScience in collaboration with the Royal Academy of Art and Leiden University with a focus on the development of innovative forms of art and media.

The specialisation Instruments & Interfaces of the **Master of Sonology** is offered in collaboration with the STEIM Institute in Amsterdam and has a strong research orientation. The title of the programme – Instruments & Interfaces indicates its particular orientation. In this context 'Interface' refers to the means of interaction between technology and the user (e.g. installations for museums, software for spatial sound projection) characteristic of live electronic music and other forms of artistic activity which depends on technology.

Educational processes

In the **Master of Music** the institutional mission and the requirements for the profession (ref. p. 13) are reflected in the curriculum through the integration of the three pillars: education (principal subject, 70 EC), research (30 EC) and production (professional practice and activities, 20 EC). The emphasis on each of these pillars may differ in the various specialisations.

In the **Master of Sonology** emphasis is put on research as the principal subject (106 EC), on Sound Engineering as the supplementary subject (10 EC) and on professional integration (4 EC). (AEC 2.1.a)

Admission

Before entering the programme each student writes a Master plan (study plan) which sets out their motivation, the principal study they wish to follow and/or the goals they wish to accomplish, the research project and its relationship with the principal study and any other personal wishes for the course. After admission the Master plan is discussed in detail with the research coach and revised if needed. Students indicated to the panel that they found the Master plan a helpful guideline during their studies.

Learning objectives

For the educational and the research pillars students attend compulsory and optional courses. The learning objectives in the module descriptions are implicitly related to the learning outcomes. There is a format for the description of learning objectives, but the panel observed that objectives are still described in various ways. During the interviews the panel learned that the coordinators discuss the importance of learning outcomes with members of staff on a regular basis. According to the coordinators there is a growing ownership of the learning objectives. The panel noticed that the concept of learning outcomes has largely been embraced by the staff but that in some cases work is needed on syntax, in order to support the articulation of the learning objectives. The panel recommends the Royal Conservatoire, as a next step in the development of its curriculum, to take steps to optimize these descriptions, as these are likely to help students in preparing for assessment.

Education

In the **Master of Music** students have been allotted a maximum number of contact minutes which they can use for their principal subject. This time can be divided among one or more teachers of the student's choice. Alongside this, students have 35 minutes a week for working with a repetiteur or ensemble coaching. Students studying orchestral instruments must also attend lessons in orchestral excerpts. Other compulsory elements may include group or combo lessons, ensemble classes, orchestral projects, big band projects or composition projects organised by the department. Although students are in different specialisations they find each other for projects. According to the students

there is a spirit of cooperation that also helps to overcome differences in cultural backgrounds. (ref. Chapter 3, 5b)

Education in the **Master of Sonology** is focused on the students' individual research projects. During the two years each student works on a thesis in which the project is documented and placed in a broader context. The results may be presented in concerts, conferences or publications on an international level. All Master students, as well as four or five faculty members, take part in the Research Seminar, a bi-weekly meeting of two hours. There is also a weekly seminar which takes the form of presentations by faculty and guest speakers, or colloquium presentations by students from the fourth year of the Bachelor programme and students from the Master programme. All Master students have to follow the course Sound Engineering in Electronic Music to become familiar with the principles of sound design in theory and practice. Students value this course as highly relevant.

Presenting work

During their studies students from both programmes have many opportunities to present their work: performing in various group lessons, participating in the various concerts and projects, and activities through the Career Development Office (CDO) which forms a bridge between the Conservatoire and the professional field. Professional practice projects and CDO activities are projects where students are invited to participate in a professional capacity, such as performing as an extra player in an orchestra, helping to produce a concert, a series of concerts or a festival, recording their own CD, participating in master classes or taking part in ensemble projects. Students can also earn credits for their own personal projects by registering them with the CDO. The students get the opportunity through this professional experience to create a network of contacts in the professional world. According to the students from the **Master of Music** the CDO offers a valuable service, which supports students in finding professional opportunities. Students from the **Master of Sonology** would like CDO to help them realise projects, but as it stands their projects are generally too specialised for CDO. In both the first and the second year of the Master of Sonology students present their work in the Research Seminar, followed by a discussion. Sometimes guests from the world of electro-acoustic music are invited. (AEC 2.1.c)

Representatives of the professional field of the **Master of Music** say that students are technically well prepared in their main subject and they can get the relevant experience for instance during orchestral training in a professional orchestra. What some students still lack is a recognition of the importance of the entrepreneurial aspect of professional life, although the subject is dealt with during the studies. Alumni from the **Master of Sonology** say that they are well-prepared for the profession.

Research

Research is becoming more and more a focal point of the Master programmes of the Royal Conservatoire. Although in some specialisations research has always been an integrated part in the curriculum, the explicit emphasis on research means a change of culture for most musicians. Research in the Master programmes usually has a strongly practical emphasis. The Conservatoire has defined four different profiles and forms of presentation, although in discussion the panel was told of plans to revisit these categories:

1. practice as research: to supplement the main subject. The result is presented in an analysis or programme notes and a performance;
2. practice-based research: connected with the main subject and the performance practice. The result is presented in a paper or thesis and explained in a public lecture illustrated with music;
3. art as research: creation and development as permanent research, e.g. composition and sonology. The result is presented in a personal form of artistic presentation;

4. scientific research: relating to various areas of science. The results are presented in a thesis conforming to traditional academic principles.

For the **Master of Music** students are expected to participate in the following mandatory elements of the research component: attend the introductory lectures on Research in the Arts, follow the master electives, carry out an individual research project under the supervision of a research coach, and participate in the Master Circle. Students are offered fifteen hours of individual research coaching. Each year students choose at least one elective from those offered in the Handbook (*Handbook for Students and Teachers in the Master of Music Programme*, Academic year 2011-2012, Royal Conservatoire The Hague). In the **Master of Sonology** students focus on research (including compositional research) as their main subject. During the Research Seminars students and faculty members meet to discuss the presentation from a student. Students from both programmes value the Master Circle and the Research Seminars. Students can choose a coach or supervisor to support them. The panel was encouraged by the way in which research in the Master programmes has developed. The appointments in 2011 of a lector in Research in the Arts and a research coordinator have created a fruitful environment for the support and encouragement of research. The panel agrees with the Royal Conservatoire that research components need to be further developed and strengthened, especially where research standards and methods are concerned. When they do, the Conservatoire could become among the institutional leaders in this regard, according to the panel.

The panel agrees with representatives from the professional field that the cooperation with Leiden University for the PhD track, docARTES, is very interesting, both in the progression that it offers, and the possible areas of research which it can make available. (AEC 2.1.e)

Delivery of the programme

The Master programmes use various forms of teaching. For students in performance and composition, individual lessons with their main subject teacher are the most characteristic. In addition, some departments are using team teaching as a teaching form: for instance in the vocal department where students have lessons from a team of teachers from both the classical and early music area. Some modules, such as the training of orchestral excerpts, provide both individual lessons and group lessons. In the **Master of Sonology** and in the **Master of Music** there are specialisations that focus on research, the individual lessons then take the form of individual research supervision. Group lessons mostly take place in small groups, primarily in the master elective courses and the Master Circle. In the **Master of Music** large group lessons take place for the introductory course for Research in the Arts. In the specialisation T.I.M.E. the development of a music theatre production is mainly a group process. This is supplemented by individual coaching. (AEC 2.1.b)

In Appendix 3 an overview is presented of the number of contact hours in each specialisation.

Guidance

Within the Royal Conservatoire there are several persons involved in providing academic, personal and career guidance. Those involved are the coordinators of the departments, the main subject teachers, the research coaches, the international student advisor and the student counsellor. The coordinators keep track of the students' progress. They also chair the various progress tests throughout the year. The main subject teachers provide important career guidance to the students. In the Master programmes the master-apprentice relationship develops in coaching and forms of team teaching. Students usually discuss important decisions first with their main subject teacher. The student counsellor helps students who have physical or psychological problems as well as in practical

matters. The international student adviser provides support for the international students at the Conservatoire in all matters relating to getting settled in a new environment. In view of the percentage of foreign students at the Conservatoire and the ambition to expand this, the panel thinks that there may be an increasing demand on the range of services which the international office can supply. From the students the panel learned that they are very pleased with the guidance they get or can get, in general but also in specific situations, such as when a disability requires special attention. Students are very appreciative of the open attitude of their teachers and the ease with which they are able to contact them. (AEC 2.1.d)

Teaching staff

Nearly all members of the teaching staff are or have recently been active in the music profession at an international level as performers or researchers. Surveys held among students and alumni (Alumni survey, National Student Survey, Kunstenmonitor) indicate that students are highly satisfied with the quality of the teaching staff (more than eighty per cent satisfaction). In interviews with students and alumni the panel received similar feedback. (AEC 2.2.a)

As part of the policy of the Hogeschool the Conservatoire requires that all practical teachers combine their teaching appointments with active careers as performing musicians (ref. Chapter 3, 4a). This means that the majority of the teaching personnel have a part-time appointment. The annual workload includes an allowance of 25 per cent for maintaining expertise, for lesson preparation, rehearsal meetings and attending examinations. Teachers participate actively in the projects of the Royal Conservatoire (e.g. the Master-Apprentice Concert Series). A recent development at the Conservatoire is to support the research activities of teaching staff by inviting them to submit proposals for research projects. A Research Focus Group was established which selected for support 18 from the 40 proposals which were submitted. Priority was given to research proposals with a high relevance to curriculum innovation. Teachers whose projects are being supported by the Conservatoire are allotted time to undertake the research. Where required, advice is available from the lector. (AEC 2.2.b)

There are explicit job requirements for new teachers. In addition to a broad knowledge of and skills in the discipline itself, expertise in conveying knowledge and skills, and in tutoring and coaching are required as well as knowledge of the relevant didactic methods of art education. Most of the teaching staff hold degrees equivalent to the Master's degree (71 per cent and 95 per cent of the theory teaching staff). The Royal Conservatoire is developing a shortened Master programme for which performance teaching staff or alumni will be eligible to apply. The duration of the programme will normally be shorter, by taking into account of prior experience at an appropriate level. (AEC 2.2.c)

The Conservatoire has a programme to support continuing professional development for members of staff. Particular areas where a need for continuing professional development is perceived can be discussed by the teacher and the coordinator within the framework of a personal development plan. This is addressed as part of the job appraisal interview. There is a budget for professional development to which teaching staff can apply for specific projects or individual updating. From the interviews the panel learned that members of staff can apply to this fund for financial support to attend, for instance, international congresses. Opportunities for international mobility are also available to members of staff, although it was apparent to the panel that as yet this is not much used. (AEC 2.2.d) (ref. Chapter 3, 4b)

In the academic year 2011-2012 13,04 fte of teaching staff was allocated to the Master programmes. The Conservatoire gives priority to intensive coaching of students. The amount of contact time for the main subject in the Master of Music programme is higher than in other Master of Music programmes in the Netherlands (75 minute/week compared to 60 minutes/week). With the use of guest teachers and flexible contracts all areas and disciplines in the study programmes are covered. (AEC 2.2.e, 2.2.f) (ref. Chapter 3, 5c)

The Conservatoire analyses teacher supply in terms of foreseeable discontinuity. In recent years the Conservatoire has regularly been able to recruit highly qualified teachers in good time. To cope with unforeseeable events the Conservatoire appoints teachers on a temporary basis or combines part permanent and part temporary appointments. Guest teachers are called in on a regular basis. With this multi-faceted approach the Conservatoire creates the flexibility it needs. (AEC 2.2.g)

Facilities

The Royal Conservatoires building was specially designed for the Conservatoire thirty years ago. A distinction was made between M rooms for teaching, S rooms for private study, studios, electronic studios, a fully equipped theatre and a fully equipped concert hall. In addition there are administrative offices and facility services rooms. Since then requirements regarding facilities have changed, new programmes have been created and the student population has almost doubled. Plans for a new building in the cultural heart of The Hague are under discussion.

Although by Dutch standards the spaces for study are above average, students repeatedly express the wish for more space to study and to practise. There are two auditoria, a concert hall seating 650 and a theatre seating 350. Here students can gain the necessary experience in playing for and working with an audience. The annual concert brochure shows the key role these auditoria play as facilities for intramural performances and also in the cultural life of The Hague (ref. *Koninklijk Conservatorium Royal Conservatoire Seizoensbrochure 11/12*). The four studios are used every day for group lessons, master classes, ensembles and performances. They are equipped with grand pianos (3), harpsichords (2), percussion (2), organ (1) and electronic equipment for presentations (1). The lecture hall has 80 seats. There are 75 rooms used both for individual lessons as well as group lessons. Half of the study rooms originally designed for student use are now used for teaching because of the increase of the number of students and the increase in ensemble playing.

The Royal Conservatoire has 42 pianos and 74 grand pianos (including four historic fortepianos). There are fourteen harpsichords, spinets and two small pipe organs for continuo playing. Other instruments that are made available to students are percussion, string, historical string and wind instruments. In 2011 a full and detailed inventory and review of all instruments held by the Conservatoire was made. Instruments belonging to the Conservatoire are loaned to all students, especially foreign students. An individual student can also apply to the 'Instrumentenfonds' for a loan to make possible the purchase of an instrument. (AEC 2.3.b)

The electronic studios are mainly used by students in the Composition, Art of Sound and Sonology departments. These studios contain the requisite electronic or other equipment. Here students from the **Master of Sonology** programme can produce and record their projects at a professional level. Students can also make use of special equipment for working on location. There is a studio for live electronic music and a historic studio with analogue equipment. The Electronic Workshop offers students the facility to design and build equipment for special purposes. These studios were visited by the panel. The Institute of Sonology also uses the Wave Field Synthesis sound reproduction system of

the Game of Life Foundation. Students think very highly of the staff of the Electronic Workshop and the facilities available. (AEC 2.3.a)

There are computers available for students giving access to the internet and a number of basic applications. In the Studylab there are twenty Apple computers with dedicated music software. Information on programmes, timetables etcetera is provided via the internet and intranet. In 2013 students will be able to follow their study progress online via the system 'Osiris' which contains all relevant information on programmes, study progress and test results. (AEC 2.3.c, AEC 3.2.c)

In the library students have access to major collections of scores, various encyclopaedias and collected works, and relevant professional literature. The library also provides access to a large collection of digital sound carriers. Besides databanks which can be consulted free of charge, there are electronic resources for which paid licences are needed (Oxford Music Online, Répertoire International de Littérature Musicale, Répertoire International des Sources Musicales, Journal Storage). Acquisitions and expansion of the collection are determined in consultation with the library committee. For other information, e.g. research, students can make use of the Koninklijke Bibliotheek, as the panel was informed during the guided tour. (AEC 2.3.d)

Financial resources

Higher art education in the Netherlands is funded through:

- student tuition fees, set annually by law for Dutch and EU students, set by the institution for non-EER students (these students are no longer funded by the Dutch government) and an increased fee for students who study longer than three years for the Master;
- funding per student from the government;
- a type of lump-sum financing from the government for higher art studies.

(AEC 2.4.a)

The discontinuation of funding to students from outside EU/EER could have a negative effect on the Master programmes of the Royal Conservatoire which traditionally have been popular among those students. This has prompted the Conservatoire to develop a fundraising policy with the aim to fundraise to support for a scholarship programme which initially will cover the tuition fees for talented students from both the Netherlands and the EU/EER as well as from outside the EU/EER, and eventually will cover the full costs of these students. For the academic year 2012-2013 twenty grants of 5.000E have been awarded to the most talented students that apply.

A new development in higher education is the introduction of competitive funding which starts in 2012-2013. Institutions have to apply to be granted seven per cent of their budget by submitting plans how they will profile their institutions and programmes. The Hogeschool has described a strong focus on the Master programmes as one of its unique features.

(AEC 2.4.b)

Support staff

Like other institutions for higher education the Royal Conservatoire has several support departments: Reception Desk, Student Administration, Planning Department, Public Relations and Communications and Quality Assurance Office. More specific for the Conservatoire are: Project Bureau (organisational responsibility for projects), International Student Adviser, Facility Department (moving instruments, setting up the ensembles, maintaining the building), and Electronic Workshop. (AEC 2.5.a)

There is a budget for the continuing professional development of the support staff and in particular for members of the technical department, because of the regulations regarding health and safety. (AEC 2.5.b)

Organisation

The Royal Conservatoire has ten departments: Classical Music, Conducting, Early Music, Jazz, Music Theory, Composition, Vocal Studies, the Institute of Sonology, Art of Sound and Music Education. All departments have their own coordinators who implement the decisions of the management staff and provide leadership for the team of teachers. They report to the directorate, which consists of the Principal, the Vice Principal for education and the Vice Principal for finance and personnel. Coordinators and directorate meet on a weekly basis. Curriculum changes are first discussed at the level of the departments by the coordinators and the teaching staff. Usually the Vice Principal for education is present at these meetings. Issues related to the Master research component are discussed in the Master Research Team, consisting of the Vice Principal for education, the Master research study leader and the Master studies administrator.

The Education Committee (Opleidingscommissie) discusses curriculum issues and gives feedback to the departments and to their constituencies. The Education Committee consists of twelve members (five students and seven teachers) and is chaired by a student member. For the Master programmes this committee has raised issues concerning the Master research component, the level of entrepreneurship and education management. The Representative Advisory Board of the Royal Conservatoire (Deelmedezeggenschapsraad) deals with general issues on conservatoire management, budgets and personnel policy. It consists of three students, two members of support staff and one teacher, and represents the whole institution.

The Examination Committee (Examencommissie) is responsible for overseeing the approach, content, quality and organisation of all assessments and examinations (ref. Standard 3). (AEC 2.6)

Considerations and conclusion

The panel considers the curriculum well-structured and clearly designed. The three pillars, main subject, research and professional practice, indicate a well thought-out programme. Within this framework students follow their own tracks based on their individual Master plans. This gives students the opportunity to really focus on issues that they want to explore. Both programmes, the Master of Music and the Master of Sonology, are definitely of a Masters level, well-balanced with regard to theory and practice, coherent and tied in with the learning outcomes. The idea of learning outcomes is embraced by the teachers but in some areas the translation into learning objectives remains implicit. The panel recommends the Conservatoire, as a next step in the development of its curriculum, to support colleagues by developing forms of syntax that will help to clarify the relationship of the learning objectives to the learning outcomes.

The diverse teaching methods - individual teaching and coaching, group lessons, ensembles and projects - which are employed in the delivery of courses is admirable. In some departments team teaching is in operation. This is much valued by the students. Collaboration between departments is frequently initiated by students with regard to their projects. An effective system of study monitoring and study counselling is in operation.

Research has become an important element of the Master programmes. Some specialisations have research as their main focus, e.g. Sonology, ArtScience, Artistic Research, in other departments it is closely tied in with the main subject.

The panel regarded the fact that in every department some form of research has been implemented as commendable. At the same time it is clear that more work has to be done. With the appointment of a lector Research in the Arts and a coordinator research there is a sound basis for developing the research component in the desired direction. The Master Circle (Master of Music) and the Research Seminar (Master of Sonology) are the platforms where students get feedback from other students, teachers and sometimes guest teachers. These platforms are much appreciated by students and help in fostering a research mind set in the institution. The cooperation with Leiden University for a PhD track offers interesting opportunities.

The panel has every confidence in the team of teachers and the support staff. They know what they are doing and have a clear sense of direction. It is a strong team with high professional standards. The panel gained an impression of real teamwork across the institution. There is good rapport between students and teachers, whom the students greatly value. The fact that almost all the teachers combine their teaching appointments with active careers as performing musicians enhances their ability to provide meaningful guidance for students preparing to enter the profession. The support which the Conservatoire has begun to provide for research activities of teaching staff will help further to enrich the learning environment which the institution provides for its students.

The Royal Conservatoire is housed in a building that was designed for the conservatoire thirty years ago. While the building boasts a well-equipped concert hall and a theatre, various studios, rooms for teaching and rooms for private study, shortage of space is now a daily issue, because of the growth in student numbers since the building was opened. The electronic studios are very well equipped and the Electronic Workshop is a highly-regarded facility.

Recently the Conservatoire has developed a fundraising policy. For the next academic year twenty grants of 5.000E will be given to the most talented students that apply. This will assist students (especially those from outside the EU/EER) to come to study in The Hague.

The panel considers the Royal Conservatoire a high quality institute with a clear vision, excellent programmes and a very strong teaching staff.

Based on the above mentioned considerations the audit panel comes to the judgement **excellent**.

Standard 3 Assessment and achieved learning outcomes

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

Findings

Methods of assessment

The rules relating to assessments and examinations are laid down in the Education and Examination Regulations of the Royal Conservatoire (*Onderwijs- en Examenregeling Koninklijk Conservatorium*, 27 juni 2011).

During the spring of 2011 the Royal Conservatoire has reviewed the functioning and the tasks of the Examination Committee, in accordance with the Dutch law for higher education. The Examination Committee now includes a member from all the programmes offered by the Conservatoire.

The Committee has developed several documents: *Guidelines for presentations and the final exams in the Bachelor and Master of Music* (Royal Conservatoire) and *Handboek voor de voorzitters en leden van de Commissies der Examinatoren (tentamen- en examencommissies)* (Koninklijk Conservatorium, Den Haag, april 2012). The Committee has also set up its own internal regulations (*Huishoudelijke Reglement Examencommissie KC*) in which it is laid down that the Board of the Royal Conservatoire appoints the members of the Examination Committee and guarantees that the Committee can do its work independently and professionally. In the spring of 2012 members of the Examination Committee visited examinations in the departments other than their own as observers. The aim is to achieve more consistency in assessment between departments. In addition, the Examination Committee also appoints assessment committees (Toetscommissie) which operate on its behalf in checking in detail the validity of the learning objectives and their connection to the assessment procedures in the module descriptions. The Examination Committee has also developed a procedure of approval for the composition of assessment panels and the selection of external examiners. The panel welcomed these developments and commended the institution on the progress that it has made in this area.

Due to legal regulations the Hogeschool has to have a Statute for Students (Studentenstatuut) which lists the rights and obligations of the students. In this Statute it is clearly listed that admission to the programmes is open to all but that before entering the Master programmes the students must pass an entrance examination. To pass, students for the **Master of Music** must excel in their main subject, a grade of 'good' or 'very good' for the bachelor examination, and they have to present a realistic study plan (Master plan). For the **Master of Sonology** students have to hand in a portfolio and a study plan with a detailed description of the proposed project. As the programmes are delivered in English, English proficiency is one of the entrance requirements. When in doubt the applicant is asked to take the TOEFL test. Students who have to improve their English can make use of a summer course. (AEC 3.2.a, AEC 3.2.b)

The ways in which assessments take place differ in the various departments and specialisations. The one requirement that is applicable for all Master students is to make a substantial presentation at the end of the Master programme.

In the **Master of Music** students from especially the performance and composition specialisations are required to make a series of interim and final presentations. The interim presentations include at least one public presentation or recital lasting 50 minutes. Master students of orchestral instruments take an interim test for orchestral repertoire. For the research component students give presentations in the various Master Circles. The Master of Music concludes with a presentation of the research results during the Master Research Festival in March. The Conservatoire uses the Polifonia/Dublin Descriptors as assessment criteria. The second part of the final examination consists of a public presentation or a public concert of 80 minutes. Students should have passed their research presentation before concluding their main subject. The final presentation is given before a committee of examiners, chaired by the coordinator or a member of the Board of Management, and includes the teacher of the student, other teachers of the department and an external member, with professional experience in the discipline being examined and with an international background.

At the end of the first year of the **Master of Sonology** each student has an individual interview with a faculty committee. At the end of the second year, the artistic results of the examination candidates are presented during a three-day mini-festival. The thesis is an important part of the final examination and is defended in an hour long oral examination before a committee of faculty members and an external examiner. In the specialisation Instruments & Interfaces the first year is evaluated on the basis of a

colloquium-presentation attended by STEIM and Sonology faculty members. The final examination is based on a public presentation of the realised project, a dissertation and an oral examination.

The final presentation in both programmes is evaluated by the examiners who grade the student on the basis of a ballot, from which the secretary calculates the average grade. Each member then justifies his or her grade. When a member wants to change his grade on the basis of the arguments presented, he can ask for a revote.

(AEC 3.1.a)

Within the Conservatoire there are four different types of grading, which are clearly identified in the modules descriptions:

- Qualifying results: absent, exemption, poor, insufficient, sufficient, good, very good and excellent
- Numeric results: grades on a scale from 1 (very poor) to 10 (excellent)
- Pass/Fail: pass, fail, exemption
- Attendance results: attendance sufficient, attendance insufficient, exemption.

(AEC 3.1.b)

Achieved learning outcomes

The Royal Conservatoire can boast on a long list of prominent alumni from the **Master of Music** who have enjoyed significant careers in the international music profession, not only as performers and conductors but also as professors in conservatoires, music academies and universities. Alumni from the **Master of Sonology** are active as composers, performers, sound engineers, computer programmers, educators, in multimedia art or in diverse combinations of these. A relatively large number of former students enrol for doctoral study. According to the external representatives of the profession whom the panel has interviewed, the quality of the alumni from the Master programmes of the Royal Conservatoire is outstanding. Experience such as the training in orchestras, and the participation in the different projects in The Hague prepare students very well for professional life.

The audit panel studied thirteen research projects from both the Master of Music and the Master of Sonology before visiting the programmes. During the site visit the panel saw the assessments in the form of presentations and discussions on CD-ROM. In addition to these thirteen the panel studied another 24 research projects.

All Masters students have to undertake some kind of research. The forms in which the research is produced may vary from department to department but according to the panel the overall quality is very good. The majority reflects international standards in Master's thesis submissions. While the panel also saw some work from students that was not as impressive, nonetheless all the submissions reviewed by the panel were clearly at Master's level. As mentioned in Standard 2 the Conservatoire is well on its way with the introduction of the research element into the Master programme, especially when taking into account that the research component in the Bachelor programme has only recently been implemented. On the other hand the panel endorses the institution's view that there is room for further development.

During the site visit the panel attended ten final examinations in the form of a public recital and/or presentation and one Master Presentation assessment (early music vocal) at the end of the first year. Panel members were also permitted to observe the deliberations of the examiners.

Master of Music:

- fortepiano
- early music vocal (2)
- percussion
- composition (2)
- violin
- bass trombone

Master of Sonology:

- final examinations: recital and thesis presentation (2)

The panel confirms that the approach to the assessment of students is one which is internationally accepted. The panel commended the overall quality of the presentations and recitals. Judged by international standards most of the results were excellent

The panel attended the recitals, had read the research projects and sat in on the deliberations of the examiners of the **Master of Music** following on the recital. Everything went according to the description in the paragraph Methods of assessment. The examinations which the panel has witnessed were of excellent quality. For the **Master of Sonology** the panel attended the concerts, read the accompanying theses and observed the post-concert post-thesis examination interviews as well as the subsequent deliberations of the examiners. The panel members agreed that the work is outstanding and at an international Master's level.

The number of examiners in each examination panel is large, but this is a tradition in the Netherlands, as is the public announcement of the result after informing the student in private. Although the deliberations of the examiners are a good way to reach consensus in an inter-subjective way, the Conservatoire would like to involve more international external examiners. The panel agrees that this could be a helpful development, as judgements would then be based more on the performance itself and less on the progress the student has made, and would permit the conservatoire to compare its standards at an appropriate international level.

While the feedback from the examiners in the final examinations of the **Master of Music** is of very good quality, the panel feels there remains room for development in the way in which the overall assessment of the student's achievement on the Master's programme is related to the learning outcomes. The link with the research project could be highlighted in the final account of what the student has achieved.

In the **Master of Sonology** the feedback of the examiners was also supportive as well as critical. The assessment of the student was well-justified in the deliberations. In the final examination all the learning outcomes are tested, but could be articulated more clearly.

Considerations and conclusion

Recently the role of the Examination Committee was strengthened and extended to observing examinations from other departments in order to achieve more consistency in assessment between departments. The functioning of the Examination Committee is now in line with the Dutch law for higher education.

The assessment system of the Royal Conservatoire matches both the didactical approach - main subject with the individual approach of the student laid down in the Master plan - and the intended level of the programmes.

According to the panel the inter-subjective deliberation of the examiners is a valid instrument for reaching consensus on the achievements of the student. However, the panel also sees room for further development (ref. Recommendations).

The assessments at which members of the panel were present are consistent with Master's level. This applies to the admission tests, the assessment at the end of the first year, the research projects, the recitals and the presentations.

The panel was pleased by the quality of the research projects. The final recitals and presentations were of a high standard. However some Master of Music students did not take the opportunity to make clear (for example, in their programme notes) how their research projects had influenced their final recitals, even where this was clearly the case.

Although some of the formal aspects of the assessment system can be further developed the panel is of the opinion that the results of the graduates are outstanding. Based on these considerations the audit panel comes to the judgement **excellent**.

3 Distinctive quality feature Internationalisation

The framework for the assessment of internationalisation as a distinctive quality feature consists of five standards and each of these standards has three criteria.

Standard 1: Vision on internationalisation

Criterion 1a: Shared vision

The programme has a vision on internationalisation. This vision is supported by stakeholders within and outside the programme.

The aim of the Master programmes at the Royal Conservatoire is to train Masters of Music and Masters of Sonology who are capable of assuming prominent roles as artists and reflective practitioners at the highest level in the music profession, nationally and internationally. The international aim is not articulated in a separate document but is an integral part of the vision and the learning outcomes of the programmes of the Conservatoire (ref. Chapter 2, standard 1). Although 60 per cent of the students come from 54 countries, it is not the background of the student population that is the most important factor but rather the ambition and ability to function at a level of excellence in an international context (*Nowhere but in The Hague, Chosen profiles* – University of the Arts The Hague (HDK)). The demands of the international music profession are the determining factor when improving the artistic and educational quality and in creating an international environment. (AEC international perspective a)

The international dimension plays an important role in the quality assurance questionnaires that the Conservatoire sends out on a regular basis to students, teachers and alumni. As the panel has seen, the results are positive. During the site visit representatives of the field as well as alumni told the panel that the environment at the conservatoire is distinctly international with English as the common language.

Assessment:

The study programme embodies a vision of internationalisation that is integrated in general documents on vision (*Nowhere but in The Hague*). This vision is translated into the international environment the Conservatoire creates for students and staff. The vision is not described separately but was definitely shared by everyone to whom the panel spoke.

The panel judges criterion 1a to be excellent.

Criterion 1b: Verifiable objectives

The vision on internationalisation includes verifiable objectives.

In the document *Master of Music and Master of Sonology, Kritische Reflectie – Critical Reflection, Bepaalde opleidingsbeoordeling – Programme Assessment (limited)* (May 2012, Royal Conservatoire The Hague) the Conservatoire has articulated a series of objectives that relate to internationalisation. These concern the students (percentage of foreign students), the teaching staff (active on the international stage), master classes with international artists, international examiners, language (English for all classes in the master programmes), international cooperation (e.g. Music Master for New Audiences and Innovative Practice, PENTACON), participation in international and European projects, including international benchmarking exercises, and the appointment of the full-time

international student adviser,. The panel is convinced that the objectives related to each of these aspects are an adequate clarification of the vision and will be verifiable.

The Royal Conservatoire is active in several international networks and projects. It is contractor of the ERASMUS Network for Music 'Polifonia' in cooperation with the AEC and the coordinator of an ERASMUS Intensive Programme on improvisation. The Conservatoire was the first to implement the curriculum for the joint European programme Music Master for New Audiences and Innovative Practice. Not only on the level of the institute but also on the level of the departments and the staff there are various involvements with international organisations and projects. (AEC international perspective b)

Assessment:

The Conservatoire has translated its vision into verifiable goals. An emphasis on the English language and on European partners and experience is according to the panel not enough to demonstrate a truly international outlook. The Conservatoire presents internationalisation in a wider context that shows a global frame of mind although in practice the focus is still more European than international. The panel judges criterion 1b to be good.

Criterion 1c: Improvement-oriented evaluations

The vision on internationalisation is evaluated periodically and this evaluation forms the basis for improvement measures.

The Conservatoire has an internal quality assurance system and uses the outcomes of different surveys to improve the quality of the programmes (ref. Chapter 2, standard 1). In those surveys students, alumni and teachers are asked how international the programmes are, but the question is not placed against the Conservatoire's vision of internationalisation. The Conservatoire could refine this approach, in order to obtain more reliable data.

On the other hand the Conservatoire is participating in two international benchmarking exercises:

- one coordinated by the Royal Northern College of Music in Manchester involving eight conservatoires (from Europe, America, Canada and Australia) to generate data to evidence the international standing of an institution;
- one coordinated by the Royal Conservatoire of Antwerp aiming at a comparison of resources and financial management.

The panel is convinced that these benchmarking exercises will support the Conservatoire in evaluating its international position compared to other institutions.

The Conservatoire will continue organising professional stakeholders meetings. A beginning was made this year by inviting experts from abroad to the professional stakeholders meeting for the Master of Sonology and the Orchestral Master.

Assessment:

Although the vision on internationalisation is not yet evaluated periodically it is clear to the panel that the Conservatoire aims to strengthen its approach in this regard. Information from the surveys and from the benchmarking exercises is likely to contribute to improvement measures. However the results from the benchmarking exercises are not yet available. The panel therefore judges criterion 1c to be satisfactory.

Assessment standard 1:

The Conservatoire has developed a vision that is recognized by stakeholders, e.g. students, teachers, alumni and representatives of the professional field. Based on this vision, objectives have been identified with regard to learning environment, teachers, students, examiners, participation in projects and cooperation with other institutes. The panel found a working evaluation system although the vision on internationalisation is not yet explicitly evaluated. The panel concludes that the Conservatoire complies with the envisaged quality standards for the distinctive feature internationalisation. The panel judges standard 1 to be **good**.

Standard 2: Learning outcomes**Criterion 2a: Intended learning outcomes**

The intended international and intercultural learning outcomes defined by the programme are a clear reflection of its vision on internationalisation.

The Royal Conservatoire meets the internationally accepted requirements of the Polifonia/Dublin descriptors for the Master level (ref. Chapter 2, standard 1). In the learning objectives of a specialisation the training for an international music profession is the key element in which the international and intercultural dimension has been integrated. For instance in the classical music department the first objective is: "Perform on a level that can be qualified as 'excellent at an international level'." (*Curriculum overviews and module descriptions academic year 2011-2012*, Classical music department Master of Music). For the Master of Sonology the first objective is: "Develop a research project and document this in such a way that the results may be presented in concerts, conferences or publications on an advanced and international level." (*Curriculum overviews and module descriptions academic year 2011-2012*, Master of Sonology). In both programmes students must show an awareness of current developments in the professional field, in general and in their own specific field. The panel concludes that these objectives are in line with the vision on internationalisation of the Conservatoire.

Assessment:

The international/intercultural learning objectives are based on the vision and on the Polifonia/Dublin descriptors. Although in some objectives internationalisation is explicitly mentioned the panel is convinced that it is integrated in all the objectives of the module books. The panel judges criterion 2a to be good.

Criterion 2b: Student assessment

The methods that are used for the assessment of students are suitable for measuring the achievement of the intended international and intercultural learning outcomes.

The Royal Conservatoire uses various methods to assess the students (ref. Chapter 2, standard 3). Part of the entrance examination is the Master plan, which must include a realistic research topic. Although the way in which assessments take place may differ in the various departments all Master students have to do a substantial presentation and/or recital at the end of the Master programme. At the end of the first year students in most departments have to do an interim presentation/recital. In the **Master of Music** students have to complete the research project before entering the final examination. In the **Master of Sonology** the thesis is part of the final examination. The panel observed that all the learning outcomes are tested in the research project and in the final presentation/recital.

Staff members are internationally active and thus aware of the requirements of the music profession on an international scale. The Conservatoire has started inviting international external examiners to join the examination panels.

English is the common language in the Master programmes. Most research projects and programme notes for recitals are written in English.

Assessment:

The panel agrees that the assessment methods of the Royal Conservatoire are internationally accepted and reflect the level of demand in leading conservatoires worldwide. The panel is convinced that the chosen methods can be used to measure all learning outcomes, including the international and intercultural aspects. The panel judges criterion 2b to be excellent.

Criterion 2c: Graduate achievement

The programme can demonstrate that the intended international and intercultural learning outcomes are achieved by its graduates.

The panel is convinced of the high quality of the graduates from the Royal Conservatoire. Members of the panel observed a number of the final presentations and/or recitals and were present at the deliberations of the examiners. The presence of international faculty and students in the programme means that students are continually challenged to communicate their ideas in an international and intercultural environment. Students also have to deliver the presentations of their research projects in English, although not all of the theses were written in English.

The panel received an overview of the types of professional roles which graduates fulfil. Former students of the Conservatoire can be found around the world as soloists, as members in international orchestras and ensembles, and as staff members in conservatoires and university faculties etc.

Assessment:

The panel is impressed by the level achieved by the students. Graduates achieve international standards for the music profession. Graduates find work all over the world. The panel judges criterion 2c to be excellent.

Assessment Standard 2:

The Conservatoire has defined learning objectives (international/intercultural) based on its vision. These objectives are identified in the description of each module. The learning outcomes, which are derived from the 'Polyphonia/Dublin Descriptors', are tested in the research projects and the final presentations and/or recitals. The quality of the work presented by students convinced the panel that the intended international and intercultural learning outcomes are achieved by the graduates. Because of the high quality of the graduates' work, measured against international standards, the panel judges standard 2 to be **excellent**.

Standard 3: Teaching and Learning

Criterion 3a: Curriculum

The content and structure of the curriculum enable the achievement of the intended international and intercultural learning outcomes.

The curriculum at the Conservatoire supports an international learning and teaching environment through its international orientation and the fact that the curriculum is delivered in English. The Conservatoire continually seeks international cooperation to further develop the curriculum further. The Master specialisation Music for New Audiences and Innovative Practice was developed as a joint European programme with the Guildhall School of Music and Drama (London), the Prins Claus Conservatorium (Groningen) and the Iceland Academy of the Arts (Reykjavik). There are plans for joint programmes in the field of Sonology with the Berlin Technical University and Groupe de Recherches Musicales in Paris, and in contemporary music performance linking the György Ligeti Academy with a similar programme at the Conservatoire de Paris and the Ensemble Intercontemporain. In January 2012 the Royal Conservatoire coordinated the ERASMUS Intensive Programme on improvisation. This resulted in a specialised module on improvisation for the Master programme that will be implemented in 2012-2013. The Royal Conservatoire has been one of the founders of the PENTACON group, a network of five conservatoires aimed at international cooperation in terms of exchange and curriculum development.

Assessment:

The panel agrees with the Conservatoire that internationalisation is an integrated part of the Master programme. The curriculum is based on international collaboration and thus reflects international views on standards of achievement. Parts of the curriculum have been developed in cooperation with conservatoires from abroad. The curriculum enables students to achieve the international and intercultural objectives of the programmes. The panel judges criterion 3a as excellent.

Criterion 3b: Teaching methods

The teaching methods enable the achievement of the intended international and intercultural learning outcomes.

The teaching methods used, and the interrelationships between them, are devised to challenge the students to develop the ability to apply their artistic skills, knowledge and understanding in original and individual ways and to draw on these to communicate with audiences in a range of social and cultural settings. The methods adopted include individual teaching and coaching (which enable students to progress at their own pace and to develop a personal voice) as well as small group work and large ensemble activity. Some projects demand collaborative teamwork, which brings particular challenges in terms of intercultural understanding. Students participating in the programmes of the Conservatoire come from different cultural backgrounds and have different didactical experiences. This is especially apparent during projects. According to the students there is a spirit of cooperation among students that overcome differences in cultural backgrounds. On the other hand the methods of teaching in the main subject are comparable to methods used in conservatoires abroad. The teaching methods are also informed by the international practice of the teaching staff.

Assessment:

The panel is convinced that the teaching methods used at the Conservatoire are in line with teaching methods in other conservatoires and represent what would be regarded as models of good practice. The international approach to teaching enables students to achieve the international and intercultural objectives. The panel judges criterion 3b as excellent.

Criterion 3c: Learning environment

The learning environment is suitable for achieving the intended international and intercultural learning outcomes.

The international learning environment follows from the international practice of the teaching staff, the large number of international students, the use of English as the main language, the development of the curriculum in ways that mirror best practice internationally and the participation of staff in various European networks and projects. To ensure that all students feel comfortable in the school environment as well as in The Hague and the Netherlands there is an International Student Adviser who provides support to the international population in the conservatoire.

Assessment:

During the site visit the panel noticed how international and intercultural the school environment was. According to the stakeholders the panel interviewed, the learning environment is truly international and very suitable for achieving the international and intercultural learning objectives. The panel judges criterion 3c as excellent.

Assessment Standard 3:

The focus on international/intercultural developed modules in the curriculum, the internationally accepted teaching methods and the suitable learning environment allow for the achievement of the intended international and intercultural learning outcomes. Standard 3 is assessed as **excellent** by the panel.

Standard 4: Staff**Criterion 4a: Staff composition**

The composition of the staff (in quality and quantity) facilitates the achievement of the intended international and intercultural learning outcomes.

Virtually all teaching faculty members have international experience and are competent to teach international students, as the panel concluded from the curricula vitae it was able to study. The students whom the panel interviewed were full of praise for the quality of the teaching staff. Coaching is an important issue at the Conservatoire. Each student is allotted time for guidance from a teacher and those to whom the panel spoke indicated that students are generally very pleased with the guidance they receive. The panel concludes that the quality of the staff, their range of experience, and their readiness to support students facilitates the achievement of the intended learning outcomes. (ref. Chapter 2, standard 2)

Assessment:

The Conservatoire has ample teaching staff of appropriate quality and experience to ensure that all areas of the Masters programmes can be well provided. Moreover, the panel recognized the importance of the quality of the teachers, not only in terms of their expertise in their individual fields

but also in their experience of music practice internationally. The panel judges criterion 4a to be excellent.

Criterion 4b: International experience and competence

Staff members have sufficient international experience, intercultural competences and language skills.

The experience of international music practice which the teachers contribute – often substantial – helps to add depth to the international environment. Classes are offered in English (except for the specialisation T.I.M.E.). This emphasis assumes a good command of the English language and signals the importance of intercultural competences when dealing with students with varied cultural backgrounds. In interviews with the panel, but also during the deliberations of final examination panels, the visiting panel members could observe the command of the English language demonstrated by members of staff. Staff with a Dutch background switched from Dutch to English and vice versa without any difficulty. This was true of members of administrative staff as well as of members of teaching staff.

Assessment:

The members of teaching staff who deliver the Masters programmes have more than sufficient international experience. Through the Conservatoire's arrangements for the continuing professional development, both teaching and administrative staff are given ample opportunities to gain more experience abroad. The panel judges criterion 4b to be excellent.

Criterion 4c: Services provided to staff

The services provided to the staff (e.g. training, facilities, staff exchanges) are in line with the staff composition and facilitate international experiences, intercultural competences and language skills.

The number of ERASMUS teaching staff exchanges has increased in the past few years: from four out and one in to eight out and five in. The Conservatoire intends to encourage higher numbers of staff exchange during the coming years. Through support from the Dutch governmental programme 'Actieplan Leerkracht' a number of teachers were sent on specific assignments or congresses abroad to develop their expertise and international contacts. Several of these teachers are active in the Master programmes. Some of the international visits have taken place in the framework of the PENTACON group, such as a visit of the Sonology teaching staff to the Schulich School of Music/McGill University for a seminar on new technologies in creation and performance and their participation in the PENTACON seminar on research at the Orpheus Institute in Ghent. A team of research coaches from the Master of Music participated in the meeting of the European Platform for the Artistic Research in Music in Rome in May 2012.

Members of support staff also visit international congresses and institutions abroad, e.g. the European Quality Assurance Forum in Antwerp; a visit to the four London music academies by the Public Relations and Communications team.

Members of staff confirmed to the panel that there are enough opportunities to participate in international congresses and meeting and that the Conservatoire provides support to make this possible.

Assessment:

Teachers and support staff involved with the Masters programme have more than sufficient means of expanding their international experience. The panel judges criterion 4c as good.

Assessment Standard 4:

The panel values the quality of the teachers. They are experts in their field and most have international experience relevant to their area of expertise. In addition, support staff as well as teachers have regular opportunities to refresh their international experience. The panel judges standard 4 to be **good**.

Standard 5: Students**Criterion 5a: Student group composition**

The composition of the student group (diversity of national and cultural backgrounds) is in line with the programme's vision of internationalisation.

About sixty per cent of the 243 students in the Master programmes comes from abroad. When taking the Bachelor programme into account as well, students studying at the Conservatoire originate from 54 different countries. Because of the time spent in projects and classes students intermingle a good deal and have to learn to handle the cultural differences. During the interviews the students made it clear that those differences create no real problems because of the cooperative spirit among the students.

Assessment:

The way in which students have to work together corresponds admirably with the vision of the Conservatoire that internationalisation is an integrated part of the curriculum. The panel judges criterion 5a as excellent.

Criterion 5b: International experience

The international experience gained by students is adequate and in line with the programme's internationalisation vision.

Students gain experience with an international dimension because of the nature of the student body and the backgrounds of teaching staff. In addition, students are offered the possibility to participate in the ERASMUS Intensive Programme, e.g. the Intensive Programme in improvisation and the Intensive Programme that is connected to the specialisation New Audiences and Innovative Practice. The Royal Conservatoire participates in the ERASMUS Exchange programme. There are bilateral agreements with 50 institutions of higher education in music. In 2011-2012 nine students from abroad participated in the Master programmes in The Hague and four students from The Hague spent periods of time abroad. The Conservatoire is aware that the numbers participating and the balance between inward and outward mobility needs reconsideration and has therefore started a stronger promotion of outgoing student mobility.

Assessment:

The panel values the possibilities for students to participate in international programmes but agrees with the Conservatoire that student mobility needs encouragement. The panel judges criterion 5b as satisfactory.

Criterion 5c: Services provided to students

The services provided to the students (e.g. information provision, counselling, guidance, accommodation, Diploma Supplement) are adequate and in line with the composition of the student group.

The Conservatoire has appointed a fulltime International Student Adviser who provides the students with information regarding their stay in the Netherlands, is available for student to consult and gives them guidance where necessary. Students can find information on the bilingual website of the Royal Conservatoire. Coaching is one of the main concerns at the Royal Conservatoire and students receive more guidance than in other Dutch conservatoires. (ref. Chapter 2, standard 2)

Students can get financial support for external activities such as Master classes, workshops and courses abroad. It is also possible to gain credit points for these activities. For international students with financial constraints, mostly non-EU students, a reduction in their tuition fees is possible. The Conservatoire has started a fundraising campaign in order to provide scholarships to students who performed the best in entrance examinations. (ref. Chapter 2, standard 2)

The Royal Conservatoire has two large student residences with accommodation for one hundred students. One of these, the DUWO House of Music, is specifically designed to provide for international students. And last but not least the Conservatoire owns a collection of instruments that can be loaned to students. International Master students use this facility frequently.

Assessment:

The Conservatoire offers students excellent guidance and facilities for them to complete their studies successfully. There are different offices and facilities that support the students in accomplishing their studies. The panel judges criterion 5c as excellent.

Assessment Standard 5:

The composition of the groups is in line with the vision of the Conservatoire. Students gain broad international experience under competent supervision. Furthermore, a range of offices and facilities support students during their study. The panel judges Standard 5 as **good**.

Overall assessment

The Royal Conservatoire has a clear vision on internationalisation and lives it out in the everyday context. Internationalisation and interculturalisation are integrated in the programmes, the study is organised according to international standards, and there are opportunities for both teachers, support staff and students to participate in activities on an international level. Students come from all over the world to study in The Hague. The members of teaching staff have experience with the international music practice and/or are familiar with international professional standards. The support and the facilities are geared to the needs of an international student community, in the form of an International Student Adviser, availability of musical instruments and housing for students

Decision: The panel gives a **good** as overall assessment for the distinctive quality feature internationalisation.

4 Final judgement of the study programmes

Assessments of the standards

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

	Assessment Master of Music	Assessment Master of Sonology
Standards NVAO limited programme assessment		
<i>1 Intended learning outcomes</i>	Excellent	Excellent
<i>2 Teaching-learning environment</i>	Excellent	Excellent
<i>3 Assessment and achieved learning outcomes</i>	Excellent	Excellent
Distinctive quality feature Internationalisation NVAO	Good	Good
<i>1 Vision on internationalisation</i>	Good	Good
<i>2 Learning outcomes</i>	Excellent	Excellent
<i>3 Teaching and Learning</i>	Excellent	Excellent
<i>4 Staff</i>	Good	Good
<i>5 Students</i>	Good	Good

The audit panel also assessed the Master of Music programme and the Master of Sonology programme in accordance with the AEC standards. The panel concludes that both programmes comply with these standards.

Final Conclusion

The audit panel assesses the quality of the programmes of the Master of Music and the Master of Sonology of the Royal Conservatoire in The Hague as **excellent**. The panel is convinced of the international character of the programmes and therefore assesses the distinctive quality feature Internationalisation as **good**.

5 Recommendations

1. The panel noted that the concept of learning outcomes is embraced by the staff but that further work now needs to be done, in order to articulate the learning objectives at module level, in order to clarify the relationship between these and the overarching learning outcomes. For this, assistance with appropriate forms of syntax may need to be provided. The panel recommends the Royal Conservatoire to take steps to optimize the descriptions of learning objectives.
2. The panel agrees with the Royal Conservatoire that some research components need to be further developed and strengthened along the lines that have been proposed in the Management Review.
3. The panel agrees with the Royal Conservatoire that the contribution of international external examiners to the final examinations should help to increase the rigour of the process by focusing on the summative nature of the assessment.
4. At some point in the final examination process, it would be appropriate for the feedback to the student to relate directly to the learning outcomes for the relevant Masters programme. This would include reference to the research project and its contribution to the student's achievement in terms of the learning outcomes.
5. The panel encourages the Conservatoire to consider what its goal of internationalisation should mean, in terms of the design and content of the curriculum itself.

6 Annexes

Annex 1: Final qualifications of the study programme

Polifonia/Dublin Descriptors for Second Cycle awards in higher music education

Qualifications that signify completion of the second cycle in higher music education are awarded to students who:

1. have demonstrated skills, knowledge and artistic understanding in the field of music that are founded upon and extend and/or enhance those typically associated with first cycle level, and that provide a basis or opportunity for originality in developing and/or applying ideas, in the practical and/or creative sphere, often with a research dimension;
2. can apply their skills, knowledge, artistic understanding and problem solving abilities in new or unfamiliar environments within broader (or multidisciplinary) contexts related to their field of study;
3. have the ability in the practical and/or creative sphere to integrate knowledge and handle complexity, to formulate judgements with incomplete or limited information, and to link these judgements to reflection on artistic and, where relevant, social and ethical responsibilities;
4. can communicate their conclusions and/or artistic choices, and the knowledge and rationale underpinning these, to specialist and non-specialist audiences clearly and unambiguously;
5. have the learning and practical/creative skills to allow them to continue to study in a manner that may be largely self-directed or autonomous.

Annex 2: Survey study programme

Master of Music – course load

The main three elements of the Master of Music curriculum are:

1. The principal subject
2. Professional practice/activities organised by the Career Development Office (CDO)
3. Research

In terms of credits, the course load of the individual elements of the Master course is expressed as follows:

1. The principal study = 35 ECTS each year of the course
2. Professional practice/CDO = 10 ECTS each year of the course
3. Research = 15 ECTS each year of the course

The basic course load in each year is therefore 60 ECTS, but may be greater depending on the student's personal choices or as a result of participation in CDO projects or personal productions.

Please note that the mentioned course load may differ in some of the Master of Music specialisations. Below a sample curriculum overview of the Master of Music (woodwind instruments) can be found.

Sample curriculum overview Master of Music (woodwind instruments)

	xx=	1. Flute/Piccolo (FL), 2. Oboe/English Horn (OB), 3. Bassoon/Double Bassoon (FG)		
code	form	Master Classical Music 2011-2012 - Flute/Piccolo, Oboe/English Horn, Bassoon/Double Bassoon <i>English</i>	Year 1	Year 2
KC-M-KI-		Principal Subject		
xx	i	Main subject	28	28
GL	g	Group lesson	2	2
COR	i	Coach pianist	2	2
TROS	g	Orchestral studies	3	3
-		Master classes/chamber music/orchestral projects	Pm	Pm
		Subtotal	35	35
KC-M-I		Professional integration		
CDO	p	Orchestra Master/Ligeti Academy/External professional integration projects/CDO	10	10
		Subtotal	10	10
KC-M-		Research		
TRIP	g	Introductory course 'Research in the Arts'	1	
EL	q	Master elective	3	
RD	g	Musician's research & development (coaching, circle, individual research + presentation)	11	15
		Subtotal	15	15
		Subtotal per year	60	60
		Total		120

Other Master of Music curriculum overviews (including module descriptions) for specific instruments or sections can be found at:

<http://www.koncon.nl/en/Departments%20%26%20Study%20Programmes/Curricula/Curricula%20Master%20courses/>

Master of Sonology – course load

Institute of Sonology - Royal Conservatoire				
code	form	Master Sonology 2011-2012 <i>English</i>	Year 1	Year 2
KC-M-SO-		Main Subject		
COZ	i	Composing/Research	35	35
COLQ	i	Participation Colloquia	2	2
RS	g	Sonology Research Seminar	3	3
CP	g	Colloquium Presentation	7	7
RSP	i	Presentation Research Seminar	6	6
		Subtotal	53	53
KC-M-SO-		Professional Integration		
EP	p	Overview Own Projects	2	2
		Subtotal	2	2
KC-M-SO-		Supplementary subjects		
GLT	g	Sound Engineering in Electronic Music	5	5
		Subtotal	5	5
		Total per year	60	60
		Total		120

Annex 3 Contact hours

Overview of contact hours per week within each programme and specialisation

Master programme or orientation		Main subject	Contact hours per week in year 1	Contact hours per week in year 2
Muziek	Classical Music	Viool, Viola, Cello	6,93	6,05
		Double Bass	7,05	6,18
		Fluit, Hobo, Contrabas	6,93	6,05
		Klarinet	7,93	7,05
		Saxofoon	6,26	5,39
		Koper	8,69	7,82
		Piano, Gitaar	4,22	3,34
		Harp	4,03	3,43
		Percussie	5,97	5,09
		Accordeon	4,72	3,84
	Vocal studies	Klassiek	5,66	4,79
		Oude Muziek	6,55	5,68
	Jazz	Zang, trompet, Saxofoon, Trombone, Vibrafoon, Gitaar, Piano, Contrabas, Drums	5,17	4,29
	Early Music	Viool, Altviool, Cello, Violone	7,72	6,84
		Viola da Gamba, Blokfluit, Hobo, Fagot, Historisch Klarinet, Traverso, Natuurtrompet, Trombone, Natuurhoorn, Fortepiano	5,14	4,26
		Klavencimbel, harp, luit	5,29	4,41
		Orgel	3,47	2,6
	Conducting	Koor, Orkest, HaFaBra	6,66	5,79
	National Master for Orchestral Conducting	Orkestdirectie	14,44	13,57
	New Audiences and Innovative Practice (NAIP)		8,18	1,82
	Muziektheater T.I.M.E.		14,03	7,97
Scheppen, onderzoeken, ontwikkelen	Composition		12,63	11,8
	ArtScience		12,53	7,47
	Artistic Research (MAR)		13	7,62
Educatie	Muziek Theory		8,39	5,01
	Muziek education		8,86	4,73
Sonologie	Sonology		5,5	5,5
	Instruments & Interfaces		6	6

Annex 4 Student-teacher ratio

Department/specialisation	Som Van fte	Som Van fte	Som Van fte	Som Van fte	Nr of student	Student/ teacher	Theory	Total
	individual lessons	group lessons	guest lecturers	total		ratio	per student	ratio
Master Classical Music	2,7720	0,1413	0,2123	3,1256	59	0,0530	0,0032	0,0562
Master Early Music	0,8678	0,1471	0,2233	1,2382	35	0,0354	0,0032	0,0386
Master Jazz	0,7356	0,0694		0,8051	25	0,0322	0,0032	0,0354
Master Composition	0,5840	0,3673		0,9514	23	0,0414	0,0032	0,0446
Master Voice	0,3341	0,0482	0,1693	0,5516	13	0,0424	0,0032	0,0457
Nat Master orchestral conducting	0,1921	0,0000		0,1921	3	0,0640	0,0032	0,0673
Master Organ and Church Music	0,0961	0,0030		0,0991	4	0,0248	0,0032	0,0280
Master conducting	0,0640	0,0562		0,1202	2	0,0601	0,0032	0,0634
Master Music Education	0,0771	0,5968		0,6739	6	0,1123	0,0032	0,1156
Master Music Theory	0,0128			0,0128	1	0,0128		0,0128
Music Master NAIP	0,1037	0,1975	0,1064	0,4076	7	0,0582		0,0582
Specialisation ArtScience		1,2400	0,2500	1,4900	21	0,0710		0,0710
Master Artistic Research		1,1902	0,2057	1,3959	19	0,0735		0,0735
Master Sonology	0,0107	0,3382		0,3489	16	0,0218		0,0218
Master T.I.M.E.	0,0181	1,6000	0,0102	1,6283	9	0,1809		0,1842
	5,8683	5,9953	1,1772	13,0408	243	0,0537	0,0032	0,0569
Master electives	0,0000	0,5533		0,5533	171	0,0032		
Master of Opera - Dutch National Opera Academy has 4 students: total number of Master students at Royal Conservatoire is 247.								

Annex 5 Intake, transfer, graduates

Intake, transfer and graduate data Royal Conservatoire

Programmes	Academic year					
	06 07	07 08	08 09	09 10	10 11	11 12
Music, Music Education, Master of Music/Sonology/Opera						
Registered students HBO by 31 December	787	772	739	757	771	745
a. Bachelor of Music and Music Education	585	564	540	547	534	498
b. Master programmes	202	208	199	210	237	247
Intake Master of Music/Sonology/Opera (not included: students transferring from Bachelor and Music Education)	42	39	38	49	63	65
- number of students with foreign nationality (out of total number)	28	35	30	36	47	49
Students transferring from Bachelor and Music Education	66	57	53	56	70	51
- number of students with foreign nationality (out of total number)	41	48	40	36	46	38
Graduates						
Total number of graduates Master of Music/Sonology/Opera	76	87	85	90	93	July 2012
Number of drop-outs	72	81	49	50	38	July 2012
- with certificate	3	n/a	n/a	n/a	n/a	n/a
- without certificate	69	n/a	n/a	n/a	n/a	n/a

Efficiency, expressed in obtained diplomas University of the Arts, The Hague

An overview of the average efficiency numbers based on the Bachelor and Masterdiplomas obtained by students from the University of the Arts, The Hague. These data show the percentage of students that have obtained a diploma, five years after starting their studies.

		2002	2003	2004
Bachelor programmes	Social efficiency ¹	65,7%	63,2%	65,5%
	Higher arts education (KUO) efficiency ²	62,9%	57,9%	60,0%
	Institutional efficiency ³	54,2%	53,2%	56,1%
Master programmes	Social efficiency	80,4%	90,0%	87,8%
	Higher arts education (KUO) efficiency	80,4%	90,0%	87,8%
	Institutional efficiency	80,4%	89,2%	87,8%

¹ The percentage of students that, five years (Bachelor) or three years (Master) after entering the University of the Arts The Hague (HdK), obtained a diploma from HdK or any other institution.

² The percentage of students that, five years (Bachelor) or three years (Master) after entering the University of the Arts The Hague (HdK), obtained a diploma from HdK or another higher arts education institution.

³ The percentage of students that, five years (Bachelor) or three years (Master) after entering the University of the Arts The Hague (HdK), obtained a diploma from HdK.

In the following table, the efficiency numbers of the University of the Arts The Hague (HdK) are compared to the national numbers of higher education institutions (HBO) and higher arts education institutions (KUO). These data show the percentage of students that have obtained a diploma, five years after starting their studies.

Bachelor programmes	2002			2003			2004		
	hbo	kuo	HdK	hbo	kuo	HdK	hbo	kuo	HdK
Social efficiency	58,1%	61,5%	65,7%	58,1%	62,0%	63,2%	56,7%	62,2%	65,5%
Master programmes	2002			2003			2004		
	hbo	kuo	HdK	hbo	kuo	HdK	hbo	kuo	HdK
Social efficiency	62,8%	68,8%	80,4%	65,2%	69,7%	90,0%	64,5%	64,2%	87,8%

Annex 6: Expertise members audit panel and secretary

Justification form for the expertise and independence of the assessment panel

I. Basic data

<i>Administrative data concerning the programme(s)⁴</i>	
Nomenclature of the programme as in CROHO	M Music
CROHO registration number	44739
Orientation and level of the programme	HBO Master
Degree and title	Master of Music (MMus)
Specialisations / "tracks"	Specialisations are described under 'V'
Educational format (s) ⁵	Competence-oriented education
Number of credits	120
Location(s)	Royal Conservatoire The Hague
Mode(s) of study	fulltime

<i>Administrative data concerning the programme(s)⁶</i>	
Nomenclature of the programme as in CROHO	M Sonology
CROHO registration number	49104
Orientation and level of the programme	HBO Master
Degree and title	Master of Music in Sonology (MSon)
Specialisations / "tracks"	Specialisations are described under 'V'
Educational format (s) ⁷	Competence-oriented education
Number of credits	120
Location(s)	Royal Conservatoire The Hague
Mode(s) of study	fulltime

<i>Administrative data concerning the institution</i>	
Name of institution	University of the Arts the Hague
Status of institution (publicly funded or higher education entity)	Higher Education entity
Result of institutional quality assurance assessment	Planned for autumn 2013
Data regarding contact within the institution	J.Ravenhorst Hogeschool der Kunsten Den Haag Postbus 11670 2502 AR Den Haag 070-3515454
E-mail address for copy of application	j.ravenhorst@koncon.nl

⁴ Panel members may be asked to assess multiple programmes within a cluster; please complete 1 form and repeat required data.

⁵ This refers to, for example, distance learning, workplace-related teaching, flexible teaching, competence-oriented education or education for excellent students.

⁶ Panel members may be asked to assess multiple programmes within a cluster; please complete 1 form and repeat required data.

⁷ This refers to, for example, distance learning, workplace-related teaching, flexible teaching, competence-oriented education or education for excellent students.

II. List of panel members

Name (including title(s))	Role (chair / member / student-member / secretary)	Expert in the field (yes / no)
1. Dame Janet Ritterman	Chair	yes
2. Mr. Prof. Don McLean	Member	yes
3. Mr. Johannes Johansson	Member	yes
4. Mr. Dr. Scott Wilson	Member	yes
5. Ms Prof. Susanne Scholz	Member	yes
6. Mr. Hans Vercauteren	Student-member	yes
8 June 2012: Mr. Johannes Johansson will be replaced by Mr. Harald Jørgensen	Member	yes

III Secretary / Co-ordinator

Ms Drs Nel Göbel	Secretary	Certified: November 17, 2010
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IV Brief job descriptions for panel members

1	Dame Janet Ritterman is the Vice-President of the Royal College of Music, London, and Associate Fellow at the Institute of Musical Research, University of London.
2	Mr. Prof. Don McLean is Dean of the Faculty of Music at the University of Toronto, Canada and previously Dean of Music at McGill University (2001-2010). He is specialised in music theory and interdisciplinary research.
3	Mr. Johannes Johansson is Principal at the Royal College of Music in Stockholm, Sweden, and composer (mainly vocal music and music mixing instruments and electro-acoustic sounds).
4	Mr. Dr. Scott Wilson is Senior Lecturer in Music Composition and Live Electronic Music at the Music Department of the University of Birmingham, UK.
5	Ms Prof. Susanne Scholz is Head of the Early Music Department and Professor of baroque violin and ensemble studies at the University of Music and Theatre "Felix Mendelssohn Bartholdy" in Leipzig, Germany. She has an extensive career as Baroque violinist and as Baroque ensemble director.
6	Mr. Hans Vercauteren is enrolled in a Master of Music programme in composition and orchestral conducting at the Royal Conservatoire of Music in Antwerp.
	<i>Mr. Harald Jørgensen is retired since August 2011. He was Professor of Education at the Norwegian Academy of Music, Oslo. He has been Rektor (Principal) of the institution 1983-89, and 2002-2005, Head of Research and Development 1995-2002, Head of the Ph.D. program 2006-2008.</i>

V List of expertise within the panel⁸

Programmes to be accredited:

Domain	Courses and graduation profiles	Discipline
1) Master of Music	Musician	Classical, Jazz, Early Music and Historical Performance, Conducting (choir; orchestra; -wind band/fanfare/brass band), Music Master New Audiences and Innovative Practice, Music-theatre T.I.M.E.
	Creation, research, development	Composition, ArtScience, Artistic Research (MAR)
	Education	Theory of Music, Music Pedagogy
2) Master of Sonology	Sonology	Sonology

Expertise within the panel	The expertise is demonstrated by:
a. Expertise regarding the developments within the discipline	<p>Through their various professional activities, all panel members except the student member are professionally involved in the discipline of music and well aware of its developments.</p> <ul style="list-style-type: none"> • Dame Janet Ritterman has been active for over twenty years as Head of music institutions, Lecturer, Member of arts organisations and arts research boards, Member of institutions governing boards as well as advisor in the field. Dame Janet has published on aspects of instrumental pedagogy and performance practice, on the development of the conservatoire and on nineteenth century European concert life. • Mr. Prof. Don McLean is a specialist of interdisciplinary research and an international speaker on trends in higher education in music. His musical experience and professional training encompass piano accompanying and coaching, orchestral and choral conducting, composition, musicology, and music theory. His profile as an administrator has led him to take a leadership role in the development of cultural and educational policy in response to globalization trends in the music industry and technological change, and the building of research and training partnerships that establish innovative directions for higher education in music in an international and interdisciplinary context. • Mr. Johannes Johansson is Principal at the Royal College of Music in Stockholm and composer. He publishes regularly on contemporary music and music education (e.g. article <i>Bachelor's and Master's degrees at the Royal College of Music – appraisal of the right to award degrees</i> written for the national agency for higher music education, conference paper <i>Nya tendenser i högre musikerutbildning</i> about new trends in higher music education). • Mr. Dr. Scott Wilson is Doctor of Music in Musical Composition. He teaches music composition, live electroacoustic music, experimental music and works with Birmingham ElectroAcoustic Sound Theatre (BEAST). He also has given workshops within the framework of the National Arts Centre Young Composers Programme in Ottawa and was guest artist of the Institute for Music and Acoustics at The Center for Art and Media Technology in Karlsruhe.

⁸ Note: the secretary is NOT a panel member.

	<ul style="list-style-type: none"> • Ms Prof. Susanne Scholz is pursuing an extensive career as a baroque violinist, ensemble director and professor. As head of the Early music department at the Hochschule für Musik und Theater in Leipzig she was also involved in developing the new study courses (Bachelor and Master). She initiated conferences and international meetings of instrument makers, for example a conference at the Museum of Musical Instruments within an Early Music Festival. • <i>Harald Jørgensen has published several books on issues of research, music education and psychology of music in Norway, edited books published in English, published several articles in international journals, given presentations on international conferences, and been a member of and headed national and international committees on issues relevant for music education. Special research interests: Instrumental practice and research in and for higher music education.</i>
b. International expertise	<p>All panel members are active at the international level:</p> <ul style="list-style-type: none"> • Dame Janet Ritterman is involved in various Boards and Councils (e.g. a former chair of the Federation of British Conservatoires and Vice-President of the Royal Musical Association). A trustee of various arts-related charities, she is a founder member of the Wissenschaftsrat which advises the Austrian Government on higher education reform. She is also active as assessor and advisor in several countries including Australia, Austria, Switzerland, and the UK and therefore has insight into the requirements set by the international professional practice for graduates. She has also been external evaluator of several international projects coordinated by the AEC. • Mr. Prof. Don McLean has involved his institution in numerous international research partnerships (for example with Università di Verona University of Oslo, Institut de Recherche et Coordination Acoustique/Musique - IRCAM - in France) by the establishment of the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT). He also contributed to an EU-funded project under Erasmus Mundus program to assist in mobility of intellectual and human capital across EU and globally (2007-2008). • Mr. Johannes Johansson has served as General Secretary for the Nordic Council of Conservatories (1996-2001) and President of the European Association of Conservatoires - AEC (2004-2010). He therefore has a good knowledge of programmes similar to the programmes to be accredited which are offered across Europe. • Mr. Dr. Scott Wilson delivers workshops and lectures around the world and performs at the international level. He was, for example, an invited lecturer at the Advanced Courses in Computer Music at Ionian University in Corfu, Greece and he gave a SuperCollider Workshop at the International Computer Music Conference in 2011. He teaches in a similar programme than the one to be accredited in The Hague (Master of Sonology) and can therefore bring a British perspective on that programme. • Ms Prof. Susanne Scholz has taught in Austria and Germany and performed with ensembles throughout Europe. • Hans Vercauteren has performed internationally during his studies and is a member of an international student community with improvisation as a main interest that has been established during an ERASMUS Intensive Project on Improvisation in January 2012. • <i>Harald Jørgensen has lectured in Sweden, Denmark, Finland, Austria, Switzerland, USA and England, and contributed to research conferences in several countries.</i>

	<p>The Royal Conservatoire in The Hague and the European Association of Conservatoires deliberately chose non-Dutch panel members active in other countries than The Netherlands in order to ensure a true international dimension in the accreditation process. These experts have been selected for their knowledge of the field and of programmes similar to the programmes to be accredited, and shall therefore be able to draw substantive comparisons with related programmes abroad.</p>
<p>c. Practical expertise in the professional field relevant to the programme</p>	<ul style="list-style-type: none"> • Committed throughout her career to strengthening links between education in the creative arts and the creative industries, Dame Janet Ritterman has been extensively involved in devising and assessing cross-arts, community-based activities and outreach work, and was a founder member of the Creative Industries HE Forum for the Department of Culture, Media and Sport. • Mr. Johannes Johansson is composer, member of the Society of Swedish Composers since 1986. His music has been performed at major festivals and in many countries and he has been involved in the development of tools for computer assisted composition. He also worked as artistic director for 10 years. • Mr. Prof. Don McLean is very active as researcher (including about Interdisciplinarity and Socio-Economic Context of Higher Education in Music). • Mr. Dr. Scott Wilson is composer and performer. His works include pieces both for instrumental and electroacoustic forces. He is a member of Birmingham ElectroAcoustic Sound Theatre, for which he develops software, and an active developer of the SuperCollider computer music language. His music has been performed internationally, with recent performances at the Huddersfield Festival, the Mouvement Festival, the Trash Festival, Esprit Orchestra's Next Wave Festival, Open Ears, and the Cool Drumming Festival. • Ms Prof. Susanne Scholz' areas of particular interest, both as a performer and teacher are in directing orchestral and opera projects, while solo and chamber music performances are central to her work. She has participated in over 50 CD projects and solo recordings and has created her own ensembles. • Within his studies, Hans composes and works as a conductor with symphonic orchestras. He also teaches music to children in cooperation with a local concert band. Hans co-founded the opera production house 'MUTE Productions' (still in its first stage of existence). • <i>Harald Jørgensen is very active as researcher. Of special relevance is his book "Research into Higher Music Education. An overview from a quality improvement perspective", which gives an overview of more than 800 research studies that address different aspects of higher music education institutions, and relates this to a discussion of quality improvement. He has contributed to three international handbooks published by Oxford University Press: "Musical excellence" (2004); "Handbook of Music Psychology" (2009); "Handbook of Music Education" (2012).</i>

<p>d. Experience in teaching and developing education at the relevant programme level and expertise regarding the educational format(s) practised by the programme⁹</p>	<ul style="list-style-type: none"> • For much of her career Dame Janet Ritterman has focused on the development of approaches to teaching and research in the performing arts. At Middlesex Polytechnic she helped to establish the UK's first performing arts degree program; at Goldsmiths University of London, she devised and ran the first UK Masters course in music performance, at Dartington, where she was appointed Head of Music, then Dean and latterly Principal, she developed and introduced new interdisciplinary programs involving theatre, dance, music and visual performance. • Mr. Prof. Don McLean has been teaching since 1979. As Dean of Music, he initiated degrees in Performance Studies and Jazz, as well as significant changes to music education, coaching, conducting, composition, and music technology programs. He contributed to the addition of professional-level graduate diplomas, and to the facilitation of intradisciplinary combinations and interdisciplinary paths. He also established the Centre for Interdisciplinary Research in Music Media and Technology at McGill University in 2001 which integrates musicians and scientists and positions McGill as a centre for innovative creation, performance, and research in music and sound. • Mr. Johannes Johansson has taught Harmony, Counterpoint and Contemporary music for several years as Head of the Performance, Composition and Church Music Department at the Music Academy in Malmö. • Mr. Dr. Scott Wilson has been teaching since 1994, regularly delivers workshops and has been invited as guest lecturer in various institutions around the world (e.g. the Maynooth University in Ireland, McMaster University in Canada, Ionian University in Greece, University of Toronto in Canada). He also performs, records and conducts. • Since 1995 Susanne Scholz has shared her knowledge through her teaching at the Konservatorium der Stadt Wien (1995-2000), the University of the Arts in Graz (1997-2002) and the Hochschule für Musik und Theater in Leipzig (since 1999) as well as in numerous masterclasses. • <i>As leader of the Academy and leader of educational and research-related activities, Harald Jørgensen has been well acquainted with and taken an active part in the development of the Academy's curricula over the years, and taught educational subjects as well as research-related subjects on Bachelor, Master and Doctor level.</i>
<p>e. Review or audit expertise</p>	<ul style="list-style-type: none"> • Dame Janet Ritterman has outstanding expertise in this field of more than ten years with numerous reviews carried out for the British Quality Assurance Agency as well as for the European Association of Conservatoires. She has participated in several EU-funded projects connected with HE accreditation and professional training, and has served as an adviser and assessor for institutions in Australia and New Zealand. • Mr. Prof. Don McLean has an extensive experience of nal reviewer in Canada, the US and Australia. He was, for instance, an external reviewer at the Orpheus-Institute in Ghent, Belgium, for the Documa 3rd Cycle Curriculum Project (new EU initiative in doctoral studies in artistic research) and at the University of Melbourne, Australia for the merger of the Faculty of Music and the Victorian College of Arts. • Mr. Johannes Johansson has been engaged as advisor for University institutions internationally since 1997 (evaluation and

⁹ This refers to, for example, distance learning, workplace-related teaching, flexible teaching, competence-oriented education or education for excellent students.

	<p>reorganisation advisor) and for international agencies for higher education (evaluation and accreditation advisor) since 1998.</p> <ul style="list-style-type: none"> • Mr. Hans Vercauteren has been part of the group of students interviewed during the accreditation review of his Conservatoire in 2011. • <i>Harald Jørgensen has chaired three AEC review committees (visiting the conservatoires in Prague, Oviedo and Birmingham) as well as a joint committee from AEC and the US National Association of Schools of Music (visiting the Singapore Conservatoire).</i>
f. Student-related expertise	<ul style="list-style-type: none"> • Mr. Hans Vercauteren is enrolled in a Composition Master at the Royal Conservatory of Antwerp with Wim Henderickx (4th year of studies). As part of his interest in electronic music and recording techniques Hans followed a course with David Baeck from the Flemish public broadcasting company. As student in a similar type of institution and programme, Hans Vercauteren shall be able to contribute to assessing whether students in The Hague are provided with sufficient support / guidance and facilities.

Annex 7: Declarations of independence and confidentiality



DECLARATION OF INDEPENDENCE AND CONFIDENTIALITY

TO BE SUBMITTED PRIOR TO THE ASSESSMENT OF THE PROGRAMME

THE UNDERSIGNED

NAME: DAME JANET RITTERMAN

HOME ADDRESS: 6 DEVON SQUARE
NEWTON ABBOT
DEVON TQ12 2HN
UNITED KINGDOM

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

Master of Music and Master of Sonology

APPLICATION SUBMITTED BY THE FOLLOWING INSTITUTION:

University of the Arts, The Hague, Royal Conservatoire

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



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

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

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

PLACE: *Newton Abbot*

DATE: *24 January 2012*

SIGNATURE:

James R. ...

DECLARATION OF INDEPENDENCE AND CONFIDENTIALITY

TO BE SUBMITTED PRIOR TO THE ASSESSMENT OF THE PROGRAMME

THE UNDERSIGNED

NAME:	Don McLean	UNIVERSITY OF TORONTO
HOME ADDRESS:	3605 - 21 CARLTON ST.	FACULTY OF MUSIC
	TORONTO, ON	80 QUEEN'S PARK
	CANADA M5B 1L3	TORONTO, ON
		CANADA M5S 2C5

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

Master of Music and Master of Sonology

APPLICATION SUBMITTED BY THE FOLLOWING INSTITUTION:

University of the Arts, The Hague, Royal Conservatoire

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



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

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

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

PLACE: *Toronto, Canada* DATE: *2012-01-23*

SIGNATURE: *[Handwritten Signature]*

DECLARATION OF INDEPENDENCE AND CONFIDENTIALITY

TO BE SUBMITTED PRIOR TO THE ASSESSMENT OF THE PROGRAMME

THE UNDERSIGNED

NAME:

JOHANNES JOHANSSON

HOME ADDRESS:

LUGNETS ALLE 52
SE 120 68 STOCKHOLM

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

Master of Music and Master of Sonology

APPLICATION SUBMITTED BY THE FOLLOWING INSTITUTION:

University of the Arts, The Hague, Royal Conservatoire

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



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

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

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

PLACE: STOCKHOLM DATE: 22/1 2012

SIGNATURE:

DECLARATION OF INDEPENDENCE AND CONFIDENTIALITY

TO BE SUBMITTED PRIOR TO THE ASSESSMENT OF THE PROGRAMME

THE UNDERSIGNED

NAME: *Harald Fjergensen*

HOME ADDRESS: *Havna allé 14*
0373 Oslo
Norway

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

Master of Music and Master of Sonology

APPLICATION SUBMITTED BY THE FOLLOWING INSTITUTION:

*University of the Arts, The Hague, Royal
Conservatoire*

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



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

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

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

PLACE:

Oslo

DATE:

June 4, 2012

SIGNATURE:

Harald Jørgensen

DECLARATION OF INDEPENDENCE AND CONFIDENTIALITY

TO BE SUBMITTED PRIOR TO THE ASSESSMENT OF THE PROGRAMME

THE UNDERSIGNED

NAME: Scott Wilson

HOME ADDRESS:

24 Florence Rd., Kings Heath, Birmingham
B14 7DD, United Kingdom

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

Master of Music and Master of Sonology

APPLICATION SUBMITTED BY THE FOLLOWING INSTITUTION:

University of the Arts, The Hague, Royal Conservatoire

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



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

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

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

PLACE: Birmingham

DATE: 24/1/12

SIGNATURE:

DECLARATION OF INDEPENDENCE AND CONFIDENTIALITY

TO BE SUBMITTED PRIOR TO THE ASSESSMENT OF THE PROGRAMME

THE UNDERSIGNED

NAME:

SUSANNE SCHOLZ

HOME ADDRESS:

LIEBIGGASSE 10; 80 10 GRAZ
AUSTRIA

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

Master of Music and Master of Sonology

APPLICATION SUBMITTED BY THE FOLLOWING INSTITUTION:

University of the Arts, The Hague, Royal Conservatoire

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



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

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

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

PLACE:

GRAZ/A

DATE:

3.4.2012

SIGNATURE:

Inaume Sted

DECLARATION OF INDEPENDENCE AND CONFIDENTIALITY

TO BE SUBMITTED PRIOR TO THE ASSESSMENT OF THE PROGRAMME

THE UNDERSIGNED

NAME:

Hans Vercauteren

HOME ADDRESS:

VERBINDINGSSTRAAT 26

9220 HAMME

BELGIUM

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

Master of Music and Master of Sonology

APPLICATION SUBMITTED BY THE FOLLOWING INSTITUTION:

University of the Arts, The Hague, Royal Conservatoire

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



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

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

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

PLACE:

Antwerp - BELGIUM

DATE: 19 - 04 - 2012

SIGNATURE:

A handwritten signature in blue ink, appearing to read 'Vercauteren', written over a horizontal line.

DECLARATION OF INDEPENDENCE AND CONFIDENTIALITY

TO BE SUBMITTED PRIOR TO THE ASSESSMENT OF THE PROGRAMME

THE UNDERSIGNED

NAME:

P. Göbel

HOME ADDRESS:

Hartingstraat 127
3511 HV Utrecht

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

master Music

APPLICATION SUBMITTED BY THE FOLLOWING INSTITUTION:

University of the Arts the Hague

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



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

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

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

PLACE: *Mbrecht*

DATE: *15 March 2012*

SIGNATURE:

DECLARATION OF INDEPENDENCE AND CONFIDENTIALITY

TO BE SUBMITTED PRIOR TO THE ASSESSMENT OF THE PROGRAMME

THE UNDERSIGNED

NAME:

T Göbel

HOME ADDRESS:

Hartingstraat 127
3511 HV Utrecht

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

master Sonology

APPLICATION SUBMITTED BY THE FOLLOWING INSTITUTION:

University of the Arts the Hague

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



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

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

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

PLACE: *Utrecht*

DATE: *15 March 2012*

SIGNATURE:

Annex 8: Schedule of the accreditation visit, June 2012

	Meetings
	Breaks, lunches, dinners
	Examinations

Day 1 – Monday 11 June 2012

Time	Session	Participants	Venue
09:45	Review Committee meets in hotel lobby. Dominique Slegers takes the Committee to the Royal Conservatoire.		
10:00-14:00	Preparatory meeting (to include review of documents prepared by the institution)	<i>Review Committee</i>	Varèsezaal
<i>Lunch between 12:00-13:00</i>	<i>Lunch break to be taken when convenient (catering)</i>		
13:55-16:00	Guided Tour - Review of the facilities (studios, concert venues, practice facilities, libraries etc.)	<i>Review Committee with short presentations and demonstrations by department and specialisation coordinators</i>	Royal Conservatoire
16:15-17:15 (1hr)	Meeting with the Management Team	<i>Review Committee with:</i> - Jack Verduijn Lunel, Chair Board of Governors Hogeschool der Kunsten Den Haag - Henk van der Meulen, Principal Royal Conservatoire and Vice-Chair Board of Governors Hogeschool der Kunsten Den Haag - Martin Prchal, Vice-Principal for Education, Quality Assurance, Communication and Internationalisation Royal Conservatoire - Karin van der Lee, Vice-Principal for Finances and Human Resources Royal Conservatoire	Varèsezaal
17:30-19:15	<i>Dinner</i>	<i>Review committee with Conservatoire Senior Management</i>	<i>Restaurant La Vina (quickly-served diner)</i>

[Free time, if wished]

Choice from the following Master examinations at the Royal Conservatoire			
20:30-21:50	Final Examination Master of Music	<i>Fortepiano: Ula Danielewicz</i>	Kees van Barenzaal
<i>and</i>			
20:30-21:40	Final Examination Master	<i>Early Music Vocal: Oscar Verhaar</i>	Arnold Schönberg zaal

Master examination as part of the 'New Festival' at the Theatre 'De Regentes'			
20:00-21:45	Final Examination Master of Music	<i>Percussion: Paula Brouwer</i>	New Festival Theatre 'De Regentes'

Day 2 – Tuesday 12 June 2012

Time	Session	Participants	Programme concerned	Venue
09:00–10:15 (1h15)	Meeting with coordinators	<i>Review Committee with a selection of coordinators involved in the Masters Programme:</i> <ul style="list-style-type: none"> - Sonology: Kees Tazelaar - Classical Music: Susanne van Els - Early Music department: Johannes Boer - Jazz: Wouter Turkenburg (chair Examination Committee) - Composition: Martijn Padding - Vocal Studies: Gerda van Zelm - Music Master New Audiences and Innovative Practice: Renee Jonker - Study Leader Master Research: Kathryn Cok - Conducting: Anthony Zielhorst 		Varèsezaal
10:15-10:30 (15 min)	<i>Break</i>			
10:30-11:45 (1h15)	Meeting with senior administrative officers/staff:	<i>Review Committee with senior administrative officers/staff:</i> <ul style="list-style-type: none"> - International Students Adviser/ERASMUS coordinator: Eugène Eijken - Communication/Public Relations/Alumni: Marleen Leroy - Quality Assurance: Frederike Luijten (replacing head of QA Janneke Ravenhorst) - Representative Advisory Board: Bas Kalle - Career Development Office (CDO): Dominy Clements - Lector Research in the Arts: Henk Borgdorff - Electronic Workshop: Lex van den Broek - Technical services theatre: Joep de Jong 	<i>Simultaneously: possibility to attend Bachelor Final Examinations in piano that serve as Master admission examinations (Schönberg zaal 11:30 – 15:35)</i>	Varèsezaal
11:45-12:15	Meeting of Review Committee	Review Committee		Varèsezaal
12:15–13:30 (1h15)	<i>Lunch break (catering)</i>	<i>Review committee</i>		<i>Son03</i>

Day 2 – Tuesday 12 June 2012 – afternoon

Time	Session	Participants	Venue
Group 1: Master of Sonology			
13:30-14:30 (1h)	Meeting with Relevant artistic and academic staff members	<i>Experts (group 1) with relevant artistic and academic staff members:</i> <ul style="list-style-type: none"> - Paul Berg - Richard Barrett - Johan van Kreij - Raviv Ganchrow 	Son03
14:30-14:45	Break	Review committee	Son03

Time	Session	Participants	Venue
Group 2: Master of Music			
13:30-14:30 (1h)	Meeting with Relevant artistic and academic staff members	<i>Experts (group 2) with relevant artistic and academic staff members:</i> <ul style="list-style-type: none"> - Joost Rekveld (coordinator/teacher specialisation ArtScience/MAR) - Ines van der Scheer/Paul Slangen (specialisation Music Theatre TIME) - Adri de Vugt (coordinator/teacher specialisation Music Education) - Bert Mooiman (Research Coach, teacher Master elective, teacher Music Theory and Improvisation) - Yvonne Smeets (teacher Vocal Studies Jazz, leader Master Circle) - Roger Regter (teacher Cello, Orchestra Master) - Diderik Wagenaar (teacher Composition) - Calliope Tsoupaki (teacher Composition) - Bart van Oort (teacher Fortepiano, teacher Master elective, Research Coach, Master circle leader) 	Varèzezaal
14:30-14:45	Break	Review committee	Son03

14:45-15:45 (1h)	Meeting with students	<i>Experts (group 1) with students:</i> - Marie Guilleray - Jakob Leben - Sara Pinheiro - Yiannis Tsirikoglou - Ekkehard Windrich	Son03	14:45-15:45 (1h)	Meeting with students	<i>Experts (group 2) with students:</i> - Klarijn Verkaart (Vocal Studies Classical) - Oscar Verhaar (Vocal Studies Early Music) - Nora Fischer (Music Master New Audiences and Innovative Practice) - T.b.d. (Composition) - Yulia Kharitonova (Cello) - Georgios Tsolis (Jazz) - Raquel Lopez Fuertes (Music Education) - Janet Forbes (Recorder Early Music) - José Bode (specialisation T.I.M.E)	Varèzezaal
15.45-16.45 (1h)	Meeting with alumni/representatives of the profession	<i>Experts (group 1) with:</i> - Cathy van Eck - Erwin Roebroeks - Henry Vega - Wouter Snoei Ji Youn Kang	Son03	15.45-16.45 (1h)	Meeting with alumni/representatives of the profession	<i>Experts (group 2) with:</i> - Neil Wallace (Head of Programmes De Doelen Concert Hall Rotterdam) - Niels Veenhuizen (Director Residentie Orkest) - Rosita Wouda (Director 'De Regentes') - Wim Vos (Director Askó Schönberg, Director National Youth Orchestra) - Mathieu Heinrichs (independent music professional, member advisory committee cultural subsidies city of The Hague) - Nico van Schouwenburg (Director Musica Antica) - Janco Verduin (Alumnus and Composer) Michaela Riener (Alumnus and Vocalist)	Varèzezaal

Day 2 – Tuesday 12 June 2012 – evening

17:00-18:00 (1h)	Meeting of the Review Committee	Review Committee	Varèsezaal
18:00-19:30	Dinner (catering)	Review Committee	Son03

Examinations to be attended by one or more Committee member(s)

15:45-16:35 (50 min) Final examination Master Composition: Hollas Longton

or

16:45-17:35 (50 min) Final examination Master Composition: Georgi Sztojanov
Stockhausen studio

17:30-18:20 (50 min) Master Presentation (year 1 – year 2 assessment) Early Music/Vocal:
Marine Fribourg
Arnold Schönberg zaal

Group 1: Master of Sonology (Korzo Theatre)			
19:30-22:00	Final examinations Master, first part	Gabriël Paiuk Bjarni Gunnarsson	Korzo

Group 2: Master of Music (Royal Conservatoire)			
19:30-21:00	Final examination Master	Violin: Emmy Storms	Arnold Schönberg zaal
	and		
20:00-21:20	Final examination Master	Bass Trombone: Nuno Morais Henriques	Kees van Barenzaal

Day 3 – Wednesday 13 June 2012

Time	Session	Participants	Programmes concerned	Venue
09:00-09:30 (30 min)	Preparatory meeting	<i>Review committee</i>		Son03
<i>Group 1: Master of Sonology</i>		<i>Group 2: Master of Music</i>		
09:30-11:00 (1h30)	Final examinations Master, second part	<i>Bjarni Gunnarsson</i>	Open space: students and teaching staff are given the opportunity to visit the review panel to discuss issues related to the Master programmes. <i>Alternatively: Review of recordings and materials of Master research presentations</i>	Varèzezaal
11:00-12:30 (1h30)		<i>Gabriel Paiuk</i>		
11:00-12:15 (1h15)	Preparatory meeting	<i>Review committee</i>	Preparation of the feedback meeting and of the reports	Varèzezaal
12:15-13:00 (45 min)	<i>Lunch (catering)</i>	<i>Review committee</i>		Son03
13:00-13:45 (45 min)	Final feedback meeting	Review Committee with everyone interested		Varèzezaal

Annex 9: Documents examined

The following appendices were provided on the intranet page in order of first appearance:

	Title	Referred to on page(s)
A1	Accreditation report Master of Music	10
A2	Accreditation report Master of Sonology	10
B1	Curriculum Overview and Module Descriptions Master Jazz 2011-2012	13, 16, 17, 29, 33
B2	Curriculum Overview and Module Descriptions Early Music 2011-2012	13, 16, 17, 29, 33
B3	Curriculum Overview and Module Descriptions Master Composition 2011-2012	13, 16, 17, 29, 33
B4	Curriculum Overviews and Module Descriptions Master Conducting 2011-2012	13, 16, 17, 29, 33
B5	Curriculum Overviews and Module Descriptions Master Classical Music 2011-2012	13, 16, 17, 29, 33
B6	Curriculum Overviews and Module Descriptions Master Voice 2011-2012	13, 16, 17, 29, 33
B7	Module Descriptions Master research component 2011-2012	13, 16, 17, 29, 33
B8	Curriculum Overviews and Module Descriptions Master Sonology 2011-2012	13, 16, 17, 29, 33
C1	National overview student numbers	14
C2	Student numbers Royal Conservatoire 2011-2012	15
C3	Intake, transfer and graduate data, Efficiency	15
C4	International Student statistics	47, 51
D	Staff biographies	17, 27, 47, 52, 56
E	Competition winners	18
F	Dutch National Qualifications Framework (NQF)	18
H	Improvement programme Quality Assurance	22
G	Quality Assurance surveys on internationalisation	22
Ia	Concert season brochure 2009-2010	24, 38
Ib	Concert season brochure 2010-2011	24, 38
Ic	Concert season brochure 2011-2012	24, 38
J1	'Polifonia' application	24
J2	ERASMUS Intensive Programme application	25
J3	YOU-ME application EU Cultural Programme	25
J4	TEMPUS application EUA	25
J5	Study Guide Master of Music New Audiences and Innovative Practice	25, 33
J6	Information on the Lectorates of the Royal Conservatoire	25, 47
J7	Information on the Artistic Research Catalogue (ARC)	25

J8	PENTACON Network rationale	26
K1	Professional Stakeholders' Meeting Sonology	27, 28
K2	Professional Stakeholders' Meeting Vocal Studies	27
K3	Professional Stakeholders' Meeting Orchestra Master	27, 28
K4	External contacts Master programmes	28
L	Grant report Advisory Commission City of The Hague	28
M	Study guide Royal Conservatoire	29
N	Handbook Master of Music Royal Conservatoire	29, 46, 70
O	Prospectus Royal Conservatoire	30, 47, 72
M1	Information Master specialisation Orchestra Master	33
M2	Study guide Master specialisation National Master Orchestral Conducting	33
M3	Information Master specialisation Györgi Ligeti Academy	33
M4	Study guide Master specialisation TIME	33
M5	Study guide Master specialisation Music Education	33
M6	Study guide Master specialisation Music Theory	33
M7	Study guide Master specialisation Master Artistic Research	33
M8a	Curriculum Overview and Module Descriptions Master ArtScience 2011-2012	33
M8b	Study guide Master specialisation ArtScience	33
R	Career Development Office Protocol	39
S1	'Nowhere but in The Hague'	46, 74
S2	Document on institutional profiling	46, 74
T	Report 5 th ICON seminar	47
U1	International benchmarking exercise Royal Northern College of Music	48
U2	International benchmarking exercise Royal Conservatoire Antwerp	48
V	Bilateral Agreements ERASMUS	49
W1	International Diploma Supplement Master of Music	51
W2	International Diploma Supplement Master of Sonology	51
W3	International Diploma Supplement Master of Music in Composition	51
W4	International Diploma Supplement Master of Music New Audiences and Innovative Practice	51
X	Quality Assurance surveys on student satisfaction with staff	52
Y	Master-Apprentice concert series brochure	53
Z	Fte division and student-teacher ratios per specialisation	55
AA	Education and Examination Regulations Royal Conservatoire	66
AB	Guidelines for Examinations Royal Conservatoire	66

AD	Handbook for Examination Panels Royal Conservatoire	66
AD	Internal Regulations Examination Committee Royal Conservatoire	66
BA	Results alumni surveys on employability	72
BB	Alumni policy plan Royal Conservatoire	73
BC	Alumni employment orchestras	23, 73
CA	Programme Master Research Festival 2012	67
DA	Cooperation agreement CODARTS	75

In addition to these appendices which were referred to in the critical reflection, a number of sample final theses and written works were also posted on the intranet page, including final Master theses from the Master of Sonology programme and various written research products of the Master of Music programme.

Annex 10: Summary theses

Below a summary of the students whose theses have been examined by the panel. According to NVAO's rules only studentnumbers are included.

0012619
0012676
0010604
0012254
0011347
0012223
0012412
0012780
0012560
0012721
0012392
0012208
0013145
0012525
0012642
0012540
0012107
0010902
0010600
0012240
0012493
11884
10420
01885
12242
11130
11617
11641
10824
10465
11554
93421
10740
12315
12080
12446