



## **Assessment report**

Limited programme assessment

### **Master of Music**

Fulltime

**Prince Claus Conservatoire  
School of Performing Arts**

**Hanze University of Applied Sciences  
Groningen**

**De kracht van  
kennis.**





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## **Master of Music**

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### **Prince Claus Conservatoire School of Performing Arts**

### **Hanze University of Applied Sciences Groningen**

CROHO registration 70126

Hobéon Certificering

**Dated:**

18 April 2014

**Audit team**

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# 1. GENERAL INFORMATION

## 1.1. Administrative data

NAME OF UNIVERSITY	Hanze University of Applied Sciences Groningen
status of institution	Funded
Outcome of institutional quality assurance assessment	Accomplished April 2013
COURSE TITLE (cf. croho)	Master of Music
Croho registration	70126
Degree and title awarded	Master of Music (MMus)
Croho domain/sector	Arts
Course orientation	Hbo, Higher Professional Education
Course level	Master
No of credits (ECs)	120
Didactic format(s)	Competence-based education
Location	Groningen
Format	Fulltime
Study routes	New York Jazz/Classical Music New Audiences and Innovative Practice
Connected research group(s)	Lifelong Learning in Music
Date of audit / course assessment	17 and 18 February 2014
Start of programme	01-09-2011
Date of issue previous accreditation	02-02-2009
Expiration date of current accreditation	01-02-2015
Contact person (name and e-mail address)	Mr Bindert Posthuma (deputy manager Prince Claus Conservatoire) <a href="mailto:b.j.posthuma@pl.hanze.nl">b.j.posthuma@pl.hanze.nl</a>  Mrs Els Loeff MA <a href="mailto:e.h.loeff@pl.hanze.nl">e.h.loeff@pl.hanze.nl</a>



## 1.2. Quantitative data

Cohort	Intake	Success rate of the diploma within 2 years
2011	12	7 (58%)
2012	24	
2013	27	

Teaching staff	number	FTE	
	44	2,78	
Educational level	bachelor	Master/VKO	PhD
(number + %)	44 (100%)	31 (70,5%)	2 (4,5%)

Teacher-student ratio	
	1: 2,78

Contact hours (number/week)	1st year	2nd year
	10,2	8,29

## 2. SUMMARY

The Master of Music programme of the Prince Claus Conservatoire of the Hanze University of Applied Sciences Groningen aims at developing students' musical qualities in close connection with competences in the field of research and entrepreneurship. These three aspects are interwoven into the entire two-year curriculum.

### **Standard 1. Intended learning outcomes**

The audit panel has established that the Master of Music programme has a fine and distinctive set of final qualifications that comprise (i) a clear professional orientation and specific profiling of graduates that possess added value when it comes to the aspect of professional integration of their artistic, entrepreneurial and research skills, (ii) a distinct focus on research and a rather implicit integration of the international aspect of the programme, that in the event of an application for the Distinctive Quality Feature Internationalisation should be incorporated in its final qualifications and (iii) the positioning on a level which is Masters' worthy.

Moreover, the course has been thorough in defining its profile, using international frameworks of reference. It is supported by a committed, collaborative and relevant representative body of the professional practice, that has validated the course profile and will soon be reinforced with stakeholders that fall within the category of institutions which particularly require the kind of social entrepreneurship/professional integration skills the course is delivering.

On the basis of these considerations the panel rates Standard 1 as 'good'.

### **Standard 2. Teaching and learning environment**

#### *Curriculum*

The programme has a refined and effective admissions system in place. The panel would recommend the staff to maximize the number of enrolled students in view of pursuing a 'critical mass'.

The panel is positive about the concept of the curriculum which takes as its starting point student's personal professional development and a Personal Study Plan that should underpin students' study activities.

The programme links student's music profession to research and entrepreneurship and its embedding in a social context. Both *entrepreneurship* and *research* are explicit course components, the former being now fully integrated in the curriculum and the latter continually being fuelled by the Research Group Lifelong Learning in Music, which is tightly related to and very much involved the course. The panel considers this set up exemplary for research-led programme development.

The panel is very much in favour of the adopted approach, but would, on the other hand, recommend the relationship between the three cornerstones of the course be put in the right perspective, giving a slightly different balance between them within each of the routes, NAIP in particular.

The panel is of the opinion that the programme (i) is taught in an international environment, given the fact that both the staff and student population represent a wide variety of nationalities, (ii) offers ample opportunities to students to gain relevant experience abroad and (iii) invites students to explicitly add an international dimension to their studies. Therefore, the panel is positive about the aspect of internationalisation within the course curriculum.

Students consider the programme tough, but doable. The panel thinks the programme has many clear strengths, one of the most important of which is the degree to which students are clearly attracted to the programme because of its flexibility to their individual interests, needs and sense of purpose. The panel would suggest to take this feature of flexibility as the pivot of the programme, rather than introducing any more strands.

The programme covers all that is required for students to attain the final qualifications of the course. Also, students experience their highly individualized study tracks cohesive, to which – among other things – a solid mentoring scheme and the compilation of a well-structured and substantial portfolio clearly contribute. In the National Student Enquiry 2013 students rate the level of the programme a 4.2 on a 5-point scale.

Considering all of the elements above, the panel concludes that the students on the course follow a programme of which both contents and structure enable them to achieve the intended learning outcomes. It therefore qualifies the programme of the Master of Music as 'good'.

#### *Staff*

The panel was impressed by the rich selection of staff members present. In the audit they were demonstrated to be both passionate about their work and capable of exciting their students. Also, the staff members combine their own craftsmanship with didactic and pedagogical competencies. The highly positive impression of the teaching staff was affirmed categorically by the students on the panel.

Overall, the panel considers the teaching staff at the Conservatoire 'excellent', both in terms of numbers and composition, as well as their quality.

#### *Accommodation and programme specific services and facilities*

In 2014 the Prince Claus Conservatoire will see the start of an extensive renovation of their main location, as a result of which the entire course will be located in one building and the shortage of space at present will be entirely resolved by January 2016.

Taken into account the shortage of space and with the refurbishment ahead, the panel considers the housing of the Conservatoire at present 'satisfactory'. On the basis of a tour of the premises, the panel established that the services and facilities meet the demands and should be rated 'good'.

Thus, the panel concludes that (i) the programme is 'good', (ii) the staff is 'excellent', (iii) the housing at present is considered 'satisfactory', but the programme specific facilities, the mentoring and the information provision are all 'good'.

In weighing up these findings, the panel rates Standard 2 for the Master of Music at the Hanze University of Applied Sciences as 'good'.

### **Standard 3. Assessment system and achieved learning outcomes**

The panel rates the test and assessment system of the course as 'good', with a slight tendency to 'excellent', and would particularly like to emphasize the well-attuned role of the Examination Board in this. In accordance with the Dutch Education Act, the WHW, it takes full responsibility for the graduation level of the course.

The panel also judges positively on the first yield of the Masters course: the first seven (7) graduates had recently delivered work that the panel considered worthy of Masters level.

The quality of their written work was up to the mark, with a good level of critical engagement demonstrated by most candidates. It showed that their learning has clearly been deeply personalised, and consequently has been very profound for them as artists, and of great value to them as individuals. However, with regard to students' frame of reference the panel members felt that this was not as broad as it should be at Masters level.

In summary, the panel established that (i) the test and assessment system shows solidity and is well-maintained by an authoritative Examination Board, (ii) the relatively limited sample of students' final work

that was available at the time of the audit demonstrates that the intended learning outcomes of the course are generally achieved, but the panel also found that (iii) students work can still be improved with regard to referencing and reflecting skills.

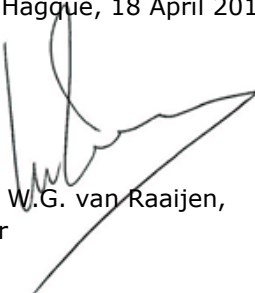
In weighing these findings the panel rates the Master of Music with regard to Standard 3 as 'satisfactory'.


**Overall conclusion:**

As a result of a 'good' for both Standards 1 and 2, and the judgement 'satisfactory' on Standard 3, the panel in consistency with NVAO's decision rules arrives at the overall judgement 'satisfactory' for the programme as a whole.

The panel, therefore, recommends the Master of Music of the Hanze University of Applied Sciences to be accredited by the NVAO for another period of six (6) years.

The Hague, 18 April 2014

  
Drs. W.G. van Raaijen,  
chair

  
H.R. van der Made,  
secretary/co-ordinator,



### 3. INTRODUCTION

The Master of Music in question is offered by the Hanze University of Applied Sciences Groningen.

#### *Hanze University of Applied Sciences*

The University has branches in Assen, Leeuwarden and Amsterdam, almost 27,000 students and over 2,700 staff. It offers more than 70 bachelor degree programmes, 8 associate degree programmes and 17 master degree programmes in its 17 schools, one of which is the School of Performing Arts.

The Hanze University distinguishes itself from other universities of applied sciences by focusing on strategic themes which are closely linked to the northern region of the Netherlands. Energy and Healthy Ageing are the strategic priorities which Hanze University profiles itself with, whilst entrepreneurship and excellence are important themes across the university.

#### *School of Performing Arts*

The Prince Claus Conservatoire is part of the School of Performing Arts which comprises both the Prince Claus Conservatoire and the Dance Academy Lucia Marthas (with branches in Groningen and Amsterdam). The latter offers Bachelor courses Dance and Dance Teacher and an Associate Degree in Dance. The Prince Claus Conservatoire offers Bachelor courses Music and Music Teacher, an Associate Degree programme Conductor Wind band and the Master of Music.

#### *Master of Music programme*

The Master of Music programme under scrutiny was developed in 2008. The macro-effectiveness test of the programme was conducted for the first time in 2009. In January 2010, the Minister advised against the application. Hanze University of Applied Sciences, however, was convinced of the viability and added value of the course within the Dutch Higher Professional Education area. Hence, it decided to take off anyway in September 2011. Substantial funding for the course was received from local funds and governments, and the business sector of the northern provinces.

Subsequently, a review of its macro effectiveness in April 2013 led to a positive decision by the Dutch Minister of Education, Culture and Science (OCW) and consequently qualified the Master of Music for public funding with retroactive effect as of September 1, 2013. The first cohort of 7 students graduated in June 2013.

#### *Follow-up on previous accreditation audit*

NVAO's initial assessment report of the programme in 2009 raised the following issues for the course management to be observed:

- 'The concern that the artistic level will be sufficiently dealt with in the programme.'  
The course staff states in its current Critical Reflection document that specific attention has been paid to this concern of the audit committee and that the artistic level of the first cohort of graduates is sufficiently high, as external experts confirm;
- 'The international dimension of the programme could be more detailed for the study routes Classical Music and New York Jazz'. As a result of this, the staff elaborated the international dimension in the programme of both study routes.
- 'The concern whether there will be enough qualified mentors if the number of students increases.'  
There were three mentors at the start of the programme. At present, this has been augmented to seven. All of these mentors are trained by an expert in the field of coaching/mentoring, to furnish them with proper mentoring expertise and skills.

Also, the research group Lifelong Learning in Music is involved in the development of this type of mentoring.

The current state of affairs on all three issues were closely observed by the present panel. Whenever considered relevant, any of these topics were explicitly addressed in the audit discussions and, if so required, dealt with in this report under the related standard(s).

## 4. JUDGEMENT PER STANDARD

### 4.1. Intended learning outcomes

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

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

#### Findings

As one of the audit participants put it: 'This Master of Music delivers highly qualified musicians who can work, as they are trained to find their way in the professional practice.' In view of this, the programme is targeted at furthering students' artistic growth and reinforcing both their entrepreneurial and exploratory attitude and skill.

The Master of Music does not offer specialisations, but instead has different study routes/strands.

The *Classical Music* strand comprises solo repertoire and classical chamber music for various instruments, including organ, harpsichord and clavichord. For these last instruments a partnership exists with the German Hochschule für Musik und Theater in Hamburg.

The *New York Jazz* strand encompasses jazz ensembles guided by teachers from New York, including a study period in New York.

*New Audiences and Innovative Practice* is a joint study programme with five European Conservatoires (e.g. Royal Conservatoire The Hague, Iceland Academy of the Arts, Royal Academy of Music Stockholm, School of Music, University of Minnesota) and entails the exploration of 'community' projects related to music and interdisciplinary art forms, including the possibility of a study period at one of the partner institutions.

Within this context students follow strongly personalized programmes on the basis of three so-called study routes: (i) Classical music (CM), (ii) New York Jazz (NYJ) and (iii) New Audiences and Innovative Practice (NAIP).

#### **Intended learning outcomes**

The three study routes have six of the nine graduation qualifications in common.

The set of final qualifications is competency based in the sense that they require the integration of knowledge, skills and attitude. CM and NYJ have the same learning outcomes. In key-words, these are: (1) performing music, (2) awareness, (3) working together, (4) communication, (5) researching, (6) learning/growing and (7) artistic planning.

NAIP is also aiming at the attainment of qualifications 1 – 6, and, in addition, at (8) designing and (9) workshop leading.

These 'key-word-competencies' have been detailed and concretized in performance indicators for Classical Music and New York Jazz combined and for NAIP specifically.



Thus, 'Communication' (4) for the CM as well as the NYZ strand is indicated as 'the ability to clearly and convincingly convey artistic concepts to both professional colleagues, concert organisers, as well as the audience'; for NAIP this intended learning outcome is elaborated as 'the ability to fluently and convincingly convey musical ideas to various audiences'.

An overview of the (detailed) intended learning outcomes is incorporated in the Annex II to this report.

#### *Profiling*

The panel considers the set of qualifying course statements to be appropriately profiled. (Social) entrepreneurship and professional integration as the overarching profiling elements of the course have been nicely incorporated in the final qualifications; in fact, the six collective learning outcomes in common, already characterize the desired graduates' entrepreneurial and integrative abilities. In addition, each of the strands carry a slightly different focus, either with regard to artistic planning (CM & NYJ) or designing and workshop leading (NAIP).

In their Critical Reflection the course management stated that students of the first cohort initially did not entirely grasp the concept of professional integration. Similarly, some of the staff still found it hard to put the concept of professional integration into practice, particularly within a social context. In the opinion of the panel the management has, in response to this, rightly chosen to more intensively discuss and communicate the concept with the teaching staff. Also, the panel supports the idea of furnishing one's verbal clarifications with more examples of good practices of professional integration projects. As a result thereof, the panel agrees with the staff that the profile of this new programme might even be slightly more accentuated between the different strands.

Reversely, in the eyes of the panel, one might eventually consider to do away with the study routes/strands altogether and still have very individualized study tracks within the broad range of professional integration (see the Recommendation section of the report).

In the audit, the management said to have noticed that, due to their additional efforts, the next cohort of students is already much better aware of the implications of the course profile and the concept of professional integration. From the panel discussions the auditors gathered that both teachers and students had indeed come to grips with the implications of the concept of professional integration.

#### ***Masters' level and professional orientation***

The course has linked its final qualifications to the European Learning Outcomes Music (second cycle) which were developed by the AEC (Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen), and the Polifonia/Dublin Descriptors (second cycle). The course has provided the panel with an overview of how the Intended Learning Outcomes of the course and the corresponding performance indicators connect to the Dublin Descriptors and the European Learning Outcomes Music.

The panel has established that the phrasing of the performance indicators ties in well with the Dublin Descriptors for Master courses: they denote (the application of) knowledge, understanding and skills, the integration of knowledge, communication and autonomous learning abilities, all on the required Masters level.

The programme is clearly aimed at furthering the student's musical qualities and at developing the student's ability to give shape to his own professional development in an innovative, researching and entrepreneurial way. The leading theme throughout the programme (and its qualifying statements) is, what the student can contribute, through his entrepreneurial and inquisitive attitude, to society as a musician.

In summary, the panel concludes that the intended learning outcomes of the course have a distinct focus on professional practice and aim, through their alignment with the various international reference frameworks for Masters' level in music, uncontestedly at students' acquisition of competencies on the desired level.

### **Research and internationalisation**

Research is an explicit part of the final qualifications of the course. More specifically, the CM & NYJ students must (i) apply research *for the design of the artistic process and the realisation of the artistic product*, (ii) reflect on intermediate research outcomes and takes further action on this basis and (iii) present their research in the form of a report and a presentation.

The NAIP student is required to (i) apply research *in the development and evaluation of artistic products*, (ii) reflect on intermediate research outcomes and take further action on this basis, and (iii) present his research in the form of a report and a presentation.

Although the programme itself has several elements of internationalisation (see Standard 2), the international dimension within the course curriculum is not explicitly highlighted in the final competencies, as this is considered self-evident for a Music Master. From an international perspective, (the profile of) the programme was reviewed by an international committee of the AEC in 2008. On the basis of its 'benchmark' the committee considered the programme educationally innovative, particularly with regard to the way the student's role is envisioned.

In the light of the course's desire to eventually qualify for the NVAO's Distinctive Quality Feature Internationalisation (DQFI), the panel would recommend to incorporate the international scope of the Masters programme into its final qualifications (see Recommendation Section).

### **Validation and involvement of professional field**

As the panel could gather from the course documentation, the graduation qualifications were discussed at length with representatives from the performance and teaching practice and the Advisory Board of the Prince Claus Conservatoire. The Advisory Board is made up of seven experts from the fields of culture, education, politics and the business sector and they represent the regional (three northern provinces), national and international practice. An overview of board members substantiated this broad and relevant representation of societal sectors.

In addition to the central Advisory Board the PCC maintains professional practice advisory committees for each of its courses. These committees give solicited and unsolicited advice to the school management.

The separate professional practice committees for the distinctive courses function as a sounding board for the course staff and give advice to the PCC about the continual alignment of the programme to the requirements of the professional practice and the changing profession.

Also, in late June 2008 the new programme was subjected to a development review by representatives from the AEC, coming from the international professional practice (see above).

In 2013, a Dutch research agency commissioned by the PCC submitted the set of final qualifications of the course to representatives of the professional practice, asking them about their relevance. A summary of outcomes of this investigation that was presented to the panel, underlines the relevance of the graduation qualifications for future Masters of Music, especially in the field of entrepreneurship. This relevance was underpinned by the representatives of the professional practice and the course alumni who took part in the audit.

As yet, no representatives from the fields of care for the elderly, care for the disabled, education, people from deprived areas and the care for immigrants, participate in any of the Work field Advisory Boards (WAR) of the course. The panel was pleased to learn that the management has plans to also involve these stakeholders in the work field representation bodies, as they relate in particular to the key-aspect of social entrepreneurship.

### **Considerations and judgement**

The Master of Music has adopted a fine and distinctive set of final qualifications that comprise (i) a clear professional orientation and specific profiling of graduates that possess added value when it comes to the aspect of professional integration of their artistic, entrepreneurial and research skills, (ii) a distinct focus on research and a rather implicit integration of the international aspect of the programme, that – particularly in the event of an application for NVAO's Distinctive Quality Feature Internationalisation – should be incorporated in its final qualifications and (iii) a positioning on a level which is Masters' worthy.

Moreover, the course has been thorough in defining its profile, using national and international frameworks of reference; it is supported by a committed, collaborative and relevant representative body of the professional practice, that has validated the course profile and will soon be reinforced with stakeholders that fall within the category of institutions which particularly require the kind of social entrepreneurship/professional integration skills the graduates of the course are supposed to deliver.

Lastly, the final qualifications of the course tie in well with the current developments in the (inter)national professional field where an evolution towards a hybrid, portfolio career for musicians has become evident.

On the basis of these considerations the panel rates Standard 1 as 'good'.

## 4.2. Teaching and learning environment

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

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

### Findings

#### **Admission**

The course has installed an Admissions Board which is composed of examiners. The students at present are mostly Bachelors of Music, either domestic or from abroad. The course team maintained that while the current cohort comprised students matching this profile, actually their *desired* profile for the NAIP strand in particular was musicians of greater experience, probably possessing several years post-study work experience. At least the course management endeavours to reach a healthy mix of both groups. The panel agrees with this policy.

In all, the total number of students is limited to 60, which allows for a maximum enrolment of 30 new students per year. In September 2013 22 new students enrolled on the course. The panel would recommend the staff to seek ways to try and raise the number of enrolled students as much as possible in order to obtain a 'critical mass'.

At the time of the audit a total number of 37 students are enrolled on the course. These students are divided over the three study routes as follows:

	<b>Year 1</b>	<b>Year 2</b>
<b>Classical Music</b>	10	6
<b>New York Jazz</b>	8	4
<b>New Audiences and Innovative Practice</b>	4	5

Whether or not a candidate is admissible depends primarily on the results of the admission exam, the procedure and criteria of which have been laid down in the course Education and Examination Regulations (EER) that was reviewed by the panel.

Prior to the admission examination/assessment candidates must submit – together with their resumes – a study proposal, that specifies which study route they prefer, as well as their first outline for their research related to the Professional Integration Project (PIP), the graduation assessment.

During the admission assessment, the Admissions Board evaluates candidates' musical level. In addition, a personal interview takes place in which the student elaborates on the content and the feasibility of his study proposal, which includes the PIP.

Candidates applying for the New Audiences and Innovative Practice route are also assessed on their improvisational and leadership skills by means of a workshop.

In general the panel found the written submissions to reflect students who were in many ways mature on joining the programme and very much ready for Masters level study, suggesting a refined and effective admissions system.

Furthermore, the panel ascertained that the course regulations document specifies all further requirements and the assessment criteria related to admission, including the equivalence of foreign diplomas to Dutch ones and the criteria for students' minimum command of English.

In the first semester students who do not meet the basic requirements with regard to entrepreneurship are offered a mandatory refreshment course to meet the qualifications of the PCC Bachelor students in this field.

## **Curriculum**

The study programme of any of the strands of the Master of Music is composed of the following elements: (i) knowledge & skills, (ii) practice-based research, (iii) entrepreneurship, (iv) professional Integration Project, (v) mentoring, (vi) LAB, (v) free study space with optionals/free choice subjects, (vi) Master meetings/presentations and (vii) internationalisation.

Founding *knowledge & skills* (i) is offered in compulsory modules for all students. The *practice-based research* (ii) track is aimed at having students gain knowledge and experience in conducting research which they will use for their Professional Integration Project. The third main theme of the programme is shaped by offering course components in which students learn how to transfer their artistic aspirations into practice-based research questions, in order to further and innovate their musical performance. Through the *Professional Integration Project* (iii) the student demonstrates that he is capable of presenting his distinctive features to the professional practice both artistically and commercially.

*Mentoring* (iv) plays a key-role in supporting the student in his development, by helping him to compose a suitable and coherent programme, and by assisting him in directing his studies. The *LAB* (v) is the integral learning pathway in all study routes. It is a 'workshop' where students can experiment and apply acquired knowledge and skills from all other course components. In the free study space, the student can choose from a number of *optional courses* (vi) that fit in with his study plan.

*Master Conversations* (vii) are held at the end of semester 1 and 3: these are exams based on student's portfolio. And, lastly, the student is encouraged to implement an *international dimension* (viii) into his studies by conducting a search abroad for the highest level of education in the domain he wishes to further his knowledge in.

A line-up of the programme elements for each of the strands is incorporated in the annex II to this report.

### **Course concept and content**

The core of the concept is that students develop their *musical professionalism* within the acquisition of competences in the field of *research* and *entrepreneurship*, aimed at a *social context*, concisely indicated as 'professional integration'. Thus, the link between the music profession, research and entrepreneurship and its embedding in a social context is what characterises the contents of the programme.

The concept of 'professional integration' was developed within the research group Lifelong Learning in Music, which is tightly connected to the Master of Music programme as it conducts research into the changing profession of musicians and the competences musicians need in order to remain adaptive and proactive to new developments in their professional practice.

During his studies and through the supervision of his mentor (see below), the student is continually made aware of the three cornerstones of the course.

The panel appreciates the concept of the three cornerstones, but at the same time would like to see their relationship be put in the right perspective: from the course documentation one might get the impression that they are equally important, whereas in the audit the panel learned that this is, rightly, not the case.

'Performing music is considered key,' explain staff members during the audit, 'but this is constantly sustained by research aimed at the extension and deepening of student's knowledge and his ability to innovate, and the development of his entrepreneurial skills.' A process that the staff also describes as 'developing one's own 'voice' and embedding it in a social context'. The integrated approach towards the three key-areas is supposed to make the students adaptive and should give them the tools to operate in a proactive way with regard to developments in the professional practice.

### ***Structure and coherence***

The Master of Music is a fulltime course of two years. It has a study load of 120 ECs equally divided over two academic years and 4 semesters. Each year comprises 42 weeks of study.

Every semester is composed of individual lessons, ensemble lessons, workshops, master classes, tutorials, projects, presentations and self-study.

### ***Study routes***

The programme has three study routes: Classical Music, New York Jazz and New Audiences and Innovative practices. As per September 2014 the course has scheduled the start of two new study routes: (i) Instrumental Learning and Teaching and (ii) Wind Band Conducting.

With regards to these different study pathways, the panel is strongly of the opinion that there are ways of presenting the programme which regard each individual's learning journey as individualised instead of 'artificially' presenting their study routes under currently 3, soon to be 5 separate pathways. The panel appreciates the programme team's concerns about the perceptions of the programme, but cannot see why it needs literally presented as 5 separate routes and does not entirely agree with the staff's statement that 'non-Dutch students are necessarily more conservative in their expectation of Masters programmes'. In fact, it seems - both from the non-Dutch students the panel encountered at PCC and also from panel members' own experience - that other students are particularly attracted to a programme of this type because of its flexibility.

The programme has many clear strengths, one of the most important of which is the degree to which students had clearly been attracted to the programme because of its flexibility to their individual interests, needs and sense of purpose. The panel would suggest to take this as the 'tag' upon which the whole curriculum is based.

The starting point of each programme is student's personal professional development. In their Personal Study Plan students motivate and underpin the study activities they wish to undertake. Even within the mandatory modules (see below), no two students follow exactly the same study path; an example of this is the teaching unit on practice-based research: after four introductory classes about research the student is individually coached in doing research, whereby the additional methodological training ties in with the student's specific research.

In studying the course documentation the panel members at first wondered how such highly individualized timetables would be turned into coherent study programmes and in the end still would guarantee comparability between graduates' Masters level.

In the course of the audit it became clear to the panel that five course elements in particular contribute to programme cohesion and the safeguarding of the graduation level: (i) the mentoring system, (ii) the four pathways in the programme that comprise not only optionals, but also compulsory modules for everyone, (iii) the composition of a well-structured portfolio, (iv) the availability of well-described assessment criteria, particularly with regard to the Professional Integration Project, that tightly connect to the final qualifications of the course and (v) the solid 'spider-web' role of the Examination Board.

Aspects (iv) and (v) will be dealt with under Standard 3, the first three features will be highlighted in this section of the report.

#### *Mentoring*

As said, within the course framework and the scope of the three different strands students follow highly individualized curricula. A key-factor in the coherence of each student's curriculum is the *mentoring scheme* offered to each student. Every student has one key-mentor during the entire duration of his studies; such a mentor has been specifically trained for the job.

Together with his course mentor the student reflects on his professional future and what he needs in order to make it happen. With the help of the mentor the student composes his own 'tailor-made' programme. In this process, the mentor's task is to stimulate the student in making well-considered and coherent choices in the light of his professional perspective.

#### *Four pathways*

The study programme has four learning pathways that consist of both optional and compulsory modules. The pathways are named: (i) Artistic Challenge, (ii) Reflective Practitioner, (iii) Adaptability and Employability, and (iv) Integration.

In the *Artistic Challenge Pathway* each student must follow courses that focus on knowledge & skills. These provide students with the basic needs to function in the professional practice they are trained for. This pathway comprises, among other things, the compulsory module Knowledge and Skills and also student's principal study, arranging or other music courses related to the study plan.

The LAB, too, is part of this pathway. This is where the student experiments and applies the knowledge and skills acquired in the other study segments in an integral way. Here the emphasis is on making explorations in the field of interpretation, presentation and programming music, in which the starting point is to make music with others. With respect to this, students are coached in the social-communicative aspects of playing together and issues are addressed such as 'how does one interact with each other?' or 'how does one lead an ensemble?'

Part of the LAB are also the 'intensive master moments'. These periods are scheduled twice per semester and offer students the possibility to work with renowned guest teachers. It may be for supervision in playing with others, individual lessons, supervision with projects, but also commenting and advising on students' research or on how to market this.

In the *Reflective Practitioner Pathway* the modules Mentoring (see above), Practice-based Research and the conclusion of the semesters with Master Conversations and Master Presentations are mandatory components. At the end of the semesters 1, 2 and 3, the students are questioned integrally about the coherence between their study activities, based on their portfolio (see below).

The *Pathway Adaptability and Employability* offers a variety of educational units the student can choose from, depending on his individual study plan. The optionals in the pathway have been set up in such a way that they are accessible to as many Master students as possible.

All study routes can opt from the same eight optionals. Choices for optionals should be based on student's Personal Study Plan and his proposal for a PIP. Both the mentor and the head of the study route authorises the student's choice.

Lastly, the *Integral Pathway* comprises student's compulsory mentoring scheme, which also includes the Professional Integration Project.

#### *Portfolios*

From the Education and Examination Regulations document and from what it has seen during the audit, the panel concludes that the concept of the portfolio has been fully integrated in the curriculum. As part of the audit the panel members reviewed a selection of students' portfolios. The panel considered their contents well-organized, substantial and quite relevant to the student's professional development; also, they form a rich source for mentoring.

At the end of the semesters 1 and 3 so-called Master Conversations are scheduled. These exams come in the form of a conversation/interview based on the student's portfolio of work and assignments from the semester, feedback and reviews from the various teachers and the reflective diaries of the student.

The panel expresses its content with the portfolios in the sense that they (i) make the integration of the three cornerstones of the course visible, (ii) clearly show students personal development and (iii) exemplify the relationship and cohesion between the various course components.

#### *Coverage of the intended learning outcomes by the programme*

By means of a matrix the course has made transparent how the graduation qualifications/intended learning outcomes are related to the contents of the programme/learning objectives of the mandatory educational units/courses. This matrix indicates that all of the learning objectives of these courses together cover the full range of the intended learning outcomes. Moreover, a link with the relevant learning outcome(s) has been made explicit in each of the course descriptions incorporated in the EER.

In considering all of these cohesive and structuring elements of the programme, the panel concludes that the course lay-out and the curriculum ensure individual study programmes which are well-designed, coherent and relevant to the attainment of the final qualifications. Students with whom the panel members spoke in the audit confirmed this finding and also the reviewed portfolios exemplified the coherence and relevance of each individual study route.

#### **Research within the programme**

The element of practice-based research is pertinent to the programme. Through this, students are instructed as to how they conduct practice-based (artistic) research and provided with the tools musicians need to continue the development of their own professional practice.

In semester 1 students start by taking a module practice-based research in which they acquire the competences for conducting their practice-based research. In the following semesters the student works on his own research, writes a research report and presents the outcomes to conclude his Professional Integration Project.

The students' research is supervised methodologically by the teacher in research methodology and artistically by one of the expert teachers in the chosen subject. Part of this teaching unit are also the meetings of the so-called Master Circle (four per semester) in which students, together with their teachers, as a 'community of learners', reflect on their research. The panel was particularly struck by the Masters Circle idea, but also concerned about the sustainability of this model when the course reaches the point of having a full 60-student strong cohort. This may be something to think through further going forward.



The research group Lifelong Learning in Music plays an important role in the further development of the learning pathway 'practice-based (artistic) research' within the Master of Music. As of September 2013 the Research Reader of the research group Lifelong Learning in Music was appointed Head of Research within the Master of Music.

The research group is an important pioneer in the further development of the research concept for the master. One of their key-focus points at the time of the audit is the exact description of the research competences and the integration of these with the competences in the field of the musical profession and entrepreneurship, embedded in a social context.

Within the master programme work is taking place with regard to setting up a research culture. Not all teachers have been trained yet in conducting research (see Staff), but an extensive training scheme with regard to this has been set up.

The panel believes the link of the programme to the Lifelong Learning in Music Research group and its work is exemplary, demonstrating in an outstanding way that learning within the PCC - indeed the whole development of this programme - is truly research-led.

Hence, the panel is positive about the way practice-based research is connected to and interwoven in the programme, but on the basis of students (final) research output (refer to Standard 3) would simultaneously like to see their academic skills to be more solidly trained, particularly when it comes to referencing.

#### ***Internationalisation within the programme***

The Conservatoire considers an international focus an important aspect of the programme. This is demonstrated in the following aspects of the course: (i) the Master of Music has been set up with students and teachers from different countries and origins, which creates an international learning environment; (ii) the extensive network of the conservatoire facilitates students to study elsewhere; (iii) in 'profiling' himself the student can do an international exploration as to find out where the specific knowledge he wants to acquire is of the highest quality.

Students have the choice to realise this latter aspect of their study in a variety of ways: they can study at a conservatoire abroad for a while, they can make various visits to international master classes, participate in international projects and pay visits to international congresses.

All students in the New York Jazz strand study in New York for a few months in their third semester.

The international dimension of the programme for the study routes Classical Music and New York Jazz has been elaborated further. In their personal study plan all students indicate how they give shape to the international dimension. They can choose residence at one of the partner institutions abroad, participate in international master classes and projects, and visit and participate in international conferences and congresses. In addition, the involvement in international research projects is encouraged. All students use one or more of the aforementioned opportunities to execute the international dimensions in their study plans.

The panel is of the opinion that the programme (i) is taught in an international environment, given the fact that both the staff and student population represent a wide variety of nationalities, (ii) offers ample opportunities to students to gain relevant experience abroad and (iii) invites students to explicitly add an international dimension to their studies. Therefore, the panel is positive about the aspect of internationalisation within the course curriculum.

### ***Entrepreneurship***

In addition to artistic musical competences and research abilities, competences in the field of entrepreneurship form the third cornerstone of the master programme. With regard to this, students take classes in project management, marketing and entrepreneurship throughout all semesters.

At the start of the programme entrepreneurship was an optional for students of New York Jazz and Classical Music. In the academic year 2012-2013 this was changed to a mandatory module in semester 4. In the same year, based on research into the professional practice this aspect of the course was further enhanced. It is now fully integrated in each curriculum and valued with 4 ECs as of September 1, 2013.

Through this entrepreneurial pathways students are trained to turn their artistic aspirations into a number of practice-based research questions with which they further and innovate their musical performance. In the vision of the Conservatoire, being able to market this is an essential part of working as a professional musician.

#### *Relation with professional practice*

In view of its entrepreneurial focus, it almost goes without saying that the relationship with the professional practice is an essential characteristic of the concept of this Master programme. As stated, the programme focuses on the musician with a portfolio career, who is capable of positioning himself in the professional practice.

Many of the Professional Integration Projects exemplify this vision. There is collaboration with the professional practice, in which the initiative, the design and the organisation of the collaboration lies in the hands of the master students.

The idea is, that through this concept students learn to position themselves in a proactive way in the labour market and tie in with developments and opportunities which occur here. Good examples of this are the Master Series Concerts, Walk-In Concerts, the Intensive Master Moments and projects in the NAIP, such as Creative Music Workshops with the Elderly and Music and Dementia.

Also the Young Masters in Concert, in which students from the Master of Music give a concert of about an hour, part of the yearly Peter the Great Festival organised by the Prince Claus Conservatoire, is part of this.

The panel considers the elements of 'entrepreneurship' and the way the programme connects to the professional practice well-thought out.

#### ***Study load and feasibility of studying programme***

The students are expected to be available for study activities for up to 40 hours a week, including projects and self-study. The study programme claims to stay within this framework; in the audit, however, students said their time schedules amount to a lot more than 40 hours a week.

However, students – both in questionnaires and in the audit - do not consider this a problem. 'After all,' they maintain, 'a musician is something you are seven days a week.' The substantial number of self-study hours are not seen as a burden by them, but merely as an opportunity for personal growth.

Every student has a mentor with whom he discusses his study progress and study plans. Subject of discussion is the Personal Study Plan in which the study activities for the running semester have been laid down.

In individual meetings the study progress is evaluated. Should any stagnation occur, it is possible to look for solutions quickly, say the management. It is the mentor's task to also endorse the Personal Study Plan at the start of each semester.

The panel is positive about the average study load of this demanding Masters programme and appreciates the way the course manages students' individual study loads through mentoring.

## **Staff**

### ***Quantity***

The course has delivered an overview of 45 staff members, mostly with small posts. Quite a few staff members teach both in the Bachelors and the Masters programme. The overview shows a well-balanced number of music experts with various backgrounds, and skilled mentors, as a number of teachers on the programme also have the role of mentor or coordinator. At the time of the audit there are seven mentors for 37 students. The mentor's task is pivotal to the programme and labour-intensive. As the number of students in the master increases, the management maintains it will also increase the number of mentors.

The total of FTE equals 2,7767. With the relatively small numbers of students there is no issue with respect to staff/student ratio.

### ***Quality***

The staff overview, as provided by the course management, shows 14 teachers with a Masters degree, 17 VKO (advanced professional art training, HBO), 2 PhDs, 11 staff members with a Bachelors degree, and 4 teachers who are currently in a Masters programme.

The panel was impressed by the rich selection of staff members present. They are both passionate and capable of exciting and inspiring their students; also, they combine their own craftsmanship with didactic and pedagogical competencies.

In addition, the programme has provided the panel with the resumes of staff members. These show a wide variety of relevant experience and current substantial links with the professional practice. In all, the panel established a complementarily composed teaching staff that possesses all required competencies and delivers solid teamwork resulting in a greater whole than the sum of its parts.

As a consequence, the NSE2013 on average shows a high satisfaction rate (70-82%) on the quality of the teachers.

### ***Professionalization***

In the eyes of the panel, the Hanze UoAS has adopted an active professionalization policy for teachers.

Nearly all teachers completed an advanced professional art training or a master programme. Teachers who completed an advanced professional art training are being educated in conducting research, so as to formally meet the requirement of having completed a master programme. In the study year 2014-2015 75% of master teachers at a basic level will be trained in doing practice-based research, as is laid down in the PCC's School Year Plan 2013-2014.

At the institutional level (Hanze University, Prince Claus Conservatoire) teachers are offered a wide range of opportunities for expertise development, of which 'research skills' has been key since 2013. Particularly teachers who coach students in doing their artistic research are offered this type of schooling.

Teachers in the Master also have the opportunity to participate in the research group Lifelong Learning in Music, or to become a member of its group of researchers. As already stated, at the time of the audit four teachers are doing a Master programme.

In April/May 2013 nine teachers/examiners of the programme have taken refresher courses in the field of testing and assessment. In the current academic year a number of teachers will be trained for the BKE (basic qualification examiners) which ties in with the Hanze University policy concerning testing and assessment. In addition, all teachers in the Bachelor/Master will receive training in artistic research. The PCC has appointed a research reader from the Norwegian Academy of Music to give this training.

Also, the panel learned that members of the Examination Board (see Standard 3) attend the half-yearly meetings which are organized to exchange experiences between Examination Boards across the Hanze University. For the same reason, members of the Test Committee take part in the Hanze University platform Test Committees. The panel learned, that one member of the Test Committee was trained to be a BKE assessor and has been appointed to supervise Master teachers in their BKE trajectory.

On a yearly basis agreements are made with the teachers about their contributions to the Masters programme. Connected to this, performance and assessment interviews with the management are held once every year.

The panel commends the course with its well-thought out staff development policy, also in terms of financial provisions. The panel believes the staff development work that is associated with the programme might constitute international good practice on the part both of the University as a whole and the PCC as an area within this.

Overall, the panel considers the teaching staff at the Conservatoire 'excellent', both in terms of numbers and composition, as well as their quality.

### **Housing and programme specific services and facilities**

The Master of Music is situated at two locations of the Prince Claus Conservatoire: the main building on the Veemarktstraat and the annex, called the Singelhuis, at the Radesingel, where the professional music studios of the conservatoire are located. As part of the audit, the panel members took a tour of the premises to establish that the physical teaching and learning environment is of a satisfying quality. The building has all facilities a conservatoire should possess. However, at the time of the audit the Conservatoire suffers from a shortage of space for students to practice and study.

The panel learned that in 2014 the Prince Claus Conservatoire will see the start of an extensive renovation of its main location. In the audit the panel members were informed about the plans to refurbish the conservatoire and were convinced that the renovation will resolve all space issues by January 2016. The panel was pleased to hear that the entire master programme will by then also be housed in one location and its physical visibility enhanced.

### ***Study coaching***

As stated before, a pivotal role in the programme is assigned to the study mentor/tutorship. The mentor's task is to continually challenge students to make their own choices with regard to their personal development and the way they want to manifest themselves. Together with the mentor the student reflects on acquired competences in the light of his personal profile within the framework of the programme.

In all semesters continuous study counselling is offered to the student by a key-mentor. Every student has one regular key-mentor for the duration of their whole studies. Mentoring begins with an instruction week at the start of semester 1. The objective of this week is for students and teachers to get to know each other, to gain more insight into the mentoring programme, making music together and carrying out activities related to their studies.

The mentoring facility of the programme was reorganised drastically in 2012 as students were not satisfied about the way the study guidance was organized. As a result of this the mentor's tasks and responsibilities have been described in a separate document in order for students to know exactly what they can expect from their mentors, which assignments they have to carry out and how they will be assessed. The document also indicates how the mentoring scheme has been further detailed for each of the study routes (CLA, NYG, NAIP).

Students in the audit who had entered the course in 2012 and later expressed their satisfaction about the way mentoring is now being executed.

### ***Information provision***

The NSE 2012-2013 shows that students are not entirely satisfied with the information they receive about the programme. The course staff made an analysis of this issue and found out that the relatively low score is partly to do with the fact that it is not always clear to students who the contact person is for certain questions.

It appeared that the course management had resolved this shortcoming as first year students on the panel said no communication issues of this kind had appeared in their first half year of study, which in the view of the panel accounts for the effectiveness of the improvement measures and the application of the Deming Cycle. During the audit the panel saw several instances of how certain issues had been identified, analysed and, as a consequence of this, had been adjusted.

The panel welcomes the clear descriptions of the course units in the EER. These state, among other things, the content of each course, their status (optional or compulsory), the teaching and assessment methods and how the course contents relate to the learning outcomes. Students also expressed their satisfaction about the way they were currently informed about the course content and proceedings.

With the refurbishment ahead, the panel considers the housing of the Conservatoire at present 'satisfactory'. The services and programme specific facilities, however, clearly meet the demands and are considered 'good'.

### **Considerations and judgement**

With regard to Standard 2 the panel takes into account the following considerations:

- the programme design, the curriculum and each of the course components ensure individual study programmes that are well-designed, coherent, relevant and fully comprehensive to the attainment of the final qualifications;
- the aspect of internationalisation is strongly present within the course curriculum;
- practice-based research is strongly connected to the curriculum and an integral part of the programme;
- 'entrepreneurship' and the way the programme connects to the professional practice are well-thought out;
- students have a substantial mentor scheme at their disposal to manage their individual study loads;
- the teaching staff at the Conservatoire is 'excellent', both in terms of numbers and composition, as well as their quality;

- the Hanze professionalization scheme is comprehensive and impressive;
- with the refurbishment ahead, the housing of the Conservatoire at present is 'satisfactory', the services and programme specific facilities, however, clearly meet the demands and are considered 'good'.

Thus, the panel concludes that (i) the programme is 'good', (ii) the staff is 'excellent', (iii) the housing at present is considered 'satisfactory', but the programme specific facilities, the mentoring and the information provision are all 'good'.

In weighing up all of these findings, the panel judgement on Standard 2 reads 'good'.



### 4.3. Assessment system and achieved learning outcomes

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

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

#### Findings

The Conservatoire has laid down its general assessment policy in the memorandum Assessment Policy PCC, which was already presented to the panel in the pre-audit documentation.

The panel finds the assessment policy in tune with the didactical concept of the programme, which is competency based. The focus on competences is foremost manifest in the relationship of the course with the professional practice, which considered the professional practice of the independently working musician, who is capable of creating his own work, of acting proactively, maintaining an innovative attitude towards occurring opportunities and capable of applying these in a business context.

#### Assessment system

The programme has stipulated the way tests will be taken in the study guides of each educational unit. The learning objectives/outcomes per semester are the starting point for each assessment.

The Study Guide per semester indicates which products are expected of the student and what requirements these have to meet. Students are assessed on the products they make. The products take the shape of reports, reflections, compositions and audio-visual materials. Also, their musical and verbal presentations are evaluated and marked. The student is supposed to collect all products, reflections and assessments in a personal portfolio. As part of the audit, the panel inspected a cross-section of digital portfolios and concluded that these were complete, elaborate, substantial and well-administered. However, the quality of the reflections was not always as robust as might be expected at this level; they quite often took the shape of process reports or evaluations, rather than true reflections. The panel recommends the staff to pay more attention to the quality of the Master reflections.

#### *Integral semester meetings*

An important part of the assessment system is the integral semester meeting, which concludes the educational unit Mentoring, in which the student connects the various educational activities of any particular semester to his Professional Integration Project. This meeting incorporates the portfolio discussion with the student. The panel considers this kind of testing to tie in extremely well with the competency based concept of the master, as it puts the focus on an integrated acquisition of competences in the field of the musical professionalism, research and entrepreneurship.

The Prince Claus Conservatoire has laid down the safeguarding of the quality of its testing and assessment scheme in the memorandum 'Quality assurance testing Prince Claus Conservatoire'.



The panel noticed that this document contains checklists for teachers about how to set up tests and that it also takes into account the specific forms of testing which take place within the conservatoire, such as musical presentations which are assessed by several examiners. The memorandum, too, includes quality criteria in the field of validity, reliability and transparency of testing (see further on).

#### *Signalling system*

After each semester the staff evaluates the quality of the tests and assessments in the form of meetings between students, head of the course and the deputy manager. Returning question in these evaluations is: does the testing (concerning both form and contents) tie in with the learning objectives and the lessons of the teaching unit?

With regard to tests and assessments the programme works with the following signalling system for quality assurance:

- Marking of the educational units for which student satisfaction about the testing is lower than 60%.
- Marking of the educational units about which the Examination Board has received complaints.

Based on the latter, the test committee looks into the situation and comes up with advice for improvement, which is then discussed with the teachers concerned. Subsequently, an evaluation of the adjusted testing takes place in the next semester.

#### *Transparency*

The panel reviewed the Study Guides and certified that these contain the assessment criteria, the form of the test (portfolio presentation), which the products and the presentations have to meet, who will be assessing and how the assessors arrive at their final judgement.

#### *Validity*

In studying a cross-section of tests(forms), the panel established that the course derives its test criteria one-on-one from the learning outcomes of the Master of Music. Furthermore, in all cases there are at least two examiners. The summative assessment of the musical performance takes place once every year, at the end of semesters 2 and 4.

For the assessment of the final musical presentation of all study routes, which is a viva voce performance for students in the study route NAIP, an external examiner always participates in the assessment committee. For the study route NAIP a teacher from one of the partner institutions joins the committee as well.

#### *Reliability/Inter-subjectivity*

The integral semester meeting comprises a discussion about the student's portfolio in the light of his Personal Study Plan. The assessment committee is made up of the programme manager, who is the deputy manager of the Prince Claus Conservatoire, the mentor, the principle subject teacher, a research teacher and an entrepreneurship teacher.

The study guides and the study planners, which divide the information from the study guides into sections per study route, explain how the exam will be graded: with a mark or with sufficient/insufficient. Continual feedback is part of all educational units, such as remarks during the contact meetings and based on assignments handed in during the year.

All teachers/examiners of the Master of Music have been signed up for the BKE trajectory in September 2013 (see Standard 2, Professionalization section). All Hanze University teachers with an appointment of at least 0.2 FTE who take exams have to be in possession of the certificate Basic Qualification Examination by 2016. The certificate certifies that one has mastered all phases of the assessment cycle. In 2013-2014 teachers who chair the panel of judges will be trained additionally and the year after all other teachers will be trained as well.

A handbook has been written for graduation, which states the requirements students have to meet in order to be allowed to take their final assessment. It describes which products have to be handed in and which requirements they have to meet, the form and the duration of the presentations and the criteria on which they will be assessed. The format, proceedings and criteria of the final assessment, have all been laid down in the Graduation Manual.

#### *Graduation assessment*

The Professional Integration Project (PIP) forms the conclusion of the programme. All graduation qualifications of the programme are part of this PIP. Key-questions raised at the graduation assessment are (i) the extent to which the candidate-graduate qualifies to be innovative in his or her profession and (ii) the degree to which the candidate-graduate is able to connect his musical qualities with research skills and his abilities in the field of entrepreneurship.

At the end of semester 2 students must present a detailed PIP proposal with which they conclude the educational unit Project Management & Entrepreneurship for that semester. In the PIP they connect their musical activities with research and entrepreneurship. An important condition in this is the link with a social context. With this, the students give an explanation for the fact that their activities are aimed at obtaining a position in the labour market. The concept 'market' has to be seen in a broad perspective. It does not only apply to traditional sectors such as orchestras, concert venues/theatres and music schools, but also to sectors such as health care, care for the elderly, the business sector, prisons, etc.

With his PIP the student demonstrates that he is capable of adopting a proactive attitude in the labour market. The contents of the PIP, the requirements the products have to meet, the criteria on which they will be assessed and the way in which students are supervised in their PIP, have been elaborated in the Graduation Manual PIP.

The PIP assessment consists of (i) a musical presentation, combined with (ii) a presentation of the research conducted and the business plan. Preceding this there is an assessment of (iii) the research report and (iv) the written business plan.

The PIP presentation is open to the public. The musical presentation is always live. For NAIP students this can also mean a DVD/YouTube presentation of an earlier performance with a certain target group at a certain location. The presentation can take place in the following shapes:

- *A performance* with a hand-out and/or a brief explanation plus a presentation preceding or following the performance in which the student clarifies the artistic aspects, the research and the business plan which is the foundation of his PIP.
- *A lecture-recital*: the musical presentation is combined with the presentation of the research and the business plan.
- *A presentation in the form of a visual registration*, in which the course of the research and/or the outcomes of the research and the way in which the student will market the musical product, are made visible and audible. This presentation can take place preceding or following the musical presentation.

Student's presentation is always linked to an interview. The assessment committee to assess student's PIP will ask the questions whilst other people who attend are also allowed to put questions, thus enabling graduates to demonstrate their ability to communicate about their work before an audience of both experts and non-experts.

The presentation of the PIP is assessed by a committee made up of a chair, the principal subject teacher, a fellow (principal subject) teacher, a research teacher, a teacher entrepreneurship and an external expert. All proceedings, expected deliverables and grading with regard to the graduation have been clearly described in the Course Graduation Manual 2013-2014. Students on the audit panel said to be well-aware of the criteria they were assessed on.

### ***Examination Board and Assessment Committee***

Two committees safeguard the quality of tests and assessments within the programme: the Examination Board and the Test Committee, the latter executing its duties under the authority of the Examination Board.

#### *Examination Board/Test Committee*

At the heart of its test and assessment system, the Prince Claus Conservatoire has both a single Examination Board and a Test Committee for all courses (see Introductory Chapter). The latter works under the authority of the Examination Board. The Test Committee is made up of three members, one of whom is also part of the Examination Board, and connected to the master as a teacher.

The Examination Board is made up of six members, one of whom is an external member. Both the Examination Board and the Assessment Committee have a set of internal rules which states, for example, function, tasks and responsibilities.

Three members of the PCC's institutional Examination Board work as a teacher in the Master of Music. In the academic year 2012-2013 the Examination Board commissioned the Test Committee to screen the testing and assessment system of the programme. The panel was provided a copy of the evaluation report of the Committee. It contained a benchmark test of the quality of testing and assessment in the Master of Music and some firm recommendations, particularly with regard to transparency and validity issues.

The panel learned that the management of the PCC has accepted all of the recommendations from the report. One of the recent outcomes was a brief training for teachers of two meetings in the area of testing and assessment. After this, they worked on the further detailing of the assessment criteria with the members of the test committee.

Again, in October 2013 the test committee started a follow-up review, which led to the conclusion that all educational units should have a study planner by the end of the academic year 2013-2014. Subsequently, the Assessment Committee plans to further look into refining the link between the assessment criteria of each educational unit and the final graduation qualifications, the standardization of how juries reach their final verdict on graduates' performances and the protocol in use.

Already on the basis of the pre-delivered documents, the panel was impressed by the rigour of the policy adopted by both the Examination Board and the Test Committee, in order to attain the highest standards in safeguarding students' graduation level.

This was confirmed in the audit when the panel spoke with both the chairs and members of the respective committees. The discussions with the Examination Board/Assessment Committee representatives unambiguously illustrated the individual members' excellence and their high level of commitment to maintaining the quality of the course, particularly with regard to the set graduation level.

Part of this is, their own monitoring of the final level of the programme. The members of the Examination Board, as a rule, attend a number of final exams. A report is made of this, which is sent to both the members of the Examination Board and to the Dean. The panel has seen examples of these reports and considers them both informative and valuable to the improvement of the assessment system.

Also, the Examination Board writes a reflection report at the end of each year, which besides relevant statistical information (e.g. on the number of exemptions assigned, etc.) also gives recommendations and suggestions as to how to improve the assessment system of the course. The Hanze University prescribes a set format being used to draw up such an annual report. The panel took notice of the 2013 report and considered it of a fine quality, particularly as it, again, demonstrates the distinct and firm position the Examination Board has adopted within the PCC.

The panel evaluates the test and assessment system of the course as 'good', with a slight tendency to 'excellent', and would particularly like to emphasize the well-attuned role of the Examination Board in this: they bear lead responsibility for the graduation level of the course and act herein in full compliance with the current requirements set by the Dutch Education Act, the WHW.

### **Panel judgement on achieved learning outcomes**

The first cohort of graduates consists of 7 students. All students graduated in August 2013. Of all seven students the panel members received and studied (i) the research report, (ii) the assessment(form) thereof, (iii) the assessment(form) of student's final presentation (main subject/knowledge and skills), (iv) recordings of student's musical performance, (v) the assessment(form) of the Professional Integration Project.

In addition, the evening prior to the audit day the panel attended live presentations of students in their second year of study and saw one of the course's alumni perform.

In summary, the panel judges positively on the first yield of the Masters course: the panel members considered all of students' graduation work certainly of Masters level.

The quality of the written work was generally up to the mark, with a good level of critical engagement demonstrated by most candidates. It showed that their learning has clearly been deeply personalised, and consequently has been very profound for them as artists, and of great value to them as individuals.

In the eyes of the panel members the system used for referencing (i.e. the inclusion of brief bibliographies, with most content written as a synthesis of the candidate's learning, rather than as a 'research report' with references) could be improved.

Also, the panel would like to see the mentors put more focus on students' reflective skills. In their portfolios they incorporate well-structured accounts, but these could still be more reflective. Furthermore, the research could be more in depth and linked to existing Research and could then provide results that could be more interesting for the music community at large.

The panel members were in accord with the comments and grades written on the assessment forms. To the panel the assessment forms were transparent and the marks seemed entirely fair and proportionate.

With regard to the graduation work/performances the panel made some remarks that are highlighted in the recommendations section of this report.

In the opinion of the panel, the course management rightly showed its satisfaction about the first yield of the course: 'If we look at the research reports of the first group of graduates of the Master we see beautiful connections between the musical-artistry, the research and entrepreneurship,' maintained the management. And, indeed, the panel observed some really good examples of this, presented both through the live presentations as part of the audit and in the course's Critical Reflection.

Also, the alumni who were part of the audit confirmed they had acquired added-value for the labour market in being able to combine the three pillars of the course.

### **Considerations and judgement**

The panel rates the test and assessment system of the course as 'good', with a slight tendency to 'excellent', and would particularly like to emphasize the well-attuned role of the Examination Board in this. In accordance with the Dutch Education Act, the WHW, it takes full responsibility for the graduation level of the course.

The panel also judges positively on the first yield of the Masters course: the first seven (7) graduates had recently delivered work that the panel considered worthy of Masters level.

However, in students graduation work the panel would still like to see a more substantial system of referencing, showing students understanding of the (inter)national context they are part of, and their research could still be more in depth and linked to existing search so as to provide results that could be relevant to the music community at large. In addition, the panel would like to emphasize the necessity to still put more focus on students' reflective skills.

The panel members were in accord with the examiners' comments and grades on the assessment forms, which were transparent and had marks that seemed entirely fair and proportionate.

In summary, the panel established that (i) the test and assessment system shows solidity and is well-maintained by an authoritative Examination Board, (ii) the relatively limited sample of students' final work that was available at the time of the audit demonstrates that the intended learning outcomes of the course are generally achieved, but also found that (iii) students work can still be improved with regard to referencing and reflecting skills.

In weighing these findings the panel rates the Master of Music with regard to Standard 3 as 'satisfactory'.

## **5. OVERALL JUDGEMENT**

As a result of a 'good' for both Standards 1 and 2, and the judgement 'satisfactory' on Standard 3, the panel in consistency with NVAO's decision rules arrives at the judgement 'satisfactory' for the programme as a whole.

The panel, therefore, recommends the Master of Music of the Hanze University of Applied Sciences to be accredited by the NVAO for another period of six (6) years.



## 6. RECOMMENDATIONS

### General

- Overall the panel was content with the documentation delivered prior to the audit. The Critical Reflection document was well-written, clear, reflective and to some extent, critical as well. The panel recommends to consider this Critical Reflection as a good practice for future accreditations.
- The panel would expect a course of this nature, which uses English as its 'lingua franca', to deliver all course materials and assessments entirely in English. However, not all course documents were in English and some of the writing on the assessment forms had been done in Dutch, which did not make it easy on some of the panel members to read all of the examiners' comments. Also, in view of a possible application for the Distinctive Feature Internationalisation the panel would recommend to adopt English throughout the entire course, including the assessment protocols.

### Standard 1

- In the light of the course's desire to eventually qualify for the NVAO's Distinctive Quality Feature Internationalisation (DQFI), the panel would recommend to incorporate the international scope of the Masters programme into its final qualifications.

### Standard 2

- In September 2013 22 new students enrolled on the course. The maximum intake would be 30 each year. The panel recommends the staff to seek ways to raise the number of enrolled students in order to obtain more of a 'critical mass'.
- The panel doubts the benefit of the various 'study routes' with a programme as highly individualized as it already is. It would therefore recommend to reconsider whether the specific talents and needs of each individual student could just as well be served by offering one single programme, or two at the utmost. With two programmes, one could deal with the present classical/jazz strands, which might eventually be completed with music direction and other programmes, and the second programme would then comprise the NAIP and eventually the educational Master.
- The panel is of the opinion that the programme has many clear strengths, one of the most important of which is the degree to which students had clearly been attracted to the programme because of its flexibility to their individual interests, needs and sense of purpose. The panel would suggest to take this as the 'tag' upon which the whole curriculum is based.
- The panel considers the individualized study tracks on the basis of students' personal talents and ambitions an exemplary practice, but at the same time this set up implies the risk of not being able to deliver students with equal basic competencies, particularly with regard to their main instrument. The panel recommends to remain alert on this issue.
- Following the previous recommendation the panel thinks it would help everyone (prospective students, current students, staff and other interested parties) if the programme outline was more clearly and consistently presented in terms of a diagrammatic representation.



- The panel is positive about the way practice-based research is interwoven in the programme, but on the basis of students' (final) research output (refer to Standard 3) and the Q&A session following the students' presentations, the panel would like to see students' academic skills to be more solidly trained, particularly when it comes to referencing and providing a critical framework for their ideas.

### **Standard 3**

- The panel recommends the staff to explicitly pay attention to the development of students' frames of reference.
- The panel recommends the staff/mentors to put more focus on students' reflective skills.
- The panel recommends the staff to think of ways of how to make the innovative aspect of the course more explicit in students' final work.
- Finally, the panel would recommend the staff to implement additional safeguards to guarantee the artistic level in the NAIP study route.

## **ANNEXES**



## ANNEX I Overview of judgements

<b>Judgement table Master of Music of the Prince Claus Conservatoire Groningen fulltime</b>	
<b>Standard</b>	<b>Judgement</b>
<b>Standard 1. The intended learning outcomes</b>	good
<b>Standard 2. Teaching and learning environment</b>	good
<b>Standard 3. Assessment system and achieved learning outcomes</b>	satisfactory
<b>Overall judgement</b>	<b>satisfactory</b>



## ANNEX II Course specific intended learning outcomes

Graduation qualification	Classical Music	New York Jazz	New Audiences and Innovative Practice
1. Performing music	X	X	X
2. Awareness	X	X	X
3. Working together	X	X	X
4. Communication	X	X	X
5. Researching	X	X	X
6. Learning/growing	X	X	X
7. Artistic planning	X	X	
8. Designing			X
9. Workshop leading			X

### Detailing of intended learning outcomes into performance indicators

Graduation qualification	CM & NYJ	NAIP
1. Performing music	<ul style="list-style-type: none"> <li>- makes music at a high level of quality and is able to further develop himself independently in this area</li> <li>- assumes an initiating and leading role in cooperative play with other musicians</li> <li>- devises and realises artistic concepts for the ensemble of which he forms a part;</li> </ul>	<ul style="list-style-type: none"> <li>- is able to devise artistic concepts and to realise them as a performing musician, composer and/or as an artistic leader</li> <li>- is able to perform both a leading as well as a supportive role in the ensemble of which he forms a part</li> <li>- is able to improvise in different styles;</li> </ul>
2. Awareness	<ul style="list-style-type: none"> <li>- is aware of developments in the arts and in society and is able to translate these to artistic strategy</li> <li>- is pro-active in the exploration of new opportunities for the ensemble of which he forms a part;</li> </ul>	<ul style="list-style-type: none"> <li>- is aware of developments in society and the arts and is able to translate these to his own musical practice</li> <li>- is pro-active in the initiation of projects in which there is experimentation with new forms of musical transmission and the reaching of new audiences;</li> </ul>
3. Working together	<ul style="list-style-type: none"> <li>- cooperates with others, in which he takes an initiating and leading role, meanwhile displaying skills in the area of negotiation and organisation;</li> </ul>	<ul style="list-style-type: none"> <li>- cooperates with others, assuming an initiating and leading role and meanwhile displays skills in the area of negotiation and organisation</li> <li>- is able to cooperate with colleagues from his own discipline, other artistic disciplines and other settings (e.g. healthcare, education, business), aiming to devise and realise musical activities/projects;</li> </ul>
4. Communication	<ul style="list-style-type: none"> <li>- clearly and convincingly conveys artistic concepts to both professional colleagues, concert organisers, as well as the audience;</li> </ul>	<ul style="list-style-type: none"> <li>- is able to fluently and convincingly convey his musical ideas to various audiences;</li> </ul>
5. Researching	<ul style="list-style-type: none"> <li>- applies research for the design of the artistic process and the realisation of the artistic product</li> <li>- reflects on intermediate research outcomes and takes further action on this basis;</li> </ul>	<ul style="list-style-type: none"> <li>applies research in the development and evaluation of artistic products</li> <li>- reflects on intermediate research outcomes and takes further action on this basis;</li> <li>- presents his research in the form of a report and a presentation;</li> </ul>

	<i>- presents his research in the form of a report and a presentation;</i>	
6. Learning/growing	<i>- shapes his own professional development;</i>	<i>- shapes his own professional development;</i>
7. Artistic planning	<i>- creates artistic strategic plans for the ensemble of which he forms a part.</i>	
8. Designing		<i>- is able to design musical material or edit existing repertoires, keeping in mind the people, the context and the goal which this material/ repertoire is to serve;</i>
9. Workshop leading		<i>- is able to apply workshop skills and lead a workshop in the communication with an audience.</i>

## ANNEX III Course overview in outline

### New York Jazz, Classical Music \*)

		S 1	S 2	S 3	S 4
Professional Integration	Knowledge & Skills	12			
	Practice-based research	4	4		
	Entrepreneurship	2	3		
Professional Integration Project	Knowledge & Skills			14	
	Practice-based research			4	4
	Entrepreneurship			4	4
Mentoring		3	2	2	2
LAB (incl. ensemble coaching)		9	9	9	5
Optionals / Free study space		12		12	

### New Audiences and Innovative Practice \*)

	S 1	S 2	S 3	S 4
Mentoring	2	3	3	3
Practice-based research	4	4		
Leading & Guiding	7			
Performance & Communication	7			
Project Management & Entrepreneurship		7		
Optionals	10	16	12	12
Professional Integration Project			30	

\*)

S1 – S 4 = Semester 1 – 4

Numbers indicate ECs





## ANNEX IV Programme, approach and decision rules

### Programme of site visit

**Location:** Prince Claus Conservatoire, Veemarktstraat 76, 9724 GA Groningen

**Date: Monday 17 February 2014**

Time	Student presentations and programme introduction
19.00	1. Introduction by Harrie van den Elsen, Dean School of Performing Arts
-	2. Jochem Schuurman, alumnus Master of Music, Classical Music, orgel
21.00	3. Pavel Shcherbakov, 2 <sup>nd</sup> year Master of Music, New York Jazz, trombone
	4. Itxasso Exteberria, 2 <sup>nd</sup> year Master of Music, Classical Music, piano
	5. Chara Riala, 2 <sup>nd</sup> year Master of Music, New Audiences & Innovative Practice
	6. Professional Integration Project (PIP) interviews

**Date: Tuesday 18 February 2014**

Time	Participants	Role/position	Topics for discussion
08.15 – 08.30	Reception of Assessment Committee		
	Drs. W.G. (Willem) van Raaijen, chairman Dr. C. (Claire) Mera-Nelson, member P. (Pascale) De Groot, MA, member D. (Dianne) Verdonk, MA, student member  H.R. (Rob) van der Made, secretary/coordinator		
08.30 – 09.30	Hobéon panel	Organization	Preliminary discussion
09.30 – 10.30	Course management	Harrie van den Elsen, Dean Bindert Posthuma, Programme manager Master of Music, Deputy-director Jos van der Sijde Head of Classical Music and NAIP study routes Joris Teepe Head of New York Jazz route Rineke Smilde, Research reader (lector)	Acquaintance - features of the course - ambitions - hbo-level - relationships with occupational sector - coherent educational environment - set- up/content program - choice didactic forms - current developments, fitting in new students - internationalization - research dimension - testing and assessing
10.30 – 10.45	Internal discussion Assessment Committee		

<b>Time</b>	<b>Participants</b>	<b>Role/position</b>	<b>Topics for discussion</b>
10.45 - 11.45	Lecturers 6-8 (partly freelance)	Steve Altenberg, Mentor, teacher Artistic Research, teacher Knowledge & Skills NYJ Mette Laugs, Mentor, Coordinator CLA, LAB-coach Philip Curtis, Mentoring CLA, Coordinator NAIP, teacher Knowledge & Skills NAIP, teacher Optionals Egbert Jan Louwerse, Mentor CLA, teacher Knowledge & Skills CLA Mark Haanstra, Teacher Entrepreneurship NYJ, teacher Knowledge & Skills NYJ Winfred Buma, Member "Opleidingscommissie", Mentoring NYJ Evert Bisschop Boele, Lector, Academic Research CLA, NAIP, NYJ (Head of Research) Jan-Ype Nota, Teacher Artistic Research, Teacher Knowledge & Skills CLA	ambitions – course program – supervision work placements and graduation - professionalization/improving expertise – study counselling - international orientation
11.45 - 12.45	<u>Students</u> 6-8	Niels Vermeulen, 1 <sup>st</sup> year NAIP Chara Riala, 2 <sup>nd</sup> year NAIP Edwin van der Wolf, 1 <sup>st</sup> year Classical Music Itxaso Etxeberria, 2 <sup>nd</sup> year Classical Music Alex Correa de Assis Silva, 1 <sup>st</sup> year New York Jazz Pavel Shcherbakov, 2 <sup>nd</sup> year New York Jazz	quality and relevance of program – fitting in new students – credits – testing and assessing – quality of teachers-course-specific facilities – own products
12.45 – 13.30	Lunch and internal discussion Assessment Committee		
13.30 – 14.00	Board of Governors and Dean	Henk Pijlman, Chair Board of Governors Harrie van den Elsen, Dean	
14.00 – 14.30	Review of tests and interim-exams Tour of the premises	Walk-in consultation opportunity	
14.30 - 15.15	Examination Board and Test Committee	Evert Bisschop Boele, Chair Examination Board Peter Mak, Chair Test Committee Wiebe Buis, member Test Committee	Content of examination, procedure, final performance level
15.15 – 16.00	<u>Professional field</u> WAR Alumni Partners	Josee Selbach, Groninger Museum, Head of Communication Department Rob Sloekers, coordinator Public Presentations Military Music Defense Forces Paul Komen, art director Peter de Grote Festival Yvonne van den Berg, programmer Classical music at Oosterpoort Thaïsa Olivia, Singer-songwriter, member of Professional Advisory Board Jazz Jochem Schuurman, Alumnus Master of Music, Classical Music Sigurður Halldorsson, Partner institute NAIP, Iceland Academy of the Arts	Contacts with course about subjects including: quality and relevance of the course – current developments and interpretation in terms of program – exit qualifications – project assignments – wishes on the part of the occupational sector – work placements and supervision – research component

<b>Time</b>	<b>Participants</b>	<b>Role/position</b>	<b>Topics for discussion</b>
16.00 - 16.30	Pending issues <i>Possible additional interviews and verification of documents</i>		
16.30 – 17.30	Internal discussion audit panel Drawing up of preliminary judgement		
17.30 - 17.45	All discussion partners		Feedback by Assessment Committee

### **Selection of the delegations / the auditees**

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

An 'walk-in session' was scheduled as part of the site-visit programme. The panel verified that the scheduled times of the consultation session had been made public to all parties involved in the school community correctly and timely. No students or staff members attended the open consultation session.



## ANNEX V Overview of documents examined

- Critical Reflection
- Organization chart of Hanze, Minerva Academy and the Masters courses
- Graduation qualifications Master of Music
- Musical expertise in perspective: analysis of the requirements of the labour market for masters of music – Panteia (2013)
- OER/Course regulations master of Music 2013-2014
- Translation graduation qualifications/learning outcomes in the curriculum
- Staff overview and CVs
- Graduation manual Master of Music 2013-2014
- Overview of graduation work, all of which (7) were reviewed by the panel members<sup>1</sup>:

Student numbers
300351
298444
298445
238077
311599
235036
300579

- 'Toetsen en Beoordeling in de Master of Music', baseline assessment on the quality of assessing within the Master of Music,, December 2012
- Assessment policy of PCC, first published in 2008, revised in 2013
- 'Borging van Toetskwaliteit', The safeguarding of assessment quality, 2011
- Overview of professional practice contacts
- Overview NAIP projects
- Minutes Advisory Board Prince Claus Conservatoire
- School Year Plan Prince Claus Conservatoire 2013-2014
- Study planners per educational unit of the Master of Music
- Accreditation application Master of Music, July 2008
- Students' evaluations of programme
- Internal Regulations Examination Committee PCC
- Internal Regulations Test Committee PCC
- Benchmark testing and assessment in the Master of Music
- Analyses outcomes National Student Questionnaire (NSE) 2012-2013
- Outcomes alumni research
- Minutes examination committee
- Minutes test committee
- Students' administration files
- Student portfolios/reflections

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<sup>1</sup> For the sake of privacy only student numbers are indicated; names are known to the Secretary/coordinator of the panel.



## ANNEX VI Overview of assessment committee

Panel composition, succinct resumes and declarations of panel members' independence.

### Composition and expertise of panel members

Panel members	Expertise audit/QA	Expertise education	Expertise Professional field	Expertise course content	Expertise international	Expertise Student affairs
Drs. W.G. (Willem) van Raaijen, chair	X	X				
Dr. C. (Claire) Mera-Nelson, member	X	X	X	X	X	
P. (Pascale) De Grootte, MA, member	X	X	X	X	X	
D.G. (Dianne) Verdonk, MA, student member			X			X
H.R. van der Made Secretary/co-ordinator	X	X				

On 3 February 2014 the NVAO approved the composition of the panel for the Master of Music, and registered it under number 002660 – Hanze University of Applied Sciences.

### Succinct CVs of panel members

1	Willem van Raaijen is partner at Hobéon and has chaired numerous accreditation audits in higher professional education since 2004.
2	Claire Mera-Nelson is the Director of Music at Trinity Laban Conservatoire of Music and Dance, London (GB). In this position she is responsible for the leadership of the learning, teaching, research and performance activity of the music faculty of Trinity Laban.
3	Pascale De Grootte is the General Director of the Royal Conservatoire Antwerp and president of the Association of European Conservatoires (AEC).
4	Dianne Verdonk is currently taking a Master of Music in Music Design at the HKU University of the Arts in Hilversum.

### Secretary/coordinator

Rob van der Made	NVAO certified on 31 September 2011
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Prior to the audit all panel members undersigned declarations of independence and confidentiality which are in possession of the NVAO. This declaration certifies, among other things, that panel members do not currently maintain or have not maintained for the last five years any (family) connections or ties of a personal nature or as a researcher/teacher, professional or consultant with the institution in question, which could affect a fully independent judgement regarding the quality of the programme in either a positive or negative sense.





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