

Hanze Hogeschool Groningen

Bachelor of Music

Limited Study Programme Assessment

Summary

In June 2016 the Bachelor's of Music programme and the Associate Degree programme of Music of the Prince Claus Conservatoire of the Hanzehogeschool Groningen were visited by an audit panel from NQA. The Bachelor's of Music programme is a full-time programme of four years, the Associate Degree programme (Ad programme) consists of two year. The audit panel assesses the quality of both study programmes as **good**.

Standard 1: Intended learning outcomes

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

The Prince Claus Conservatoire wants to train students to become professionals at the highest musical level, in an international context. Students develop their own vision of the professional field and their role as musicians.

The Prince Claus Conservatoire has used the profile for the Bachelor of Music designed by the Netwerk Muziek in 2002. The qualifications described in this profile are the basis for the learning outcomes for the Bachelor of Music programme. This profile relates to the Polifonia / Dublin Descriptors and the AEC 'learning outcomes first cycle'. The competence profile for the Associate Degree Music programme is derived from the Major Conductor Wind Band competence profile and relates to the Dublin Descriptors Short Cycle. The Associate Degree programme covers the first two years of this major.

The conservatoire complies with the Groninger Profile of the Hanzehogeschool. This is not only demonstrated by the curriculum, but also by the close connections with the regional professional field and the society in general. The audit panel was impressed that the profile is really noticeable in the entire institution. Especially the impact for society is remarkable, for example concerning communication with different audiences and experimenting with new concert settings, and the regional possibilities for students to perform. The (inter)national impact is there but could be enhanced.

Standard 2: Teaching-learning environment

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

The Bachelor of Music programme consists of five majors and the Ad programme: Jazz, Classical Music (CM), Conducting, Composition, Music and Studio productions (CMS) and Ad Wind Band Conducting. The conservatoire is in the process of changing the curriculum to make it more student-centred with a personal study route and more freedom of choice. The audit panel stresses the importance of structure and basic skills for students as well. Research is addressed well in the Bachelor's programme and is becoming more and more an integral part of the curriculum. The research trajectory consists mainly of basic skills to teach students to do practice-based artistic research. The audit panel supports the holistic approach to the implementation of research.

Students are prepared for the professional practice through concerts, performances, masterclasses and projects. Work placements are part of every curriculum. Students are taught entrepreneurial skills and learn how to market their 'products', based on a project plan. Students

told the audit panel that entrepreneurial courses could be enhanced with e.g. guest teachers with various perspectives.

The audit panel is impressed with how the conservatoire addresses society and involves students in communicating with different audiences in projects in society. The structural involvement of guest teachers is very interesting but should go hand in hand with enough time for the guidance of students.

The Prince Claus Conservatoire uses its smaller size well. Students feel at home and are treated as equals. There was an impressive attendance of the management reported in concerts, what makes students sure their development is observed in a positive way. There is a student-centred and flexible learning community with many possibilities and opportunities for students where they can develop their own professional profile. Nevertheless the audit panel had the impression that the balance between freedom and guidance need a serious discussion among the teaching staff.

The teachers are up for their tasks. The conservatoire has the policy that teachers should have part-time contracts to be able to combine the teaching appointment with a professional career as a musician. The audit panel could observe a good communication with students as equal partners.

Standard 3: Assessment

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

The Prince Claus Conservatoire has an adequate assessment system in place. A variety of tests and assessments is used to support the learning process of the students. The descriptions in the Study Guides and course descriptions are clear with regard to objectives, assessment and procedures, but less so with regard to assessment criteria in relation to learning outcomes. The assessment system can be enhanced by formulating criteria, e.g. through calibration sessions.

The Examination Committee performs its legal role. The Assessment Committee checks tests and examinations in advance and also attends examinations. The audit panel thinks that the teachers will benefit from the training for the Basic Qualification Examinations as the first results show.

Standard 4: Achieved learning outcomes

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

The audit panel concludes that the Prince Claus Conservatorium achieves its goal of providing students with the Groninger profile. The students are prepared to find new venues and new audiences.

The final presentations show that graduates have achieved the intended learning outcomes. The audit panel is pleased with the fact that the Prince Claus Conservatoire invites external examiners to sit on the jury of examiners. It would like to suggest to the conservatoire to make some changes in the procedure of the jury discussions in order to enhance the objectivity but also to support the jury in wording its judgements.

Distinctive feature: International Policy

Distinctive nature

The programme fulfils criterion 1.

The Prince Claus Conservatoire holds a clear position, nationally and internationally, with regard to strategy and policy development. The conservatoire has an active role in various national and international networks. The dean is a member of the sectorial advisory art of the HBO Council (KUU) and the heads have ongoing consultations with colleagues from other conservatories. The Prince Claus Conservatoire is active in various ways within the AEC and the projects that arise. The conservatoire is also active in the European Association of Music Schools (EAS). The dean, the head of Jazz, and the 'USA teachers' regularly conduct examinations at educational institutions abroad. The audit panel is of the opinion that the Prince Claus Conservatoire distinguishes itself by its active role in international networks and projects.

Realisation

The programme fulfils criterion 2.

The research group Lifelong Learning in Music has been internationally active and has resulted in the structural connection with institutions abroad. The results of research are used to update and broaden the programmes. In the coming academic year the research learning trajectory will be further implemented in the programmes and internationalization will be included in the programme profile and the programmes as well. In some majors the international learning community has already been realized. The 'Little New York' community of the Jazz major is a good example.

The Prince Claus Conservatoire also ensures internationalisation of the curriculum through the exchange of knowledge with other conservatories, recruiting foreign students and encouraging exchanges. The international dimension of the programme is illustrated in educational and research projects like the Peter de Grote Festival, the 'Jazzinty' festival in Slovenia, and the Elbjazz festival in Hamburg.

The Prince Claus Conservatoire recruits internationally renowned guest teachers. About one third of the teachers, including guest teachers, are of foreign origin. The Prince Claus Conservatoire organizes and facilitates regular international exchanges for teachers and for students. The conservatoire has funds and sponsorships for talented non-EU students.

Relevance

The programme fulfils criterion 3.

International policy is an important part of the Prince Claus Conservatoire. It is one of the elements of the Groninger profile: a small-scale learning community with a regional central role, international position and linked to society. In this respect the Prince Claus Conservatoire complies with the Hanzehogeschool strategy as a European University of Applied Sciences.

One of the focal points of the Hanzehogeschool is Healthy Ageing which has been taken up by the research group Lifelong Learning in Music, and found its way into the programme:

- The Peter de Grote Festival under which students annually perform in concert several times at the University Medical Centre Groningen (UMCG)
- Ageless Jazz: organizing concerts in nursing homes

The audit panel is of the opinion that the Prince Claus Conservatoire fulfils its central role in the region from an international perspective, in compliance with the Groninger profile.

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Introduction

This is the assessment report of the Bachelor of Music degree programme and the AD in Music offered by Hanzehogeschool Groningen. The programme applies for the distinctive feature International Policy. The assessment was conducted by an audit panel compiled by NQA commissioned by Hanzehogeschool Groningen. Prior to the assessment process the audit panel has been approved by NVAO.

In this report Netherlands Quality Agency (NQA) gives account of its findings, considerations and conclusions. The assessment was undertaken according to the *Assessment frameworks for the higher education system* of NVAO (19 December 2014) and the *NQA Protocol 2016 for limited programme assessment*. Some elements have been added from the *Assessment framework for the limited programme assessment (accreditation) of four music programmes in the Netherlands May-June 2016* (MusiQuE, full version, November 2015).

The site visit took place on 9 and 10 June 2016.

The audit panel consisted of:

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

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

Professor Z. Krauze (representative profession/discipline)

Mr. R.J. Wigley M.Mus (representative profession/discipline)

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

Mr. L. Corijn (student member)

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

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

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

Utrecht, September 2016

Panel chairman



G. Schulz

Panel secretary



P. Göbel

Basic data of the study programme

Administrative data

<i>Administrative data of the study programme</i>	
Name study programme as in CROHO	Bachelor Muziek – Bachelor of Music
Orientation and level study programme	Hbo-bachelor Associate Degree
Grade	Bachelor of Music (B.Mus.) Ad in Music
Number of study credits	240 EC 120 EC
Graduation courses / 'tracks'	<ul style="list-style-type: none"> • Classical Music • Wind Band Conducting • Choir Conducting • Composition, Music and Studio Productions • Jazz • Associate degree Music (Wind Band Conducting)
Location(s)	Groningen
Variant(s)	Full time
Joint programme (indien van toepassing), met opgave van de betrokken partnerinstellingen en het type graadverlening (joint/double/multiple degree)	
Language used	Dutch and English
Registration number in CROHO	34739 80027

<i>Administrative institutional data</i>	
Name institute	Hanzehogeschool Groningen (Hanze University Groningen)
Data institutional contactperson	Harrie van den Elsen
E-mail address for copy of application	h.g.j.van.den.elsen@pl.hanze.nl
Status institute	Publicly funded
Result institute audit	Positive

Short outline of the study programme

Hanzehogeschool Groningen (Hanze University of Applied Sciences Groningen) is organized in 17 Schools. The Hanzehogeschool wants to contribute to the stimulation of the knowledge society in the northern Netherlands from a European perspective by focusing on strategic themes that are closely linked to the northern region: Energy, Healthy Ageing, and Entrepreneurship.

The Prince Claus Conservatoire (PCC) together with Lucia Marthas Institute of Performing Arts belongs to the School of Performing Arts. Within the multi-sectoral Hanzehogeschool, the School of Performing Arts and the Minerva Art Academy take a special position. Creativity, innovation and craftsmanship form the primary elements within the 'The Arts' programmes. With the strategic plan 2016 – 2020, the Hanzehogeschool explicitly positions itself - in addition to the Healthy Ageing, Energy and Entrepreneurship themes - with 'The Arts'.

The Prince Claus Conservatoire interprets the 'Groninger Profile' from its position within the (international) music field and its role as a professional learning community, rooted in the region. The Groninger Profile is based on four themes: a small-scale learning environment with a regional central role, international positioning and linked to society (Critical Reflection, p.7-8).

The Prince Claus Conservatoire offers the following programmes:

Bachelor Music	Associate degree Music	Bachelor of Music in Education	Master of Music	Master Art Education
<ul style="list-style-type: none"> - Major Jazz - Major Classical Music - Major Wind band Conducting - Major Choir Conducting - Major Composition, Music and Studio productions 	<ul style="list-style-type: none"> - Ad Wind band Conducting 	<ul style="list-style-type: none"> - Major Docent Muziek 	<ul style="list-style-type: none"> - Classical Music - New York Jazz - New Audiences and Innovative Practice - Wind Band Conducting - Instrumental Learning and Teaching 	Master programme in collaboration with Academy Minerva and the Noordelijke Hogeschool Leeuwarden (NHL)

The Prince Claus Conservatoire was most recently accredited in 2010. It followed up the recommendations:

- To bring professional literature in a more critical manner to the attention of students, subjects have been adjusted and are further elaborated in the applied research learning trajectory.
- The connection between the objectives and the programme has been sharpened by appointing assessment criteria and establishing assessment models.
- The academic counselling programme has been organised in a different way allowing more focus on both study planning and strategies, the physical side of making music, and reflection.
- The assessment protocols and standards have been elaborated to increase transparency of grading.

The Ad programme and the Bachelor's programme for Wind Band Conducting share the same content in the first two years. Where they differ a distinction is made in the text.

Standard 1 Intended learning outcomes

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

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

Professional orientation

With the Groninger Profile (ref. Short outline of the study programme) the Prince Claus Conservatoire opts for communication with the environment and innovation of the music practice. The core business remains 'the craft': 'to train professionals who function at the highest musical level, in an international context' (Critical Reflection, p.12). In addition, students develop their own vision of the professional field and their role as musicians. The environment is regional, national and international. Next to craftsmanship students have to become competent in entrepreneurship, acquire intercultural and research skills to be able to achieve the intended learning outcomes and become socially committed high-level musicians with an international network. The audit panel was impressed by the consequent focus on the future role as musicians during the study. This can be seen in the endeavours to communicate with different audiences in different concert settings as well as in the strong regional roots.

Final qualifications

As is stated in the Critical Reflection (p.12-13) the Prince Claus Conservatoire conforms to the National programme profile (2002) with nine competences in three domains:

Competences	Artistic domain	Subject specific domain	Professional social domain
Vision and creativity			
Communication			
Ability to collaborate			
The craft			
Analytical ability			
Environment Orientation			
Entrepreneurship			
Innovation			
Methodical / reflective acting			

This profile is also related to the Polifonia / Dublin Descriptors and the AEC 'learning outcomes first cycle'. In an overview the conservatoire shows how the national graduation profiles of musician, composer and music technologist relate to Polifonia / Dublin descriptors and the AEC learning outcomes. The audit panel agrees that the programme meets the international accepted descriptions of the learning outcomes.

The competence profile for the Associate Degree (Ad) Music programme is derived from the Major Conductor Wind Band competence profile. The Ad programme covers the first two years of

this major. The conservatoire shows in an overview the relationship between competences, curriculum and the Dublin Descriptors Short Cycle.

Specific profile

The Groninger profile is particularly evident in the Environment Orientation competences, i.e. musician/composer/technologist is alert to developments in society and integrates it into his music practice and Innovation, musician/composer/technologist is able to explore his own field and experiment with it.

The five majors partly interpret the Groninger Profile in their own way. The Jazz major interprets the profile with the 'New York comes to Groningen' concept, which ensures that internationalisation is structurally incorporated into the curriculum. The audit panel feels that the orientation of the Jazz education on New York is rather too specialised for a Bachelor's programme. The Classical Music majors (including the Ad Conductor Wind Band) interpret the profile by searching for the role of the musician in society, while exploring new fields and related questions, e.g. new markets within the Healthy Aging domain. The CMS major interprets the profile from a (music) designer perspective. (Critical Reflection, p.13)

The coming academic year the conservatoire will clarify what is expected from students with regard to language skills, intercultural skills and international experience in the field. By doing this the conservatoire will realize qualifications in the field of internationalization. The theoretical and reflective component has been achieved with the implementation of research and entrepreneurship learning trajectories.

The Prince Claus Conservatoire has regular meetings with representatives of the professional field. During the site visit the audit panel has spoken with some of these stakeholders who are very pleased with these contacts. They are involved in the development of the curriculum. The conservatoire also actively involves them in possibilities for students to perform (ref. standard 2). The audit panel appreciates this close connection of the conservatoire and the professional field, it really has a central role in the regional society.

Conclusion

The audit panel finds the learning outcomes relevant for the programme and the relationship with international standards clear. The emphasis is on craftsmanship as a musician but students also develop a vision on the professional field and the role of the musician.

The audit panel appreciates the Groninger Profile very much. It is reflected not only by the curriculum, students and staff (ref. Standard 2) but also by the close connections with the regional professional field and the society in general. The (inter)national impact of the Groninger profile is there but could be enhanced, e.g. in Jazz. With the Ad programme for Wind Conductors the Prince Claus Conservatoire shows its commitment with the Northern region.

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

Standard 2 Teaching-learning environment

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

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

The Bachelor of Music programme consists of five majors and the Ad programme: Jazz, Classical Music (CM), Choir Conductor, Wind Band Conductor (including the Ad programme) and Composition, Music and Studio productions (CMS). The majors Jazz and Classical Music prepare students to become performers who can function as soloists as well as members of an orchestra or ensemble and teachers/educators. The majors Choir Conductor and Wind Band Conductor train students to become choir conductor or conductor of a harmony, fanfare and brass band. The Ad programme trains students to conduct youth orchestra and bands from the 'lower divisions'. The major Composing, Music and Studio productions prepares students to become music designer/producer in both traditional and contemporary forms of composition and production. This last major has four main subjects: instrumental composition, composition and sound design for film and media, song writing, and arranging and studio production.

The Prince Claus Conservatoire is in the process of changing the curricula from specific graduation profiles into a personal study route. This route includes performing, entrepreneurship, teaching and practice-based research and gives students room to choose electives to accentuate their personal profile. Compared to the old curriculum the new one offers students more freedom. The audit panel appreciates the freedom of choices for students but on the other hand this freedom should have a counterbalance in structure. In the view of the audit panel it must be secured during a Bachelor education that basic skills are consolidated. Examples are improvisational skills in the Jazz education or composition skills in CMS.

In the Critical Reflection the conservatoire presents the following global overview of the major and Ad programmes.

Major	Year 1	Year 2	Year 3	Year 4
Jazz	- Principal Study 28 EC - General 28 EC - WP*/project 4 EC	- Principal Study 26 EC - General 27 EC - WP/project 4 EC - Elective credits 3 EC	- Principal Study 29 EC - General 23 EC - WP/project 4 EC - Elective credits 4 EC	- Principal Study 39 EC - General 12 EC - WP/project 4 EC - Elective credits 5 EC
CM current programme	- Principal Study 28 EC - General 25 EC - WP/project 4 EC - Elective credits 3 EC	- Principal Study 24 EC - General 28 EC - WP/project 4 EC - Elective credits 4 EC	- Principal Study 24 EC - General 32 EC - WP/project 4 EC	- Principal Study 43 EC - General 13 EC - WP/project 4 EC
CM new programme	- Principal Study 28 EC - General 25 EC - WP/project 4 EC - Elective credits 3 EC	- Principal Study 24 EC - General 28 EC - WP/project 4 EC - Elective credits 4 EC	- Principal Study 24 EC - General 28 EC - WP/project 4 EC - Elective credits 4 EC	- Principal Study 37 EC - General 12 EC - WP/project 4 EC - Elective credits 7 EC
Choir Conducting	- Principal Study 25 EC - General 29 EC - WP/project 6 EC	- Principal Study 21 EC - General 30 EC - WP/project 9 EC	- Principal Study 28 EC - General 23 EC - WP/project 9 EC	- Principal Study 41 EC - General 10 EC - WP/project 9 EC

Wind band Conducting	- Principal Study 25 EC - General 28 EC - WP/project 7 EC	- Principal Study 23 EC - General 29 EC - WP/project 8 EC	- Principal Study 25 EC - General 27 EC - WP/project 8 EC	- Principal Study 44 EC - General 8 EC - WP/project 8 EC
Ad Wind band Conducting	- Principal Study 25 EC - General 28 EC - WP/project 7 EC	- Principal Study 23 EC - General 29 EC - WP/project 8 EC		
CMS	- Principal Study 27 EC - General 33 EC	- Principal Study 35 EC - General 25 EC	- Principal Study 38 EC - General 18 EC - WP/project 4 EC	- Principal Study 57 EC - General 3 EC

* Work Placement.

Content of the curriculum

The principal study and general subjects (technical and theoretical aspects of music) make out the largest part of the programme. During the first years of the study students develop a sound musical foundation and they come into contact with various practice situations and professional responsibilities. The audit panel finds the Artistic Reflective Week in the first year a nice example. First-year students from various majors jointly perform a musical project in a social context. According to the students they work together in ensembles during this week to prepare a performance in e.g. a school. Students are enthusiastic about this week.

Masterclasses are an important part of the curriculum, so students told the audit panel. In Classical Music there are around forty masterclasses each year, which can also be initiated by students. In the Conducting majors the masterclasses are organised in one week with two guest teachers with different approaches. The Jazz major is organized around masterclasses: New York comes to Groningen. Every week a guest teacher from the New York jazz scene is invited to come to Groningen. Students appreciate this involvement of guest teachers in combination with the home teachers. The workshops of the guest teachers are open for all students. Each guest teachers brings along his own language and style. In the Classical Music major they are developing a comparable concept. The audit panel applauds the use of (international) guest teachers but thinks it might be a good idea when the guest teachers come from cities, countries or geographical regions other than New York City to get differentiated approaches to music and teaching methods.

The principal studies contain next to the main instrument also supporting subjects: for Classical Music these are for example projects, applied research and ensemble play, for Jazz masterclasses USA, improvisation ensemble and projects, for CMS projects, for Choir Conducting Italian, vocal training, projects, and for Wind Band Conducting instrumentation, orchestral training and projects.

Difficulty, complexity, deepening, broadening and self-organisation increase in the course of the study programme. During the main phase students develop their own personal profile for which the electives offer ample opportunities. Work placements are part of every curriculum. The majors Jazz and Classical Music make a distinction between performer-related and teacher-related work placements. The profile of a student determines the routing in the curriculum. Students told the audit panel that there are internships at the NNO for which they can apply. The audit panel agrees with the vision of the conservatoire that students should develop their own profile, but

advises the programme to monitor the balance with learning the basic skills. The representatives of the professional field also stressed the importance of craftsmanship of the students.

Apart from the artistic development in the principal study students also get theoretical subjects and courses to prepare them for the professional field. The preparation for the professional field consists of projects, masterclasses, concerts and performances where they develop skills and gain practical experience, like Creative Ensemble, Size Conducting and Stage Experience. A nice example comes from the Conducting major where students conduct an orchestra every two weeks somewhere in the region.

Students and teachers also frequently participate in performances and events. In the Critical Reflection the following examples are mentioned: the Oosterpoort, Swingin' Groningen, NNO, the Metropole Orchestra, the Royal Netherlands Army Band Johan Willem Friso, the Peter de Grote Festival, the Northern European Jazz Orchestra, Festival On Wings, SoundsofMusic, City Proms (Leeuwarden), Leeuwarden Capital of Culture 2018, the Drents Museum, the Groninger Museum, various music schools and teacher collectives and recently also institutions in the field of health care such as the UMCG and the ZINN foundation. The panel is impressed with the variety of venues, podia the conservatoire uses and its ability to find new audiences in the region.

Starting in the second year students are also prepared for the business-side of the professional practice. They are taught entrepreneurial skills and learn how to market their 'products', based on a project plan. Students told the audit panel that entrepreneurial courses could be enhanced with e.g. guest teachers with various perspectives. According to the teachers it is important for students to find their own way with the aid of entrepreneurial instruments.

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

Conservatoires should be creating the environment for students to develop:

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

For students who are looking for an extra challenge the Prince Claus Conservatoire offers an honours programme with a study load of 30 EC. The programme starts in year 2 and includes additional courses, deepening of existing education and activities offered by the Hanzehogeschool and the conservatoire. At this moment three students participate in the honours programme.

Ad programme

Around ten years ago the Prince Claus Conservatoire started the Ad programme. In the region there was a need for conductors in the 'lower divisions'. Although not many students apply for this course, the management wants to keep it in the assortment. The content of the AD programme is identical to that of Wind Band Conducting.

Research

The research trajectory consists mainly of basic skills to teach students to do practice-based artistic research. In the document *Learning Trajectory Applied Research in Bachelor of Music* a thorough approach to research is described. For the Bachelor research is primarily descriptive. The research method consists of gathering information. The information is analysed and the outcome is linked back to the research questions.

According to the programme management the conservatoire tries to make an organic connection between research and other subjects, especially the main subject. The audit panel is very pleased with this approach to research. The audit panel supports the idea of the teachers to integrate research with entrepreneurial courses. An interesting example, according to the audit panel, is the concept of music for elderly people. Jazz students visit a home for the elderly to discuss what they can do there. The students then develop a programme which they perform for the elderly. This new concept of discussing with the audience what they would like to hear is addressed in the course Contextual Studies. Here students are prepared for different approaches of the public.

The Hanzehogeschool has a Research Centre connected to the arts: *Art & Society*. Art & Society researches and develops new artistic practices that are connected to various sectors in society. The research group Life Long Learning in Music is part of the Research Centre Art & Society where teachers, students and researchers are guided to do research projects in collaboration with various partners from society. The audit panel is very pleased with the opportunities this research group offers students and teachers of the conservatoire and endorses the conservatoire to continue with these research projects.

Structure of the curriculum

The full-time programme of the majors consists of 240 EC distributed over four years; eight semesters. The two-year associate degree programme Wind Band Conductor consists of 120 EC. The first year is a year of orientation, advice, selection and if necessary referral in case of a binding study advice.

Didactic concept

The Prince Claus Conservatoire offers a competence-based curriculum where knowledge, attitude, skills and personality traits are interconnected. The audit panel was impressed by this

holistic approach to students' development. Teaching takes place individually or in small groups. A variety of forms is used that are described in the course descriptions of the majors, such as project-based education, seminars, lecture, action learning, assignments, instrumental / vocal lessons, and work placement.

Admission requirements

The programme has separate entrance examinations for different majors. The admission consists of a (musical) presentation and a theory exam (including assessment of the musical ear). The admission committee assesses a candidate. The dean decides on the actual admittance.

The Prince Claus Conservatoire works together with the Zernike College in Groningen, Friese Poort Drachten, music schools and orchestras in the Northern provinces to scout talented candidates. The Preparatory Programme prepares potential students for the entrance examination for the Bachelor's courses or for the Ad programme.

Counselling

During the first two year students have regular meetings with their counsellor where they learn to gain more insight into their strengths and weaknesses.

Students have access to the OSIRIS registration system to check their academic performance and progress in time. The head of the major observes every semester if there is any delay, in which case arrangements with the student are made.

Teaching staff

The audit panel has seen the overview of teaching staff and concludes that the teachers all have the qualities required to realise the programme. There are 105 teachers for 15,7 FTE, that is enough to realise the programmes. All teachers are active in the professional field as well: as a performer (almost 90 percent has international stage experience), composer/designer and/or lecturer. It is the policy of the Prince Claus Conservatoire to appoint teachers who are active in the professional field, possess teaching skills and research skills.

The majority of the teachers hold a Master's degree (63%), four teachers have a PhD and nearly 30 percent holds a Bachelor's degree. For this last group of teacher the conservatoire has organized a basic training in research skills.

A large number of (guest) teachers come from abroad to shape the international learning environment the conservatoire strives for. The 'USA teachers' of the Jazz major form a special group: from a more or less fixed pool of jazz musicians, with New York as base, a teacher comes to Groningen every week to teach all jazz major students. The audit panel appreciates guest teachers but advises the conservatoire to take care of the balance between the freedom and the guidance of the students..

There is a staff development policy in place to develop and promote individual skills and keep the team up-to-date. The conservatoire makes use of courses offered by the Hanzehogeschool, such as the Basic Qualification in Teaching Competence. In addition, the conservatoire uses its network to share knowledge. The research group Lifelong Learning in Music plays a facilitating

and enabling role by giving teachers the opportunity to carry out their research proposal. The conservatoire recently offered teachers the following opportunities for professional development: team teaching, peer support professional groups, conferences and networking events, study days, international exchanges and study projects.

Services and facilities

The Prince Claus Conservatoire is located at the Veemarkstraat in Groningen and has a second location at the Radesingel. The main building was under reconstruction at the time of the site visit in order to increase its capacity. The building houses the Andrea Elkenbracht Hall, teaching rooms/study cells (over 40) and practice rooms (depending on what it is intended for, provided with one or more keyboard instruments and/or backline) and the library of the conservatoire. The corridors on the different floors have digital pianos and PCs that students can use without having to make reservations. In the nearby Singelhuis (the Radesingel) there are well-equipped, professional music studios, classrooms and a theatre studio (the Singelzaal). The buildings are open throughout the week (opening hours are published on the website).

The library in the conservatory is equipped with two sound cells, audio-visual equipment, computers and photocopying facilities. The library is also open in the evenings. The library has a study area. In addition to Office, digital music processing programmes have been installed on these computers. Through the media library, the collection of the Hanze Mediatheek is also available.

The audit panel was shown around the facilities and found these in good order. The conservatoire is well equipped for its task.

The Student Fund Foundation of the Prince Claus Conservatoire was established to support students financially. This foundation supports students with loans for the purchase or repair of a musical instrument or lends instruments to students. The Foundation also supports students through donations for study-related activities such as participating in and visiting master classes, conferences and summer courses.

The Prince Claus Conservatoire is relatively small which explains, according to students, the open, family-like atmosphere. Students feel they are treated on equal basis, which makes it very easy to contact the management and the teachers. The small scale also makes it easy to invite students from other majors to participate in a certain project.

The Prince Claus Conservatoire uses various communication channels. Through the School Participation Council, the Programme Committee and Student Councils students contribute to curriculum development and quality assurance.

Conclusion

The audit panel has seen that the Prince Claus Conservatoire uses its smaller size well. Students feel at home and are treated as equals. There is a student-centred and flexible learning community with many possibilities and opportunities for students. Students can develop their own professional profile.

The conservatoire is in the process of changing the curriculum to make it more student-centred. The audit panel appreciates the freedom of choice the new curriculum offers the students, but stresses the importance of structure and basic skills for students as well. The audit panel established that research is addressed well in the Bachelor's programme and is becoming more and more an integral part of the curriculum. The holistic approach by integrating research in the main subject is a very good choice.

The audit panel is deeply impressed with how the conservatoire addresses society and involves students in communicating with various audiences in projects in society. The conservatoire uses and cares for its regional connections. This is one of the strong points of the Prince Claus Conservatoire.

The teaching staff is up to its tasks. The structural involvement of guest teachers is very interesting but should go hand in hand with enough time for the guidance of students.

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

Standard 3 Assessment

The programme has an adequate assessment system in place.

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

Assessment policy

The Prince Claus Conservatoire has laid down its assessment policy in the document *Toetsbeleid Prins Claus Conservatorium*. This policy is derived from the Hanzehogeschool assessment policy. The assessment policy of the programme is in line with the Hanzehogeschool assessment cycle, which determines that the Assessment Committee of the programme, mandated by the Examination Committee, monitors the process.

The document *Toetsbeleid Prins Claus Conservatorium* provides the framework in which assessment takes place. The conservatoire uses the following criteria:

- all competencies are addressed
- a realistic, professional-oriented or professional practice-related situation is used
- there is a variety of assignments and assessment forms
- in the Study Guide the final levels are described per major
- entrance requirements can be found on the website (www.hanze.nl/prinsclausconservatorium)
- the professional field is involved in the development of the curriculum
- there are training opportunities
- there is a system of quality assessment for examinations.

Execution of assessment policy

The Prince Claus Conservatoires uses formative and summative forms of assessment. At the end of each semester students are assessed summatively. An evaluation committee of at least three teachers assesses the progress of the principal study at the end of a semester. For the final examination of the principal study an external assessor is part of the assessment committee.

In the course descriptions the assessment form(s) for each course is mentioned. The audit panel has concluded that the following assessment forms are used: professional product, portfolio assessment, skill tests, oral examinations, written tests, essays, presentations, assignments, and attendance. The criterion of variety in assessment forms is met. The assessment forms are in compliance with the competencies.

In assessments the audit panel has joined, missing basic skills (especially in Jazz and CMS) were addressed but not taken into account in the judgement. The audit panel had the impression that the balance between freedom and guidance needs a serious discussion among the teaching staff.

The audit panel noticed that the teacher of the student is one of the examiners. The jury consists of five members including an external examiner. As a suggestion, the audit panel advises the Prince Claus Conservatoire to exclude the teacher from the jury of examiners to guarantee more objectivity. The audit panel found it strange that the learning outcomes/competencies were not explicitly used either in the discussion or mentioned on the assessment forms. The audit panel was under the impression that this lack of learning outcomes and/or explicit criteria impeded the discussions and made it difficult for the jury to formulate its judgements adequately. The audit panel recommends the Prince Claus Conservatoire to try to come to criteria by calibration and maybe even formulate rubrics to be able to formulate accurate feedback and objective grades.

In the Study Guides the audit panel has found the general criteria/levels that students are assessed on. According to the students the audit panel has spoken, the criteria are clearly stated in the Study Guides. For the students feedback is more important than the grade. In the feedback students expect to hear where they stand and how they have developed. For the teachers the criteria offer something to hold on to. This helps the discussion and also the grading to become more consistent and objective. The teachers realize that accurate feedback is the most important thing for students and criteria can support them in providing this feedback.

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

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

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

Quality assurance

The Prince Claus Conservatoire has an Examination Committee in place for both programmes. The duties of this committee are set out in the *Huishoudelijk Reglement Examencommissie PCC*, and correspond with the legal requirements. One of the tasks of the Examination Committee is to appoint all examiners. The members of the committee take part in annual meetings of the Hanzehogeschool to discuss developments in the field of assessments.

The Examination Committee has given mandate to the Assessment Committee to assess the quality of examinations within the framework of the Hanzehogeschool assessment cycle. Members of the Examination Committee and Assessment Committee visit several examinations each year to assess whether the assessment committees follow the examination protocol. Members of the Assessment Committee told the audit panel that they check examples of tests and examination tools as well. Irregularities are reported to the management and recorded in the

annual report as the audit panel has seen. Stakeholders told the audit panel that the Examination Committee has a very critical attitude and stimulates the programme to make more progression.

In the Spring of 2016 the jury chairs of assessment committees were trained for the Basic Qualification Examinations (BKE). In line with the Hanzehogeschool policy all teachers will be trained to qualify for this examination. The audit panel is pleased with this development. The first results of the training, according to the teachers, gave them the insight that the assessments were of sufficient quality, but that criteria and protocol could be even more transparent.

Conclusion

The audit panel concludes that the Prince Claus Conservatoire has an adequate assessment system in place. A variety of tests and assessments is used to support the learning process of the students and to measure whether they realise the learning objectives of the courses. The audit panel finds the descriptions in the Study Guides and course descriptions clear with regard to objectives, assessment and procedures, but less so with regard to assessment criteria in relation to learning outcomes. The audit panel thinks the assessment system can be enhanced by formulating criteria, e.g. through calibration sessions. This would help to make clear which basic skills have to be developed to a certain extent to get a specific grade. The audit panel also would like to suggest to the conservatoire to make some changes in the procedure of the jury discussions in order to enhance the objectivity but also to support the jury in wording its judgements.

The Examination Committee has taken up its legal role. The audit panel is pleased with the Assessment Committee that not only evaluates tests and examinations in advance but also attends examinations. The audit panel thinks that the teachers will benefit from the training for the Basic Qualification Examinations as the first results show.

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

Standard 4 Achieved learning outcomes

The programme demonstrates that the intended learning outcomes are achieved.

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

The graduation programme of the Bachelor's consists of a final presentation in which playing, conducting, composing/designing is demonstrated, and a portfolio presentation to reflect on choices and research results or, for conductors, the defence of the thesis and instrumentations. During the final presentation students give a public concert, recital or presentation of their work. For conductors the final presentation consists of conducting an orchestra or choir in concert setting including the rehearsals. Repertoire choice for the final presentation represents the musical profile of the student and is established in consultation with the head teacher. Entrepreneurship is partly reflected in the communication with public and media, and the way the final presentation is shaped (location, programme, posters, new media, etc.). The following table shows which type of products belong to the 'old', current and future graduation programme.

2013 – 2016	2016 – 2017	2018 – 2019
Performance/Conducting/Music Design	Performance/Conducting/Music Design	Performance/Conducting/Music Design
Teaching (CM and Jazz)	Teaching (CM and Jazz)	Teaching (CM and Jazz)
	Entrepreneurship (pilot)	Entrepreneurship

The graduation of the Ad programme consists of a thesis where students formulate a.o. a personal vision on conducting, how to work with an Wind Band Orchestra, and of a public rehearsal and concert.

In preparing for the site visit the audit panel studied a representative selection of fifteen recordings and documentation from students that graduated in the past two years. Overall the audit panel is satisfied with the results. All graduates achieved the learning outcomes of the Bachelor's programme. The differences between students are reflected in the feedback and the marks the students received. The audit panel had the overall impression that the marking was high. There were no graduates of the Ad programme in the past two years.

During the site visit the audit panel attended several final presentations from Bachelors' students. Some performances were very good but the audit panel also attended performances that were only satisfactory, either because of technical skills of the student or because of the choice of repertoire. Compared to other conservatoires the audit panel finds the level of graduates from the Classical Music department good and some excellent. The examinations the audit panel has seen from the Jazz and the CMS departments were satisfactory.

The audit panel also attended the discussion and grading sessions of the jury of examiners. The examiners, including an (international) external examiner and the student's teacher, first gave a mark separately, then discussed the performance and finally agreed on a definite mark. Afterwards the student is invited in to discuss the feedback and to receive the mark. In public a

short feedback including the mark is presented. The audit panel applauds the use of external examiners.

The representatives of the professional field are satisfied with the level achieved by the graduates. Graduates are realistic, they find other venues and new audiences. This is what is expected more and more of graduates today. This is in line with the Groninger profile where a connection is made between passion, music and the environment.

Conclusion

The audit panel concludes that the Prince Claus Conservatorium achieves its goal of providing students with the Groninger profile. The students are prepared to find new venues and new audiences.

The final presentations show that graduates achieve the intended learning outcomes. The audit panel is pleased with the fact that the Prince Claus Conservatoire invites external examiners to sit on the jury of examiners. The audit panel established that the overall level achieved in the Classical Music department is good and solid. Based on this conclusion the audit panels assesses standard 4 as good, even though the level it has seen in the Jazz and CMS department was satisfactory.

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

Distinctive feature: International Policy

In 2011 the Prince Claus Conservatoire was awarded the distinctive feature for International Policy. In 2016 the conservatoire again opts for this distinctive feature that is in line with the Groninger profile: “a small-scale learning community with a regional central role, international position and above all linked to society” (Critical Reflection, p.2).

1. Distinctive nature

Criterion 1: The distinctive feature is distinctive for the institution or programme in relation to relevant institutions or programmes in Dutch higher education.

The Prince Claus Conservatoire holds a clear position, nationally and internationally, with regard to strategy and policy development. The conservatoire has an active role in various national and international networks. The dean is a member of the sectorial advisory art of the HBO Council (KUN) and the heads have ongoing consultations with colleagues from other conservatories.

The Association Européenne des Conservatoires, Academies de Musique et Musikhochschulen (AEC) is, with more than 300 participating institutions across 57 countries, one of the major cultural and educational networks in Europe. The Prince Claus Conservatoire is active in various ways within the AEC and the projects that arise:

- As an AEC board member, the dean manages the artistic research, human resource management portfolios and is involved in the content and organization of the AEC Annual Congress.
- The manager Jazz is part of the AEC Pop & Jazz Forum, the AEC work group ‘Blended Learning’ and the International Relations Coordinators conference where there are ongoing meetings on the exchange of students and teachers.
- The Teacher Training Programme coordinator is the creative director of Innovative Conservatoire (ICON), which started as AEC Polifonia project.
- The Prince Claus Conservatoire is a partner of conservatories in Reykjavik, London, Vienna, Oslo, Helsinki, Singapore and Stockholm in the strategic partnership (SP) project NAIP (Innovation in Higher Music Education), which focuses on the development of the Music Master for New Audiences and Innovative Practice programme.
- One of the Lifelong Learning in Music lecturers is chairman of the working group on research (which is part of the NAIP project) that serves as a platform to discuss the role of research in the programme.

The audit panel finds that the Prince Claus Conservatoire is actively involved in many activities of the AEC and AEC-related activities.

The Prince Claus Conservatoire is also active in the European Association for Music in Schools (EAS) in which the head of the Music in Education programme is - on behalf of the Dutch Music in Education programmes - contact point for internationalization and international partnerships, and is the head this year of the Jazzinty’ festival in Slovenia. The dean, the head of Jazz, and the ‘USA teachers’ regularly conduct examinations at educational institutions abroad.

Both lecturers from the research group Lifelong Learning in Music are involved with educational reform at the conservatory in Sarajevo, and the PCC supported Music Academy in Vilnius in setting up their quality management in 2013/2014.

The audit panel is of the opinion that the Prince Claus Conservatoire holds an important and active role in international networks and distinguishes itself through these activities from other Dutch educational institutions and programmes, although not specifically from other Dutch conservatoires.

The audit panel concludes that the Prince Claus Conservatoire fulfils criterion 1.

2. Realisation

Criterion 2: The consequences of the distinctive feature for the quality of education are operationalized on the basis of the relevant standards of the relevant assessment framework.

The audit panel has seen that the international policy of the Prince Claus Conservatoire has impact on the execution of the curriculum. Musicians are educated for the international labour market.

The research group Lifelong Learning in Music has been internationally very active and has resulted in the structural connection of both lecturers to the Music Academy Sarajevo in Bosnia and the connection of one of the lecturers (as professor of Music Pedagogics) to the Universität für Musik und darstellende Kunst in Vienna, the composition of the research network (five international members and two international external consultants) and the external PhD students involved in the research group. The results of research will be used to update and broaden the curricula of the programmes. The audit panel is impressed by the work and results of this research group.

The programme management informed the audit panel that internationalization will be included in the programme profile and the curricula in the coming academic year, and that the research learning trajectory will be further implemented in the programmes. In some majors the international learning community has already been realized. The 'Little New York' community of the Jazz major is a good example. Students from all over Europe, Asia, South-America, the Middle-East etc. are taught by local teachers as well as 'USA teachers.' This means that each week a different professional from the New York jazz scene teaches all Jazz major students. Students also make a study trip to New York in the third year where the resident alumni and teachers coach them. Because students are introduced to both 'worlds' in a structured manner and reflect critically, they make their own choices and create their own unique profile with an international focus. In this way, students also build their international network during their studies.

The Prince Claus Conservatoire also ensures internationalisation of the curriculum through the exchange of knowledge with other conservatories, recruiting foreign students and encouraging exchanges. The conservatoire works closely with the Musikhochschulen Bremen and Hamburg, respectively in a biennial orchestra project called Hanze Symphony Orchestra, and in the field of jazz and organ/harpsichord (Klaviorganum). Another example is the annual Wind Band project

('Size Conducting') where the repertoire and the conducting tradition of a certain country are the focal point.

In the Critical Reflection (p.29) the Prince Claus Conservatoire illustrates the international dimension of the programme in educational and research projects like:

- The Peter de Grote Festival whereby teachers from the Prince Claus Conservatoire and (international) musicians from outside the conservatoire perform in concert and teach in the festival-related Summer School. Students present themselves as 'Young Professionals' in various ways during the festival.
- The 'Jazzinty' festival in Slovenia with the associated Summer School where teachers and students perform and provide lessons to young jazz musicians.
- Jazz students participate in the Elbjazz festival in Hamburg where they make music with students from the Musikhochschule Hamburg and students from other (annually changing) conservatories, under the name 'Kehrwieder Ensemble'. This ensemble also plays during the annual event 'Swingin' Groningen' and at other European venues.
- Bachelor of Music students participate, as student researchers, in one of the research projects of the research group Lifelong Learning in Music and study the role of musicians in dealing with change and new (musical) practices. Results of research are internationally disseminated.
- Students from the Prince Claus Conservatoire together with students from other educational institutions that are affiliated with the strategic partnership (SP) project NAIP make music together online, from different locations.

The international policy is also apparent in the recruitment policy. The Prince Claus Conservatoire recruits internationally renowned guest teachers. As mentioned above the Jazz major is a good example of this policy. The Classical Music major also regularly hosts guest teachers who provide master classes, as has the CMS major. About one third of the teachers, including guest teachers, are of foreign origin.

The Prince Claus Conservatoire organizes and facilitates regular international exchanges. An example is the Erasmus exchange relationship for teachers and students of the Conservatory of Frosinone in Rome. To encourage the inflow of non-EU students, the conservatoire can annually award talent scholarships via funds and sponsorships. An amount of € 162,000 is annually available for this purpose. The Bachelor's programme has an equal number of foreign students and Dutch students.

The audit panel concludes that the Prince Claus Conservatoire fulfils criterion 2.

3. Relevance

Criterion 3: The distinctive feature is essential for the profile of the institution or the nature of the programme.
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In the Critical Reflection (p.31) the Prince Claus Conservatoire describes its international orientation as follows:

“We educate our student for the international work field and have an international composite of students and teachers. The international component is firmly embedded in the content of education and projects carried out with international partners. Representatives of our programme are - often in a leading role - part of leading European initiatives and working groups in the field of innovations in music education, such as the AEC (Association Européenne des Conservatoires) and ICON (Innovative Conservatoire). Our position as a forefront player in international innovations in music education is secured by the Research Group Lifelong Learning in Music, and approved by the Special Quality Mark International Policy.”

The audit panel agrees that international policy is an important part of the Prince Claus Conservatoire. It is one of the elements of the Groninger profile: a small-scale learning community with a regional central role, international position and linked to society. In this respect the Prince Claus Conservatoire complies with the Hanzehogeschool strategy as a European University of Applied Sciences. One of the focal points of the Hanzehogeschool is Healthy Ageing. The research group Lifelong Learning in Music conducts research in the field music and the elderly. The book ‘While the Music Lasts - on Music and Dementia’ (Smilde, Page and Alheit) published in 2014 and the various (regional) projects emerging from the international research are examples of valorisation. At this moment, the research group is investigating collaborative music with the elderly. Outcomes lead to improved social networking and connection with society. As mentioned before, the panel is impressed by the activities and results of the research group Lifelong Learning in Music.

Activities of the research group find their way to the programme. The research group also encourages and strengthens projects that focus on the new (international) professional practice. Examples are:

- The Peter de Grote Festival under which students annually perform in concert several times at the University Medical Centre Groningen (UMCG)
- Research and form, in collaboration with the UMCG, a live music practice at the surgical department of the UMCG
- Ageless Jazz: organizing concerts in nursing homes

The professional field of the musician is highly international. To prepare students for the profession they need the international perspective. The audit panel is of the opinion that the Prince Claus Conservatoire fulfils its central role in the region from an international perspective, in compliance with the Groninger profile.

The audit panel concludes that the Prince Claus Conservatoire fulfils criterion 3..

General conclusion of the study programme

Assessments of the standards

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

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

Considerations and conclusion

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

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

The audit panel is impressed by the Groninger profile that connects the conservatoire and society and can be traced throughout the curriculum. The holistic approach of the student's development supports the profile well. The audit panel advises the conservatoire to discuss the balance between freedom and learning basic skills, in the curriculum as well as in the assessments.

The audit panel assesses the quality of the Bachelor of Music programme of the Prince Claus Conservatoire of Hanzehogeschool Groningen as **good**.

The audit panel advises the NVAO to grant the Prince Claus Conservatoire the distinctive feature International Policy.

Recommendations

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

Standard 1

- Especially the orientation of the Jazz education to New York only could be seen as too specialised for a Bachelor education. PCC may consider guest teachers to come from cities, countries or geographical regions other than New York City to get differentiated approaches to music and teaching methods.

Standard 2

- The audit panel had the impression that the balance between freedom and guidance need a serious discussion among the teaching staff. In the view of the audit panel it must be secured during a Bachelor education that basic skills are consolidated. Examples are improvisational skills in the Jazz education or composition skills in CMS.
- The audit panel is very pleased with the approach to research and with the opportunities the research group offers students and teachers of the conservatoire and endorses PCC to go on in this way.

Standard 3

- The audit panel has seen some assessment forms but was surprised that criteria are not explicitly mentioned there. The audit panel recommends the Prince Claus Conservatoire to try to come to criteria by calibration and maybe even formulate rubrics to be able to formulate accurate feedback and objective grades.
- In assessments the audit panel has noticed missing basic skills (especially in Jazz and composition) were addressed but not fully taken into account in the judgement. The audit panel had the impression that the balance between freedom and guidance need a serious discussion among the teaching staff for this calibration of assessment criteria too.
- The audit panel recommends the conservatoire to discuss the procedure of the final examinations in order to find a procedure that complies with the profile of the institution and helps students the most.

Appendices

Appendix 1: Final qualifications of the study programme

Translation of the Dublin Descriptors into the AEC elaboration of these descriptors, de generic qualities for the hbo bachelor and the Bachelor of Music profile (graduation profile musician, composer and music technologist)

The competencies listed under the graduation profile for musician underlie the curricula of the Classical Music, Jazz and Conduction Choir / Wind band specialisations. The skills associated with the graduation profiles for composer and music technologist form the basis of the curriculum of the Composition, Music and Studio Production specialisations.

European descriptors Bachelor Bachelor's degrees are awarded to students who:	AEC translation to professional Music training 1st cycle Qualifications that signify completion of the 2nd cycle in professional Music training are awarded to students who:	Translation of the qualification for an hbo bachelor	National Bachelor of Music profile Graduation profile musician	National Bachelor of Music profile Graduation profile composer	National Bachelor of Music profile Graduation profile music technologist
Knowledge and understanding 1. have demonstrated knowledge and understanding in a field of study that builds upon and supersedes their secondary education, and is typically at a level, that whilst supported by advanced textbooks, includes some aspects that will be informed by knowledge of the forefront in their field of study;	Knowledge and understanding 1. have demonstrated knowledge and artistic understanding in the field of music that build upon training undertaken within or concurrently with general secondary education, are typically at a level, of advanced study and, in the principal study area, are informed by the experience of those at the forefront of their field;	Broad multi-disciplinary basis The graduate is equipped with current and multidisciplinary knowledge, understanding, attitudes and skills in order to perform the duties of a starting professional independently.	Vision and creativity The musician is artistically driven and is able to acquire views and beliefs in their own field and communicate these in the music profession. Ability to work together The musician is able to deliver an active contribution to a joint product or process together with others Innovative capacity The musician is able to explore and experiment with their own field, which is reflected in innovative musical processes and	Vision and creativity The composer is artistically driven and is able to acquire views and beliefs in their own field and communicate these in the music profession. Ability to work together The composer is able to deliver an active contribution to a joint product or process together with others Innovative capacity The composer is able to explore and experiment with their own field, which is reflected in innovative musical processes and	Vision and creativity The music technologist is artistically driven and is able to acquire views and beliefs in their own field and communicate these in the music profession. Ability to work together The music technologist is able to deliver an active contribution to a joint product or process together with others Innovative capacity The music technologist is able to explore and experiment with their own field, which is reflected in innovative musical processes and

			<p>productions.</p> <p>The craft The musician maintains a wide range of professional knowledge and skills that enable him to function within the national and international professional practice.</p>	<p>productions.</p> <p>The craft The composer maintains a wide range of professional knowledge and skills that enable him to function within the national and international professional practice.</p>	<p>productions.</p> <p>The craft The music technologist maintains a wide range of professional knowledge and skills that enable him to function within the national and international professional practice.</p>
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<p>European descriptors Bachelor</p> <p>Bachelor's degrees are awarded to students who:</p>	<p>AEC translation to professional Music training 1st cycle</p> <p>Qualifications that signify completion of the 2nd cycle in professional Music training are awarded to students who:</p>	<p>Translation of the qualification for an hbo bachelor</p>	<p>National Bachelor of Music profile</p> <p>Graduation profile musician</p>	<p>National Bachelor of Music profile</p> <p>Graduation profile composer</p>	<p>National Bachelor of Music profile</p> <p>Graduation profile music technologist</p>
<p>Applying knowledge and understanding</p> <p>2. can apply their knowledge and understanding in a manner that indicates a professional approach to their work or vocation and have competencies typically demonstrated through devising and sustaining arguments and solving problems within their field of study;</p>	<p>Applying knowledge and understanding</p> <p>2. can apply their skills knowledge and artistic understanding in the field of music in a manner that indicates a professional approach to their work or vocation and have competencies demonstrated practically/creatively as well as through devising and sustaining arguments and solving problems within their field of study;</p>	<p>Problem-oriented approach</p> <p>Graduates can apply relevant (scientific) knowledge, understanding, attitudes and skills to define, analyse and solve complex problems in professional practice.</p>	<p>Vision and creativity</p> <p>The musician is artistically driven and is able to acquire views and beliefs in their own field and communicate these in the music profession. <i>(in the Bachelor of Music profile only classified in the category broad professionalization</i></p> <p>Analytical ability</p> <p>The musician can analyse music (cognitive).</p> <p>Innovative capacity</p> <p>The musician is able to explore and experiment with their own field, which is reflected in innovative musical processes and productions.</p> <p>Didactics</p> <p>The musician can organise and perform educational situations in such a way that students</p>	<p>Vision and creativity</p> <p>The composer is artistically driven and is able to acquire views and beliefs in their own field and communicate these in the music profession. <i>(in the Bachelor of Music profile only classified in the category broad professionalization</i></p> <p>Analytical ability</p> <p>The composer can analyse music (cognitive).</p> <p>Innovative capacity</p> <p>The composer is able to explore and experiment with their own field, which is reflected in innovative musical processes and productions.</p>	<p>Vision and creativity</p> <p>The music technologist is artistically driven and is able to acquire views and beliefs in their own field and communicate these in the music profession. <i>(in the Bachelor of Music profile only classified in the category broad professionalization</i></p> <p>Analytical ability</p> <p>The music technologist can analyse music (cognitive).</p> <p>Innovative capacity</p> <p>The music technologist is able to explore and experiment with their own field, which is reflected in innovative musical processes and productions.</p>

			are optimally encouraged to learn.		
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European descriptors Bachelor Bachelor's degrees are awarded to students who:	AEC translation to professional Music training 1st cycle Qualifications that signify completion of the 2nd cycle in professional Music training are awarded to students who:	Translation of the qualification for an hbo bachelor	National Bachelor of Music profile Graduation profile musician	National Bachelor of Music profile Graduation profile composer	National Bachelor of Music profile Graduation profile music technologist
Making judgements 3. have the ability to gather and interpret relevant data (usually within their field of study) to inform judgements that include reflection on relevant social, scientific or ethical issues;	Making judgements 3. have the ability to gather and interpret relevant data (usually within the field of music) to inform judgements within their practical/creative activity that include reflection on relevant social, scientific or ethical issues;	Methodical and reflective thinking and acting The graduate is able to collect and analyse relevant information in order to work project-based and reflect on their professional behaviour, including ethical and social questions.	Methodical and reflective acting The musician is able to act methodically and professionally, he can reflect, is independent, and capable of giving and receiving feedback. Environmental awareness The musician is alert to developments in society and integrates this into his music practice. Didactics The musician can organise and perform educational situations in such a way that students are optimally encouraged to learn.	Methodical and reflective acting The composer is able to act methodically and professionally, he can reflect, is independent, and capable of giving and receiving feedback Environmental awareness The composer is alert to developments in society and integrates this into his music practice	Methodical and reflective acting The music technologist is able to act methodically and professionally, he can reflect, is independent, and capable of giving and receiving feedback Environmental awareness The music technologist is alert to developments in society and integrates this into his music practice

European descriptors Bachelor Bachelor's degrees are awarded to students who:	AEC translation to professional Music training 1st cycle Qualifications that signify completion of the 2nd cycle in professional Music training are awarded to students who:	Translation of the qualification for an hbo bachelor	National Bachelor of Music profile Graduation profile musician	National Bachelor of Music profile Graduation profile composer	National Bachelor of Music profile Graduation profile music technologist
Communication 4. can communicate information, ideas, problems and solutions to both specialists and non-specialist audiences;	Communication 4. can communicate artistic understanding, ideas, information, problems and solutions to both specialists and non-specialist audiences;	Social-communicative competence Graduates can communicate internally and externally, work together in a team-oriented way and lead projects in a multi-disciplinary, multi-cultural and international setting.	Ability to work together The musician is able to deliver an active contribution to a joint product or process together with others. Communication The musician can communicate his acting in different contexts effectively and efficiently and convey the artistic significance of music to others. Entrepreneurship The musician can independently shape a professional existence within the world of music.	Ability to work together The composer is able to deliver an active contribution to a joint product or process together with others. Communication The composer can communicate his acting in different contexts effectively and efficiently and convey the artistic significance of music to others Entrepreneurship The composer can independently shape a professional existence within the world of music.	Ability to work together The music technologist is able to deliver an active contribution to a joint product or process together with others. Communication The music technologist can communicate his acting in different contexts effectively and efficiently and convey the artistic significance of music to others. Entrepreneurship The music technologist can independently shape a professional existence within the world of music.

<p>European descriptors Bachelor</p> <p>Bachelor's degrees are awarded to students who:</p>	<p>AEC translation to professional Music training 1st cycle</p> <p>Qualifications that signify completion of the 2nd cycle in professional Music training are awarded to students who:</p>	<p>Translation of the qualification for an hbo bachelor</p>	<p>National Bachelor of Music profile</p> <p>Graduation profile musician</p>	<p>National Bachelor of Music profile</p> <p>Graduation profile composer</p>	<p>National Bachelor of Music profile</p> <p>Graduation profile music technologist</p>
<p>Learning skills</p> <p>5. have developed those learning skills that are necessary for them to continue to undertake further study with a high degree of autonomy.</p>	<p>Learning skills</p> <p>5. have developed those learning and practical/creative skills that are necessary for them to continue to undertake further study with a high degree of autonomy.</p>	<p>Professionalization</p> <p>Graduates have developed the cognitive abilities enabling them to continuously professionalise their own profession and operate in a wide range of professional situations</p>	<p>Innovative capacity</p> <p>The musician is able to explore and experiment with his own field, which is reflected in innovative musical processes and productions.</p>	<p>Innovative capacity</p> <p>The composer is able to explore and experiment with his own field, which is reflected in innovative musical processes and productions.</p>	<p>Innovative capacity</p> <p>The music technologist is able to explore and experiment with his own field, which is reflected in innovative musical processes and productions.</p>

Appendix 2: Study programme structure

1.2 Creditpoint table Classical Music

	I - 1	I - 2	II - 1	II - 2
Artistic development				
Principal study	15	13	12	12
Supporting the principal instrument				
Projects	2	2	2	2
Artistic Reflective Week	1			
Applied research				
Ensemble play (chamber music + rehearsal coaching)	2	2	2	2
Principal study related subjects	1	1	1	1
Theoretical development				
Ear training	3	3	2	1
Choral class	1	1	1	1
Piano practicum (was: class piano)	1	2	1	2
Contextual study (CTS)	3	2	3	2
Harmony			1	1
Non-western music				
Arranging				
Professional development				
Academic counseling/Orientation on the profession (SLB/OB)	0	1	0	1
Entrepreneurship for musicians			1	1
Pedagogy		1	2	2
Open credits/choice programme	1	2	2	2

Year 3

Year/semester	3.I	3.II	3.I	3.II	3.I	3.II
Principal study	Voice, strings, wind, piano, organ, harpsichord, percussion		Percussion		Harpsichord	
1. Study, profession and society						
Entrepreneurship for musicians	2	1	2	1	2	1
2. General theoretical subjects						
CTS	3	3	3	3	3	3
Harmony	2	2	2	2	2	2
Arranging	2	2	2	2	2	2
3. Principal study and principal study related subjects						
Principal study	13	11	11	9	11	9
Chamber music	1	2	1	2	1	2
Continuo play/figured bass					2	2
Projects and productions	2	2	2	2	2	2
Minor Drums			2	2		
4a. Profile Performer Programme						
PPP	5	7	5	7	5	7
4b. Teacher Training Programme						
Minor Drums	2	1	2	1	2	1
Internal work placement	1	2	1	2	1	2
Teaching workshop I	2	2	2	2	2	2
Improvisation ensemble		1		1		1
External work placement I		1		1		1

Year 4

Year/semester	4.I	4.II	4.I	4.II
Principal study	Voice, strings, wind, piano, organ, harpsichord, percussion		Harpsichord	
3. Principal study and principal study related subjects				
Principal study	20	23	18	21
Chamber music	2	1	2	1
Continuo play/figured bass			2	2
Projects and productions	2	2	2	2
4a. Profile Performer Programme				
PPP	6	4	6	4
4b. Teacher Training Programme				
Teaching workshop II	1	1	1	1
External work placement II	3		3	
Project work placement	2	2	2	2
Final presentation		1		1

2.2 Credits table Conducting																
Conducting																
Year/semester	1.I	1.II	1.I	1.II	2.I	2.II	2.I	2.II	3.I	3.II	3.I	3.II	4.I	4.II	4.I	4.II
Principle Study	Choir		Band Condu		Choir		Band Condu		Choir		Band Cond		Choir		Band Cond	
1. Study, profession and society																
Academic counseling/orientatio on the profession	1	2	1	2		1		1								
Entrepreneurship for musicians					1	1	1	1	1	2	1	2				
2. General theoretical subjects																
Digital Music Notation	1	1	1	1												
Choral class	1	1	1	1	1	1	1	1	1	1			1	1		
Ear training	3	4	3	4	2	2	2	2								
Piano practicum	1	2	1	2	1	2	1	2								
Contextual study (CTS)	2	3	2	3	3	3	3	3	3	3	3	3				
Harmony					2	2	2	2	2	2	2	2				
Polyphonic ear training									2	2	2	2	2	2	2	2
Playing/reading from score									2	2	2	2	2	2	2	2
Non-Western Music					1		1									
3. Principle Study and Principle Study-related subjects																
a. Choir conducting																
Principle Study	13	12			10	11			14	14			20	21		
Italian	1	2			2	1										
Subsidiary voice	2	2			2	2										
Choir practice	2	1			1	2			1	2			1	2		
Projects	3				3				3				3			
External work placement					1	2			1	2			1	2		
b. Wind band conducting																
Principle Study			11	10			5	7			4	6			21	6
Theory Wind Band Conducting			2	2			2	2			2	2				
Instrumentation							4	3			3	2				5
History																3
Orchestra schooling																4
Final thesis																5
Workshop Light Music											3	3				
Instrumental subsidiary			3	3			3	3			3	3				
Practicum			1	1			1	1			1	1			1	1
Projects			3				3				3				3	
External work placement			1	1			1	2			1	2			1	2

3.2 Creditpoint table Jazz 2015-2016						
Year 1						
Year/Semester	1.I	1.II	1.I	1.II	1.I	1.II
Principle Study	Piano		Vocals		Other	
Principle Study	15	16	13	14	13	15
Masterclass USA	1	2	1	2	1	2
Technique lessons	1	1	1	1	1	1
Stage Experience	1	2	1	2	1	2
Ensembles	2	1	2	1	2	1
Improvisation ensemble USA	2	1	2	1	2	1
Projects		1		1		1
Jazz Choir				1		
Solfège A	2	1	2	1	2	1
Jazz theory A	1	1	1	1	1	1
Theory on Stage A	1	1	1	1	1	1
History of Jazz	1	1	1	1	1	1
How to Listen	1	1	1	1	1	1
Pianopracticum			2	1	2	1
Digital Music Notation	1		1		1	
Professional Orientation	1		1		1	
Academic Counseling		1		1		1
Year 2						
Year/Semester	2.I	2.II	2.I	2.II	2.I	2.II
Principle Study	Piano		Vocals		Other	
Principle Study	14	15	12	13	13	13
Masterclass USA-teacher	2	1	2	1	2	1
Technique	1	1	1	1	1	1
Stage experience	2	1	2	1	2	1
Ensembles	2	1	2	1	2	1
Improvisation ensemble USA	1	2	1	2	1	2
Projects		1		1		1
Jazz Choir			1			
Solfège B	1	2	1	2	1	2
Jazz theory B	1	1	1	1	1	1
Theory on Stage B	1	1	1	1	1	1
Non Western Music History	1		1		1	
How to Listen	1	1	1	1	1	1
Pianopracticum			1	2	1	2
Academic Counseling		1		1		1
Business in Music	1	1	1	1	1	1
Open Credits	2	1	2	1	2	1
Year 3						
Year/Semester	3.I	3.II				
Principle Study	14	15				
Masterclass USA-teacher	1	2				
Technique	1	1				
Stage experience	2	1				
Ensembles	2	1				
Improvisation ensemble USA	1	2				
Projects		1				
Classical Analysis		2				
Classical Music History	2					
How to Listen	1	1				
Arranging C	2	1				
Business in Music	2	1				
Open Credits	2	2				
Year 4						
Year/Semester	4.I	4.II				
Principle Study	19	20				
Technique	1	1				
Stage experience	2	1				
Ensembles	1	2				
Improvisation ensemble USA	2	1				
Projects		1				
Jazz analysis	1	1				
Jazz composition	1	1				
Open Credits	3	2				

4.4 Credits table CMS									
Year/semester	1.I	1.II	2.I	2.II					
1. Principle study and evaluation Principle Study									
Composition	4	4	5	5					
Songwriting	3	3	4	4					
CSFM	3	2	4	3					
Production	4	4	5	5					
<i>Evaluation Principle Study</i>									
Composition arena & projects	1	1	2	1					
2. General subjects									
CTS classical	3	2	3	2					
Harmony & Counter point		2	1	2					
CTS 20th Century	2	2	2	1					
CTS pop/jazz		2	2	2					
Practical Music Theory	1								
Ear training	1	2	2	1					
Sound synthesis and acoustics	2	2							
Computer techniques	2								
History Non-western Music				1					
Music practicum choir	1	1							
Music practicum piano	1	1							
Orchestration	1	1							
3. Study, profession and society									
Academic counselling/orientation on the profession	1	1		1					
Academic counselling				2					
Year 3									
Year/semester	3.I	3.II	3.I	3.II	3.I	3.II	3.I	3.II	
Specialisation	Instr. Comp.		Songwriting		CSFM		Productie		
1. Principle study and evaluation Principle Study									
Composition	14	14			3	3			
Songwriting			11	11			7	7	
CSFM					10	10			
Production	5	5	9	9	6	6	13	13	
<i>Evaluation Principle Study</i>									
Composition arena & projects	2	1	2	1	2	1	2	1	
Work placement/projects		4		5		4		5	
2. General subjects									
CTS klassiek	3	2	fac	fac	3	2	fac	fac	
Harmony & Counter point	2	1	2	fac	2	1	2	fac	
CTS pop/jazz	2	fac	2	2	2	fac	2	2	
Ear training production	fac		2		fac		2		
Ear training	1		fac		1		fac		
Music practicum ensemble conducting		1		fac		1		fac	
Music practicum guitar/drums	1	1	2	1	1	1	2	1	
3. Study, profession and society									
Entrepreneurship for musicians		1		1		1		1	
Year 4									
Year/semester	4.I	4.II	4.I	4.II	4.I	4.II	4.I	4.II	
Specialisation	Instr. Comp.		Songwriting		CSFM		Production		
1.Principle study and evaluation Principle Stud									
Composition	24	22			3	3			
Songwriting			20	19			7	7	
CSFM					20	18			
Production	5	5	9	9	6	6	22	21	
<i>Evaluation Principle Study</i>									
Composition arena & projects	1	2	1	2	1	2	1	2	
2. General subjects									
Music practicum ensemble conducting		1		fac		1		fac	

6.2 Credits table Wind Band Conducting				
Wind Band Conducting				
Year/semester	1.I	1.II	2.I	2.II
Principle Study	Wind Band Conducting		Wind Band Conducting	
1. Study, profession and society				
Academic counselling/ orientation on the profession	1	2		1
Entrepreneurship for musicians			1	1
2. General theoretical subjects				
Digital Music Notation	1	1		
Choir class	1	1	1	1
Ear training	3	4	2	2
Piano practicum	1	2	1	2
Contextual study (CTS)	2	3	3	3
Harmony			2	2
Non-Western Music			1	
3. Principle Study and Principle Study-related subjects				
Principle Study	11	10	5	7
Theory Wind Band Conducting	2	2	2	2
Instrumentation			4	3
Instrumental subsidiary	3	3	3	3
Practicum	1	1	1	1
Projects	3		3	
External work placement	1	1	1	2

Appendix 3: Quantitative data regarding the study programme

The following information is based on the definitions as presented on www.nvao.net in the document 'Indicators and definitions basic details programme assessments', September 2012.

Performance figures

Source performance figures: Staff bureau FEZ and files programme administration

Inflow (number)	2008	2009	2010	2011	2012	2013	2014
Full-time bc	72	66	61	54	65	51	61
Full-time Ad	2	1	1	-	3	1	-
Dropout (%) year 1¹	2008	2009	2010	2011	2012	2013	
Full-time bc	22,2	15,2	21,3	18,5	10,8	21,6	
Full-time Ad	50	-	100	-	33,3	100	
Dropout (%) bachelor²	2008	2009	2010				
Full-time bc	21,5	16,0	10,4				
Full-time Ad	-	-	-				
Performance (%)³	2008	2009	2010				
Full-time bc	78,5	82,2	85,4				
Full-time Ad	100	100	-				

Teachers

Figures per April 22, 2016, at school level

Source figures teachers: Staff bureau HR and CVs teachers

Teaching Personnel (TP)	number	fte
	105	15,7

Level of education TP (%)⁴	Bachelor	Master	PhD
	31 = 29,5%	66 = 62,8%	4 = 3,8 %

Teacher-student ratio

Academic year 2015 - 2016

Source: files programme administration en deployment planning system Prince Claus Conservatoire

Teacher-student ratio⁵	
ratio	1 : 12,02

¹ (A) The proportion of the total number of bachelor students (first year), which are no longer enrolled in the programme after one year, possibly for the last six cohorts.

² (B) The number of bachelor students who enrol again with the programme after the first year (re-registering) that still drop out after the nominal study duration without having obtained the diploma, possibly for the last three cohorts.

³ The number of bachelor students who enrol again with the programme after the first year (re-registering) and obtain the bachelor diploma in accordance with the nominal study duration plus one year, possibly for the last three cohorts.

⁴ Het aandeel docenten (onderwijzend personeel) met een master en het aandeel docenten met een PhD in het totaal aantal docenten (onderwijzend personeel).

⁵ The ratio between the total number of students enrolled and the total number of FTEs in teaching staff of the programme in the most recent academic year.

Contact hours

Total average academic year 2015 - 2016 at educational level.

Source: Study guide and calculation sheet School

Contact hours ⁶	Year 1	Year 2	Year 3	Year 4
Full-time bc	15,9	14,6	11,9	7,3
Full-time Ad	16,8	16,2		

⁶ The average number of full hours per week of scheduled contact time, for each year of the programme.

Appendix 4: Expertise members auditpanel and secretary

List of panel members

Name	Brief descriptions for panel members
Mr. Pprofessor Georg Schulz Mag.Art, PhD MSc	Georg Schulz is Associate Professor and former rector at the University of Music and Performing Arts Graz (Kunstuniversität Graz, Austria)
Mr. Professor Edward Anthony Partyka	Edward Partyka is Professor at the University of Music and Performing Arts Graz (Kunstuniversität Graz, Austria), Instructor at the University of Applied Sciences and Art Lucerne (Switzerland) and Staff conductor/Arranger of HR Big Band Frankfurt (Germany) Expert in Jazz; bass trombonist/tubist, composer/arranger and conductor, musical director of the Jazz Orchestra Regensburg and co-leader of the Flip Philipp/Ed Partyka Dectet (from the US)
Mr. Richard Wigley B.Mus, M Mus (USA)	Richard Wigley is Managing Director of Ulster Orchestra and Director of Wigley Arts Management Ltd.
Mr. Dr. Zygmunt Krauze	Zygmunt Krause is Composer of operas, instrumental music, unitary music, music for theatre and of choral pieces and songs
Mr. Lars Corijn	Lars Corijn is studying Choral Conducting and Vocal Studio at the Royal Conservatoire Antwerp

Secretary

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

Appendix 5: Programme for the site visit

Programme Review Music Prins Claus Conservatoire 9th and 10th of June 2016

Thursday 9th of June 2016

Time	Discussion partners	Position	Topics
09.15 – 09.30	Welcome Audit team		
09.30 – 10.00	Guided tour		
10.00 – 11.30	<u>Audit team NQA</u>	Organization	Data study and preparation
11.30 – 12.30	<u>Students</u> 6-8	Of the various years	<u>Topics:</u> Quality and relevance programme – connection – study load – assessments – Quality teachers – programme specific facilities – productions
12.30 – 12.45	Internal consultation audit team		
12.45 – 13.15	Introduction and presentation bachelor of Music		
13.15 – 14.00	Consulting hour and lunch audit team		
14.00 – 15.00	<u>Teachers</u> 6-8	Teachers	<u>Topics:</u> Ambitions - study programme – coaching internship and graduation - professionalization/expertise development – academic counselling - international orientation
15.00 – 15.15	Internal consultation audit team		
15.15 – 16.00	<u>Examination-, assessment- and programme committee</u>	Chair examination committee Member examination committee Member assessment committee Members programme committee	<u>Topics:</u> Qualifications and duties examination and assessment committee – position in the internal quality assurance assessments – outcomes
16.00 – 16.15	Internal consultation audit team		

Thursday 9th of June 2016 evening programme

Time	Final presentations	
17.00 – 18.30	Final presentation Coen Dijkstra, percussion Classical AE hall, Veemarktstraat	Final presentation Maria Kritsotaki, vocal Jazz Singelzaal, Radesingel
19.00 – 20.30	Final presentation Karolina Giannakopoulou, vocal Jazz Singelzaal, Radesingel	
21.00 – 23.00	Final presentation Rasmus Zschoch, CMS and honours programme Groninger Museum	

Friday 10th of June 2016

Time	Discussion partners	Position	Topics
08.15 – 08.30	Welcome Audit team		
08.30 – 09.00	<u>Audit team NQA</u>	Organization	Data study and preparation
09.00 – 09.45	<u>Management team PCC and Executive Board</u>	Member Executive Board Dean Head of the departments	<u>Topics:</u> Authenticity programme – ambitions - hbo-level - connection work field – cohesive learning environment -structure/content programme – choice methods – current developments, inflow connection – internationalization – research perspective – assessments
09.45 – 10.00	Internal consultation audit team		
10.00 – 10.45	<u>Work field / Alumni</u>	Work field advisory Alumni Partners	
10.45 – 11.30	Review consultation audit team		
11.30 – 11.45	Final discussion management team	Management team and quality consultant	<u>Topics:</u> Contacts with the management with regard to a.o.: quality and relevance of the programme – current developments and implementation in the programme – learning outcomes – project assignments – other requests from the work field – internship and coaching – research component
11.45 – 12.00	Feedback and findings	Everybody	Feedback from audit team based on the standards

Overview discussion partners review Music Prince Claus Conservatoire 9th and 10th of June 2016

Discussion 1: Students	
<i>Name</i>	<i>Year</i>
Celine Brugman	3rd year Jazz vocal, member programme committee
Stanimir Lambov	1st year Jazz guitare
Bram van der Veen	1st year Jazz and preparatory course Classical piano
Somar Sharbat	4th year Classical piano, member Stichting Vrienden PCC
Rosie Taekema	3rd year Classical cello, member student council
Rodrigo Bispe Jeronimo	2nd year Classical cello
Bart Bruinsma	2nd year Composition, Music and Studio Productions
Jaap Wils	2nd year Wind Band Conducting
Folkert Buis	1st year Ad Wind Band Conducting

Discussion 2: Teachers	
<i>Name</i>	<i>Position</i>
Francien van Tuinen	Principal study teacher vocal, ensemble coach Jazz
David Berkman	USA teacher piano programme "New York comes to Groningen" Jazz
Mark Haanstra	Principal study teacher bass, technique lessons, ensemble coach Jazz
Jan Ype Nota	Principal study teacher cello, chamber music Classical
Egbert Jan Louwerse	Principal study teacher flute, study counselor, coordinator Classical department
Ivo Witteveen	Teacher CSFM, production, song- and text writing, ear training CMS
Tijmen Botma	Principal study teacher Wind Band Conducting
Remco de Haan	Teacher entrepreneurship
Tine Stolte	Teacher orientation on the profession (Artistic Reflective Week), Teacher training programme

Discussion 3: Examination-, assessment- and programme committee	
<i>Name</i>	<i>Position</i>
Evert Bisschop Boele	Chair examination committee, leading lector Centre of Applied Research and Innovation Art & Society, lector Life Long Learning in Music
Jasper Soffers	Member examination committee, principal study teacher piano Jazz
Wiebe Buis	Member assessment committee, teacher
Julia Hoorman	Member programme committee, 2nd year Classical piano
Karolien Dons	Member programme committee, teacher pedagogy

Discussion 4: Management team PCC and Executive Board Hanzehogeschool Groningen Univesity of Applied Sciences	
<i>Name</i>	<i>Position</i>
Rob Verhofstad	Member Executive Board
Harrie van den Elsen	Dean
Joris Teepe	Head of the department Jazz
Jan Gerd Kruger	Manager Jazz
Mark Vondenhoff	Head of the department Classical, Conducting and CMS

Discussion 5: Work field / alumni	
<i>Name</i>	<i>Position</i>
Yvonne van den Berg	Programmer Classical Music at the Oosterpoort, member work field advisory Classical
Frank Samsom	Chief conductor Politie Orkest Noord-Nederland, member work field advisory Conducting
Friederike Darius	Organisation and realization music projects Metropole Orkest in Hilversum and Snarky Puppy in New York, member work field advisory Jazz
Diederik Idema	Jazz pianist, producer, session leader Smederij, teacher piano and keyboard at the Stedelijke Muziek Groningen, gives Masterclasses
Teodora Nedyalkova	Alumnus Bachelor Classical Music, graduated 2014, 2nd year student Master of Music Classical, member Canto Quartet, member Kamerorkest van het Noorden
Jaap Musschenga	Alumnus Bachelor Wind Band Conducting, graduated 2012, alumnus Bachelor Classical Music, graduated 2015, 2nd year student Master of Music Wind Band Conducting, conductor Noord Nederlands Harmonie Orkest, fanfare "de Bazuin" Augustinusga, fanfare "Eendracht" Eerbeek, youth education music associations Groningen and Drenthe
Alina Engibaryan	Alumnus Bachelor Jazz graduated 2014, 2nd year student Master of Music New York Jazz, 2015 winner of Sure Montreux Festival Vocal Competition
David de Jong	Alumnus Bachelor Jazz graduated 2014, owner Fine Tune Music and Funny Bones Studios

Appendix 6: Documents examined

Bijlagen bij de Kritische Reflectie Muziek juni 2016	
Bijlage	Titel
1.	Reading instructions accreditation framework MusiQue
2.	Graduation profile Music PCC / Polifonia/Dublin descriptors and the AEC learning outcomes First Cycle
3.a	Competence matrix Ad-programm Music (Wind Band Conducting) / Dublin descriptors Short Cycle
3.b	Competence Ad-programme music (choir/wind band conducting)
4.a	Study guide bachelor of Music PCC 2015 - 2016
4.b	Study manuals examples
5.	Teaching and education regulations PCC 2015 - 2016
6.	Mission and education vision PCC 2015 - 2020
7.	Policy on internationalisation and partnerships
8.	Learning trajectory applied research in bachelor of Music
9.a	Overzicht van ingezet personeel Muziek Prins Claus Conservatorium
9.b	CV's docenten Muziek
10.	Tabel communicatie
11.	Graduation Manual Bachelor of Music Prins Claus Conservatoire 2015 - 2016
12.	Overzichtslijst afgestudeerden Muziek
13.	Overview prize winners PCC 2011 - 2016
14.	Overview partnerships international educational institution, in- and outcoming mobility from students and teachers 2014 - 2021

Bijlagen ter inzage	
Bijlage	Titel
1.	Toetsbeleid Prins Claus Conservatorium
2.	Testing and assessment workbook Hanze University of Applied Sciences 2015 - 2016
3	Assurance Assessment Quality
4.	Innovating together, Strategic plan 2016 - 2020 Hanze University of Applied Sciences
5.	Jaarverslagen examencommissie / toetscommissie
6.	Verslagen Opleidings Commissie
7.	WAC verslagen KDC en Jazz
8.	Overview masterclasses, workshops and guest teachers 2014 - 2017
9.	Overview USA teachers programme New York comes to Groningen 2014 - 2017
10.	Overview alumni
11.	National Student Survey

Appendix 7: Summary theses

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

Dennitsa Debrova
Daphne Shrama
Simon Haakmeester
Sarah Hoek
Eske Tibben
Eriko Yamada
Paul Heckhausen
Maya Aerts
Hendrik Marinus
Gerd Wensink
Sander Baan
Alina Engibaryan
Ali Murat Cengiz
Derriane Dyette
Esat Ekincioglu
Tobias Kruger

Appendix 8: Declaration of Comprehensiveness and Accuracy

Netherlands Quality Agency



Bladnummer 2

Declaration of completeness and accuracy of the information

concerning the assessment of study programme: B Muziek + BK
Internationalisering +AD Muziek
International Belid (International Policy)

Organisation: Hanzehogeschool Groningen.

Date of visit: *9 + 10 juni 2016*

Undersigned: *A.G.J. van den Essen*

representing the management of the above mentioned study programme,

in the position of: *Dean PCC*

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

Signature:

Date:

19.05.2016

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