

Zuyd Hogeschool

Bachelor of Music

Limited Study Programme Assessment

Summary

In June 2016 the Bachelor's of Music programme of Conservatorium Maastricht of Zuyd Hogeschool was visited by an audit panel from NQA. The Bachelor's of Music programme is a full-time programme of four year. The audit panel assesses the quality of the study programme as **good**.

NVAO Standard 1: Intended learning outcomes

The programme receives the assessment **good** on NVAO Standard 1.

The principal goal of Conservatorium Maastricht is to challenge students with a passion for music to get the best out of themselves, each other, and their discipline. Students also learn to find their way into the international music profession.

Conservatorium Maastricht has used the profile for the Bachelor of Music designed by Netwerk Muziek in 2002. The qualifications described in this profile are the basis for the learning outcomes for the Bachelor of Music programme. International frameworks, such as the Dublin Descriptors, the Polifonia version of the Dublin Descriptors and the Sectoral Qualifications Framework for Humanities & Arts descriptors (SQF HUMART) for the Bachelor's level (Level 6) are directive for the learning outcomes.

Conservatorium Maastricht aims at ensemble performance in the genres of jazz and classical music. Because of its size the conservatoire cannot offer all specialisations, but it has enough critical mass to set up both small and large ensembles. The conservatoire could more emphatically stress in the profile the interdisciplinarity it aims at.

NVAO Standard 2: Teaching-learning environment

The programme receives the assessment **excellent** on NVAO Standard 2.

The programme is well structured along the three basic principles underpinning the education at Zuyd Hogeschool: practice-based learning environment, practice-based research and learning community. In the area of practice-based learning and the learning community Conservatorium is well advanced. The audit panel encourages the programme to elaborate more on practice-based research and to include it more in the main subject. Because teaching is often an important part of the professional careers, a pedagogical component is part of the programme.

Students are prepared for the professional practice through performances, projects and training. During their studies students get many opportunities to perform within or outside the conservatoire. There are special courses within the Arts Faculty Maastricht to help students develop their entrepreneurial skills.

Conservatorium Maastricht is a learning community that links students, lecturers and professionals in the field. There is a student-centred and open atmosphere where each student can explore and develop his/her talents. Cultural awareness is addressed on a personal as well as on a musical level, e.g. the use of music from the students' own background. The audit panel hopes the conservatoire will explore this even further. The audit panel was especially pleased

with interdisciplinary approach within the Arts Faculty Maastricht and the cooperation of students from the Classical Music department with the Jazz department.

Conservatorium Maastricht has an excellent way of involving students in the programme. As student ambassadors they help and support new students. The student council is actively advising the programme management on how to improve the curriculum.

Conservatorium Maastricht has appointed excellent lecturers. It has the policy that teachers should have part-time contracts to be able to combine the teaching appointment with a professional career as a musician.

NVAO Standard 3: Assessment

The programme receives the assessment **good** on NVAO Standard 3.

Conservatorium Maastricht has a good assessment structure in place. A variety of tests and assessments is used to support the learning process of the students. Students are very pleased with all the feedback they get.

The course descriptions are very clear with regard to objectives, assessment and procedures, but less so with regard to assessment criteria in relation to learning outcomes. More transparency could be established by using elaborated learning outcomes in a more comprehensive way for examinations, for instance by using rubrics.

The Examination Board has taken up its legal role. It has installed the Test Committee for a more detailed checking of the assessment procedures. The audit panel is pleased that the Examination Board makes use of external guest teachers to assure the quality of for instance entrance examinations.

NVAO Standard 4: Achieved learning outcomes

The programme receives the assessment **good** on NVAO Standard 4.

The audit panel concludes that Conservatorium Maastricht has achieved the goal to challenge students with a passion for music to get the best out of themselves, each other, and their discipline. The final examinations show that graduates from both departments perform well in the final presentations.

The audit panel is very impressed by the fact Conservatorium Maastricht invites (international) external examiners to sit on the jury of examiners. The audit panel suggests to make some changes in the procedure of the jury discussions to enhance the dynamics.

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Introduction

This is the assessment report of the the Bachelor of Music degree programme offered by Zuyd Hogeschool. The assessment was conducted by an audit panel compiled by NQA commissioned by Zuyd Hogeschool. Prior to the assessment process the audit panel has been approved by NVAO.

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

The site visit took place on 7 and 8 June 2016.

The audit panel consisted of:

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

Professor M. Granum (representative profession/discipline)

Professor Z. Krauze (representative profession/discipline)

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

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

Mr. L. Corijn (student member)

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

The study programme offered a critical reflection; form and content according to the requirements of the appropriate NVAO assessment framework and according to the requirements of the *NQA Protocol 2016*, as well as a critical reflection on internationalisation, according to the ECA requirements (ref. separate report). The audit panel studied the critical reflections and visited the study programme. Critical reflection and all other (oral and written) information have enabled the panel to reach a deliberate judgement.

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


Utrecht, September 2016

Panel chairman



G. Schulz

Panel secretary



P. Göbel

Basic data of the study programme

Administrative data

<i>Administrative data of the study programme</i>	
Name study programme as in CROHO	Bachelor Muziek – Bachelor of Music
Orientation and level study programme	Hbo-bachelor
Grade	Bachelor of Music (B.Mus.)
Number of study credits	240 EC
Graduation courses / 'tracks'	<ul style="list-style-type: none"> • Instrumental Classical Music: Wind Instruments, Percussion, Piano, Guitar, Strings, Harp, Organ • Instrumental Jazz: Guitar, Piano, Wind Instruments, Drums, Bass Guitar, Double Bass • Vocal Classical Music • Vocal Jazz • Composition Classical Music • Composing and Arranging Jazz • Conducting: Orchestral Conducting, Contemporary Music ensemble Conducting, Choral Conducting, Wind Band Conducting • Music Theory
Location(s)	Maastricht
Variant(s)	Full time
Joint programme (indien van toepassing), met opgave van de betrokken partnerinstellingen en het type graadverlening (joint/double/multiple degree)	
Language used	English and Dutch
Registration number in CROHO	34739

<i>Administrative institutional data</i>	
Name institute	Zuyd Hogeschool (Zuyd University of Applied Sciences)
Data institutional contactperson	Josien Mennen
E-mail address for copy of application	Josien.mennen@zuyd.nl
Status institute	Publicly funded
Result institute audit	Positive

Short outline of the study programme

The Arts Faculty Maastricht (AFM) is one of the nine faculties of Zuyd Hogeschool (Zuyd University of Applied Sciences) and is situated in Maastricht. AFM offers Bachelor's and Master's degree programmes in the domains of theatre, fine arts, design, music, architecture, media technology and interdisciplinary arts. Within the Arts Faculty Maastricht there are five academies. Conservatorium Maastricht is one of these academies. Conservatorium Maastricht offers a Bachelor of Music, a Bachelor of Music in Education, and a Master of Music programme.

Maastricht is situated in the south of the Netherlands close to the German and to the Belgian borders. Because of its position, there are opportunities for students to gain experience at major national and international venues. Each year nearly a hundred students enter the Bachelor of Music programme. The majority (75%) of the Bachelor of Music students is foreign and comes from 38 different European and non-European countries.

The Bachelor of Music programme was accredited by NVAO in May 2009. The recommendations for improvement given by the audit panel were taken up by Conservatorium Maastricht, e.g. research skills is integrated in Analysis and Music History courses, learning objectives and assessments tie in with the learning outcomes, there are better assessment criteria in place, teaching staff is encouraged to go on international exchanges, and facilities like opening hours and library have been improved. Other improvements have been made as well, such as a stronger focus on ensemble playing, more opportunities for students to present themselves to a large audience.

NVAO Standard 1

Intended learning outcomes

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

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

Goals of the programme (MusiQuE Standard 1 and 2.2)

In the Critical Reflection (p.1) the mission statement of Zuyd Hogeschool is mentioned: "Professionals develop themselves with Zuyd". The Arts Faculty Maastricht has interpreted this mission into its own mission and vision (Critical Reflection, p.1):

"Mission

Our mission is to train professionals who will question and enrich the individual and society through the creation of art in all its forms. Graduates are aware of their position and strength, have developed artistry, craftsmanship, and creativity, and know how to give meaning to in this conjunction with others. They are ready to be first-rate professionals within an international context.

Vision

Art creates the scope to be of value to individuals, groups, and organisations. We share responsibility for an appealing and stimulating cultural climate and for cultural infrastructure. We contribute towards a vibrant work, home, and living environment in which young artistic and creative professionals can thrive and evolve in a stimulating and critically enquiring setting."

The visions and goals of Conservatorium Maastricht tie in with the mission and vision of Zuyd Hogeschool and the Arts Faculty Maastricht as the audit panel has read in the documents and heard in presentations and interviews. Conservatorium Maastricht stands for excelling together: by combining a solid structure and a personal culture, CM can challenge students with a passion for music to get the best out of themselves, each other, and their discipline (Critical Reflection, p.1).

As is mentioned in the Critical Reflection (p.1-2), in addition to the musician's artistic-technical development, Conservatorium Maastricht encourages students to learn to obtain information independently and efficiently, to pay attention to the musical, cultural and social environment and to strengthen organisational and networking skills. Students learn to find their way into the international music profession.

The Critical Reflection (p.2) mentions the three basic principles underpinning the education at Zuyd Hogeschool. The audit panel has discussed these principles with stakeholders during the site visit. The principles are:

1. Programme units create a practice-based learning environment. Students acquire knowledge and skills to equip them to the maximum extent to work in their profession.
2. Practice-based research is linked to education. Students can learn how to use research, their own and others', to contribute to innovation in their profession.
3. Students are members of a community in which the culture of their chosen profession is demonstrated by example.

Conservatorium Maastricht has used the profile for the Bachelor Music derived from the Dublin Descriptors, designed by Netwerk Muziek in 2002 (Critical Reflection, p.4). The qualifications described in this profile are the basis for the learning outcomes for the Bachelor of Music programme, and the learning outcomes are the starting point for the development and the structure of the programme (Appendix 1, ref. NVAO Standard 2). The necessary recalibrations are ongoing business. The relation between the learning outcomes and the Dublin Descriptors is shown in a table in the Critical Reflection (opposite p.4).

International frameworks, such as the Dublin Descriptors, the Polifonia version of the Dublin Descriptors and the Sectoral Qualifications Framework for Humanities & Arts descriptors (SQF HUMART) for the Bachelor's level (Level 6) are directive for the learning outcomes, the curriculum and the assessment of the Bachelor of Music. In 2010, the descriptions of SQF HUMART were brought in line with both the Dublin Descriptors and the descriptors of the European Qualifications Framework for Life Long Learning. The Dean of Conservatorium Maastricht was co-author of EQF HUMART Level 6 descriptors for Music (Tuning Project, 2012) (Critical Reflection, p.4). The very detailed way of describing the learning outcomes in relation to EQF HUMART as well as the corresponding assessment criteria has impressed the audit panel. The audit panel hopes the learning outcomes will be formulated and used in a more comprehensive way in everyday life, e.g. in assessment procedures. On the other hand the audit panel sees room for further development in the area of preparation for the professional market.

Profile

Conservatorium Maastricht aims at ensemble performance in the genres of jazz and classical music (Critical Reflection, p.3). Because of its size the conservatoire cannot offer all specialisations, but it has enough critical mass to set up both small and large ensembles, as the audit panel has seen during the site visit.

The profile of Conservatorium Maastricht can be characterized by the keywords: 'excellence', 'together', and 'international' (Critical Reflection p.3). Excellence refers to teachers and students, (international) partners, and the quality of the programmes. Working together is done in ensemble playing as is learning in communities. Developing intercultural skills make working together in an international environment possible. The international aspect refers to the international population of students and staff, but also of international learning outcomes, international classroom, international cooperation, etc. The audit panel finds this profile well chosen. The conservatoire uses its relatively small size to its advantage in an outstanding international atmosphere. With regard to 'together' from the profile the audit panel thinks this could be extended to other art forms and other faculties.

The aims and activities in the field of internationalisation are described in the ECA self-evaluation report. Within the context of the accreditation the programme also applies for the Certificate for Quality in Internationalisation from the European Consortium for Accreditation.

Legal requirements

As is explained in the Critical Reflection (p.3-4) the programme complies with statutory provisions stipulated under the Dutch Higher Education and Research Act (WHW). The formal recognition of the programme is based on the accreditation by the NVAO in 2009. The programme also complies with the Dutch National Qualification Framework (December 2008) that stipulates that Bachelor's programmes must use learning outcomes related to the Dublin Descriptors, provide access to second cycle (Master of Music) programmes, and have a minimum of 240 EC.

Quality assurance and enhancement procedures (MusiQuE Standard 7)

In the accreditation in 2015 the quality assurance system of Zuyd Hogeschool was reviewed and considered adequate by the NVAO. Conservatorium Maastricht has a Quality Assurance Handbook which includes an evaluation calendar as the audit panel has seen (Critical Reflection, p.5). The programme thinks it is fundamental to continuously and systematically improve the programme in order to have highly talented students come to the Bachelor of Music programme.

In 2014 the quality assurance of Conservatorium Maastricht was assessed by the audit panel for the accreditation of the Master of Music programme. The audit panel concluded:

‘The panel was pleased with the quality awareness of the lecturers. According to the students, the programme management as well as the lecturers are open to comments and critical reflections. Where possible they will make improvements. Apart from that, the panel has seen that the programme has a well-structured way of evaluating, planning improvements and implementing improvements. The panel is also pleased with the way the programme organises involvement of the stakeholders. The panel assesses the quality assurance as good.’ (Critical Reflection, p.7)

The audit panel for the accreditation of the Bachelor's programme agrees with the findings of the panel for the Master's.

Cultural, artistic and educational contexts (MusiQuE Standard 8.1)

Three faculties of Zuyd Hogeschool (Faculty of International Business and Communications, Faculty Hotel and Facility Management, and Arts Faculty Maastricht), each with a specific international profile, have combined forces and wish to direct their efforts in the coming years at strengthening international education and research in Maastricht with the Zuyd International Campus (Critical Reflection, p.5). The Province of Limburg has the ambition to profile itself as an international knowledge region.

According to the Critical Reflection (p.5) the Art Faculty Maastricht strives to lead the way with its programmes by establishing artistic and creative craftsmanship in the 21st century. The programme management explained to the audit panel that Conservatorium Maastricht participates in interdisciplinary projects within the Arts Faculty Maastricht, but also in cooperation with organisations in the Euregion. Within the Arts Faculty Maastricht they want to start an interdisciplinary arts programme. The audit panel endorses the Conservatorium van Maastricht to go further with these promising approaches.

Conservatorium Maastricht was the initiator of the European Opera Academy, founded January 2016 (Critical Reflection, p.6). Thirteen degree programmes across Europe offer a range of high-

level modules in the field of opera and music theatre for which students can apply (ref. NVAO Standard 2). The audit panel appreciates this initiative.

Links with sectors of music and the artistic profession (MusiQuE Standard 8.2)

In the Critical Reflection (p.6) it is described how Conservatorium Maastricht keeps in touch with significant trends in society and the professional field. Conservatorium Maastricht holds regular meetings with its Advisory Board with representatives from the professional field. The audit panel has spoken with some members of the Advisory Board who show dedication and a willingness to cooperate with students from Conservatorium Maastricht. A list of partners is published on the website: www.conservatoriummaastricht.nl.

Some specialisations work together closely with partners in the professional field, e.g. Classical Vocal Studies department with Opera Zuid, the Jazz department with Jazz Maastricht, the Jazz Orchestra of the Concertgebouw, and EUjazz. (Critical Reflection, p.6)

Conservatorium Maastricht encourages students to practice their art through paid musical activities besides their studies. The conservatoire has set up a booking agency to arrange professional-level concerts for students. Conservatorium Maastricht also works with organisations which facilitate paid concerts, such as the Young for Old Foundation (performances in care centres), Centrummanagement Maastricht (Lazy Sunday Concerts), Theater aan het Vrijthof (supporting programmes for the chamber music series). (Critical Reflection, p.6) Therefore the audit panel has the impression that these links work fine.

Information provided (MusiQuE Standard 8.3)

The new website of Conservatorium Maastricht (www.conservatoriummaastricht.nl) is almost entirely in English and is easy accessible for students, future students and the general public.

In the Critical Reflection (p.6) Conservatorium Maastricht gives an overview of all the communication channels it uses, such as Instagram, Facebook, YouTube, Charlzz.com, VVV (tourist information), digital newsletter.

Conclusion

The audit panel was impressed by the detailed way Conservatorium Maastricht has worked out the learning outcomes. On the other hand the programme could incorporate the development of students' abilities to create concepts on how to connect to society and finding ways to implement these concepts (ref. Standard 2) more in the learning outcomes. The audit panel appreciates the way the conservatoire has incorporated the EFQ HUMART, but would like to see the learning outcomes used in a more comprehensive way.

Conservatorium Maastricht has a focus on ensemble performance both for jazz and classical music. The audit panel was pleased to see that there is enough critical mass to set up both small and large ensembles. With these ensembles and the great flexibility regarding circular needs of the students the conservatoire makes good use of its relatively small size.

Conservatorium Maastricht has characterized its profile with the keywords: 'excellence', 'together', and 'international', in compliance with the profile of Zuyd Hogeschool. The audit panel thinks the conservatoire could formulate a more specific and individual profile by e.g. stressing the interdisciplinarity it aims at.

There are two new heads of department for Classical Music and Jazz who show good initiatives. The audit panel concludes that they are enthusiastic and committed.

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

The Bachelor of Music of Conservatorium Maastricht has fulfilled the following standards of the MusiQuE Framework:

- MusiQuE Standard 1
- MusiQuE Standard 2.2
- MusiQuE Standard 7
- MusiQuE Standard 8.1
- MusiQuE Standard 8.2
- MusiQuE Standard 8.3

NVAO Standard 2 Teaching-learning environment

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

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

Achieved goals of the programme (MusiQuE Standard 2.1)

Structure of the programme

As is described in the Critical Reflection (p.9) the Bachelor of Music programme has two departments: Classical and Jazz. The curriculum of each department consists of a four year programme (240 EC) with a propaedeutic phase (120 EC) and a main phase (180 EC). The main phase is divided into a compulsory Major part of 165 EC and a Minor of 15 EC (ref. Appendix 2).

The Major is the core of the programme (Critical Reflection, p.10) centred around the student's professional artistic and technical development, and consists of:

- Main subject
- Professional development
- Music Theory
- Ensemble

In the Minor students can choose to take the Advanced Teaching Skills course with training in pedagogical/methodological skills, including teaching practice, to prepare them for work in music education. Students can also choose to use the Minor as 'free study space', which allows them to engage in internal or external activities. (Critical Reflection, p.10) Students told the audit panel that they appreciate this freedom of choice very much. This freedom of choice also extends to choosing their own pieces of music and compiling their programme for the final examination.

Content of the programme

The curriculum is practice-based (Zuyd Principle 1, ref. NVAO Standard 1). The main subject is taught in a master-apprentice setting. The teacher is an actively practising professional. The subjects related to the main subject are also practice-based: e.g. the Orchestral Parts course in the Classical Music department is taught in collaboration with *philharmonie zuidnederland*. Some students are selected for a traineeship with the orchestra. The audit panel was very impressed by the orchestra project for students and teachers in collaboration with orchestras from the Netherlands, Belgium and Germany.

In the Jazz department, students make studio recordings in the professional studio of the conservatoire (Critical Reflection, p.10). Jazz students are stimulated to find their own music and style as the audit panel was told during the site visit. Students use elements from their own background to make new compositions or arrangements. Recently Students have written compositions for the Jazz Orchestra of the Concertgebouw.

Courses in the category 'professional development', such as Music as a Profession, Basic Teaching Skills and Cultural Entrepreneurship, are practice-based as well and prepare students for the mixed professional practice of the musician. Next to teaching practice and drawing up a business plan, this category comprises supporting subjects such as music information technology and conducting and arranging. (Critical Reflection, p.10)

In Music Theory the students acquire knowledge and skills to broaden and deepen their artistic and technical development (Critical Reflection, p.10). Students learn about harmony in Classical Music and theoretical analysis in Jazz by e.g. creating compositions in the style that is being discussed. The audit panel attended a presentation of these classes and thinks it an excellent example of a practice-based approach of music theory. Students are very happy with this new approach, especially because of the different levels that are used.

As is mentioned in the Critical Reflection (p.10-11), the Ensemble category in the Classical Music department is closest to professional practice. There are projects in which students rehearse and perform at professional venues under guidance of a (guest) conductor. Every year, there are two choir projects and one chamber choir, a wind orchestra, a large wind ensemble project, and two opera projects. The opera class also has a collaborative project with Directing students of the Academy of Performing Arts. In Chamber music students learn to play together, including performing for an audience. In the Jazz department playing together is also the core of the curriculum. Students play together in bands from year one. There are instrument-based group lessons, theme combos and students' own bands. Every year, there are many projects and workshops.

According to the Critical Reflection (p.11) and other documentation students get ample opportunities to present their work. Next to the many projects and collaborations (e.g. with Musica Sacra) there are several large events. The Jazz department organises two annual festivals, the Jazz Night and the Spring Jazz Festival. The Classical Music department organises the annual Night of the Classical Music.

A new initiative from Conservatorium Maastricht is the European Opera Academy in cooperation with several other European conservatoires. Through the Erasmus Exchange programme students can go for a specific course to one of the partner-conservatoires. All students can apply for a role in an opera production. The audit panel finds this an excellent example of using each others strong points.

The audit panel concludes that Conservatorium Maastricht fully complies with the principle of Zuyd Hogeschool of a practice-based curriculum.

Research

Conservatorium Maastricht wants students to have an enquiring attitude to develop creativity and be innovative (Critical Reflection, p.11). The development of research skills is not done in separate courses but is integrated in the Bachelor curriculum, e.g. Analysis and Music History where students start from a research question to develop a paper and a presentation before an audience, and the Minor Advanced Teaching Skills where students conduct research into an instrument-specific theme which leads to a methodological product.

Within the Arts Faculty Maastricht there are two research centres: 'Autonomy and Openness in the Arts' and 'Technology-driven Art' (Critical Reflection, p.12). Conservatorium Maastricht is involved in these research centres through the participation of lecturers. In the Bachelor of Music, lecturers have initiated small-scale experiments which combine research and creative process, such as the 'duo labs' and the 'research combo' in Jazz.

Research results have an impact on the curriculum. In the Critical Reflection (p.12) several examples are given: results from the research into the relationship between sound, voice use and physiology are used in vocal training, research into predictive quality if study progress in the first year has led to measures to improve study success, and results from a research into intercultural competences have led to a questionnaire to measure students' intercultural competences (ref. ECA-report: 'Bachelor of Music Conservatorium Maastricht, Zuyd University of Applied Sciences').

Conservatorium Maastricht has started a research into musicians' use of research skills in current professional Practice with the aim to innovate the Bachelor's programme with regard to research (Critical Reflection, p.12). The audit panel strongly supports this research because it will help the programme to define practice-based artistic research and to include it in the curriculum and especially in the main subject. The audit panel appreciates the natural way in which the programme lets research grow in the curriculum. Implementing research in the main subject is very commendable but needs ongoing endeavours by all teachers and management.

The panel concludes that Conservatorium Maastricht is on its way in linking together practice-based research and education. It is still work in progress as the programme management said during the interview with the audit panel.

Preparation for the profession

As well as an enquiring attitude, Conservatorium Maastricht also encourages an entrepreneurial attitude in students (Critical Reflection, p.12-13). A considerable number of art graduates start their career in self-employment, therefore the Arts Faculty Maastricht offers courses in entrepreneurial knowledge and skills: e.g. Music as a Profession and Cultural Entrepreneurship. The alumni are critical about this last course. They find it too generic. They suggested to approach cultural entrepreneurship through themes (e.g. touring, funding, production).

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

Conservatoires should be creating the environment for students to develop:

- Concept/Idea development; ensuring that any concept is resilient (diamond hard) and simple to express
- Connecting to community 'ambassadors' to ensure relevance of the concept/idea (probably the most important dialogue now expected of musicians); and to enlist their support for delivery of the project

- Communication/interaction/leadership skills (in particular negotiation skills)
- Project design skills (the ability to turn a concept into a plan and therefore express the concept in written and spoken form)
- Project management skills to enable a project to run smoothly (including the securing of funds); especially team building skills
- Evaluation skills to enable lessons to be learned and important concepts to have a long and repeatable life

On the other hand, students are stimulated to organise projects themselves which they appreciate very much. They are also encouraged to do concerts and gigs outside the conservatoire, as well as to form their own ensembles and bands, and to create new stages and find new audiences. The audit panel appreciates this attitude of the conservatoire to stimulate students and help them explore their possibilities. The conservatoire uses its connections to get guest teachers for masterclasses, to find the opportunities for students to work with professionals from the field.

There is a joint cultural entrepreneurship week for all student of the Arts Faculty Maastricht. Additional support is offered to starting professionals through 'Creative City Zuyd', an office for the creative entrepreneur. Students are trained by a drama teacher how to present themselves on stage. They also learn how to promote themselves as the audit panel learned from students and lecturers.

Didactic approach

Conservatorium Maastricht wants to be a learning community that links students, lecturers and professionals in the field (Critical Reflection, p.13). Each main subject creates its own learning community, in which students learn during individual lessons, group lessons, masterclasses and concerts. The composition of student groups varies, students from different years together, students from the Classical Music department with students from the Jazz department, interdisciplinary groups with students from e.g. Performing Arts, Fine Arts and Design, Media Design and Technology. In chamber music, bands, big bands, opera projects and orchestra projects there are students with different main subject from different years.

According to the students the audit panel has spoken, it is very interesting to work with different students from different backgrounds. They learn to deal with cultural differences in an efficient way as the audit concludes from the students it has seen in the interview and in performances. The panel also attended a workshop on intercultural awareness that is part of the course Music as a Profession. Through roleplay and discussions students are made aware of differences in e.g. music education in other countries and cultures.

The interdisciplinary approach is something the programme management wants to increase. In the autumn of 2016 they will start with a new project that involves classical and jazz singers, and actors. The audit panel appreciates the opportunities the conservatoire can offer the students.

The Bachelor of Music programme uses a variety of teaching formats (Critical Reflection, p.13). The most common forms of teaching are master-apprentice education, course-based education, and practice-based education. In the curriculum description the teaching methods of each course are listed.

In the Critical Reflection (p. 14) is described how candidates can prepare for the entrance examination for the Bachelor of Music (Preparatory Class). The Conservatorium Maastricht has Young Talent classes, and cooperates with various secondary schools to prepare students for music studies. The Conservatorium Maastricht is part of the 'Keten Muziek' (Music Chain) which starts with talent development and culminates in work placement opportunities, e.g. Intro in Situ, a production house for modern music, and Via Zuid, talent development for performing arts.

After graduating from the Bachelor's programme students can continue their studies in a Master's degree programme in Maastricht or elsewhere. Graduates can also continue their studies in the Master of Education department by doing the two-year course 'Music in Education Intensive' to prepare them for teaching jobs.

Guidance

In the Critical Reflection (p.17) the various sources of support available to students are listed:

- The academic guidance counsellor is the first point of contact for all questions relating to studies or facilities.
- Student counsellors give information, advice and support in the event of problems that students encounter during their studies and in their private life.
- A confidential advisor is present at each location for questions about e.g. discrimination.
- The ombudsman helps students who have a complaint about the university, the conservatoire, or an employee.
- Students can submit complaints to the Legal Protection Office.
- The Health Prevention Centre advises students about possible health risks.
- The student psychologist offers guidance and support in case of psychological problems.

Apart from this student support system, students also get advice from their main subject lecturers. The Head of Department and the Head of Academic Affairs help students with matters concerning the department, study progress etc. With issues concerning examinations and exemptions students can go to the Examination Board (ref. NVAO Standard 3).

The audit panel was impressed by the student ambassadors who help students with all kinds of practical matters. Student ambassadors are trained and equipped to help incoming students. They are an easily accessible source of information. According to the students these student ambassadors are appreciated very much.

Teaching staff (MusiQuE Standard 4.1, 4.2 and 5.3)

The audit panel has checked the curriculum vitae of members of the teaching staff and concludes that they have all the qualities required to realise the programme. All lecturers are qualified in their field of expertise. Most lecturers (more than 80%) hold degrees equivalent to the Master's degree. Several lecturers (7) hold a PhD. Most of the teachers have teaching qualifications as well. According to the Critical Reflection (p.15) frequent evaluations give a good insight in the quality of teaching. If necessary, refresher courses or coaching are offered to lecturers. The audit panel recommends (AANBEV) to make sure that this offer is used whenever needed. Because of their teaching experiences in other conservatoires, national and international, they also enhance their teaching qualifications. There is a close connection

between the Bachelor of Music and the Bachelor of Music in Education. The extensive expertise of the latter is used in the Bachelor of Music.

Most lecturers hold positions in music performance and in teaching practice. The teaching staff consists of both internal lecturers who have a permanent position, professionals from the field who give lectures and workshops, and guest lecturers for masterclasses and projects. As is mentioned in the Critical Reflection (p.14) most lecturers play in orchestras or ensembles (e.g. Koninklijk Concertgebouworkest, philharmonie zuidnederland, WDR Sinfonieorchester Köln), conduct professional ensembles, play in big bands (e.g. the WDR Big Band, Brussels Jazz Orchestra, Jazz Orchestra of the Concertgebouw) or are guest conductors. Lecturers from the Jazz department are active at national and international venues, and on the national and international scene of recording studios, jazz and pop ensembles and festivals.

Some lecturers regularly publish in specialist journals. 'Publishing' for most lecturers means collaboration on CD, radio and/or television recordings (Critical Reflection, p.15), as the panel has seen in the portfolio overview of staff members.

Students told the audit panel that they think highly of their teachers. Especially the open attitude of the teachers is appreciated. The fact that students are free to follow their own interpretations of the music was mentioned several times. The audit panel concludes that Conservatorium Maastricht has a staff of highly qualified lecturers.

Staff policy is rooted in the policy of Zuyd Hogeschool and described in *the Staff Policy Document Arts Faculty Maastricht*. As is mentioned in the Critical Reflection (p.15) the recruitment and selection policy is geared to the ambition of the Conservatorium Maastricht in order to maintain and enhance its international position. Students take part in the selection procedure of new lecturers.

There is a staff development policy in place enabling individual staff members to develop their full potential. There is a budget for professional development, e.g. specific education, training and coaching, English courses. Lecturers participate in knowledge networks of research centres, such as Autonomy and Openness in the Arts, Tourism and Culture, Professionalisation of Education. (Critical Reflection, p.15) The audit panel is pleased with the opportunities for staff members to develop professionally, at the same time it wants to emphasize the importance of ensuring that these opportunities are frequently used. The programme management encourages lecturers to attend international conferences and to make use of international mobility as the audit panel learned during the site visit.

Conservatorium Maastricht's policy is to appoint teachers on a temporary basis or in a combination of part permanent and part temporary. Guest teachers are called in on a regular basis. In this way Conservatorium Maastricht creates the flexibility it needs. With 33,4 FTE of teaching staff (academic year 2015-2016, not including guest teachers) the Bachelor of Music programme has enough teaching staff to cover all areas and disciplines, as the panel has seen. (Critical Reflection, p.15)

With regard to the support staff, there are several support departments in place:

- General and Technical support

- Student Administration
- Senior Staff,
- Public relations and Communications
- Finance
- ICT
- Advice

Conservatorium Maastricht developed a chart with all support departments to make the system more transparent for students. This chart was very helpful for the audit panel as well.

Conservatorium Maastricht makes use of OSIRIS, a study progress system, and UNTIS, a timetable tool (Critical Reflection, p.16). Many members of the support staff are trained in health and safety (bedrijfshulpverlening). As for the teaching staff there is budget for professional development of the support staff as well.

Facilities (MusiQuE Standard 5.1)

The Bachelor's programme is offered at two locations in Maastricht. The Classical Music department is housed in the main building at Bonnefantenstraat 15 in Maastricht. The Jazz department is situated at the Franciscus Romanusweg 90 in Maastricht, only a short walk away from the main building. The audit panel visited both location and is pleased with the accommodation and the facilities. These facilities include: musical instruments, audio-visual and sound equipment, study spaces for students , work spaces for teaching staff, a library and multimedia centre, access to relevant scientific national and international publications and periodicals, computer facilities, spaces for concerts, performances, presentations and rehearsals, a professional recording studio.

Financial resources and communication (MusiQuE Standard 5.2)

According to the Critical Reflection (p.16-17) higher arts education in the Netherlands is funded through three types of income:

1. Student tuition fees
2. Funding per student from the government
3. Lump-sum financing per higher arts education institution

The abolishment of funding to students from outside EU/EER is a recent measure that could have a negative effect. Excellent international non-EU students can apply for a Zuyd Excellence Scholarship that offers a discount on the tuition fee.

Internal communication (MusiQuE Standard 6.1)

As is described in the Critical Reflection (p.17-19) internal communication is a challenge, mainly because of the large proportion of part-time teaching staff. Conservatorium Maastricht evaluates the internal communication on a regular basis.

Conservatorium Maastricht uses various communication channels and digital tool to communicate with students and staff. All ne students receive a booklet with the most important information:

'Conservatorium Maastricht in a Nutshell'. All students are provided with a personal e-mail address and an account from Zuyd Hogeschool.

Both the Zuyd website (www.zuyd.nl) and the website of Conservatorium Maastricht (www.conservatoriummaastricht.nl) mainly provide information to people outside the institutions, such as potential students. Both websites are available in English. The concert diary is published on the website of Conservatorium Maastricht. The intranet (www.zuydnet.nl) is meant for students and employees and offers general information about studying and working at Zuyd Hogeschool. Blackboard is the virtual learning environment of Zuyd hogeschool. There is a space filled by Conservatorium Maastricht for staff and students. All relevant documents, such as schedules, timetables, annual assessment calendar are published here. The study progress system OSIRIS is used to record students' results. Students, staff, lecturers and the academic guidance counsellor can monitor the student's progress.

Staff and students receive internal communications mostly through e-mail: newsletters, list of decisions from management team meetings, invitations for meetings etc. In urgent matters students and staff are contacted by telephone or by texting. Conservatorium Maastricht also uses social media, such as Facebook and Instagram.

Organisation an decision-making (MusiQuE Standard 6.2)

In addition to the consultative and advisory bodies laid down in the Dutch Higher Education and research Act (WHW) and laid down by the Executive Board, Conservatorium Maastricht has a student council for each department. The student councils advise the department head on all education and organisation-related matters. The student council is the linking pin between students, teaching staff and the head of department. They play an important role in the development of the curriculum from the learning communities, they are involved in innovation, in selection procedures of new staff etc. (Critical Reflection, p.19) According to member of the student council their advice about choir practice for all students will be followed up. In the Jazz department students now have more options to choose from.

The Classical Music department has an artistic council, elected by the teaching staff. The artistic council gives advice on the quality of programming and stage presentations, on the teaching staff and the curriculum. The Jazz department has artistic working groups set up for a specific topic, such as 'compos', 'research', and 'junior jazz school'. (Critical Reflection, p.19)

Conclusion

The audit panel has seen that Conservatorium Maastricht uses the advantages of its relatively small size by focusing on ensemble playing and offering tailor-made possibilities to their students. By organising (international) orchestra projects for students and teachers the conservatoire addresses the disadvantage of its smaller scale.

The audit panel concludes that the programme is well structured along the three basic principles underpinning the education at Zuyd Hogeschool: practice-based learning environment, practice-based research and learning community. In the area of practiced-based learning and the learning

community Conservatorium is well advanced. The audit panel encourages the programme to elaborate more on practice-based research and to include it more in the main subject.

There is a student-centred learning community with an open, honest and straightforward atmosphere where the possibilities of each student can be explored and developed. Conservatorium Maastricht supports students in their own musical vision. Students are very satisfied with the programme and the lecturers.

The audit panel was very pleased with how cultural awareness was addressed on a personal as well as on a musical level, e.g. the use of music from the students' own background. The audit panel hopes the conservatoire will explore this even further. The audit panel was especially pleased with interdisciplinary approach within the Arts Faculty Maastricht and the cooperation of students from the Classical Music department with the Jazz department and wants to endorse Conservatorium Maastricht to develop this as part of its profile.

Conservatorium Maastricht has an excellent way of involving students in the programme. As student ambassadors they help and support new students. The student council is actively advising the programme management on how to improve the curriculum.

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

The Bachelor of Music of Conservatorium Maastricht has fulfilled the following standards of the MusiQuE Framework:

- MusiQuE Standard 2.1
- MusiQuE Standard 4.1
- MusiQuE Standard 4.2
- MusiQuE Standard 5.1
- MusiQuE Standard 5.2
- MusiQuE Standard 5.3
- MusiQuE Standard 6.1
- MusiQuE Standard 6.2

NVAO Standard 3 Assessment

The programme has an adequate assessment system in place.

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

Assessment policy

In the Assessment Policy Document it is stated that assessment is considered to be an integral part of and linked with the learning process. Tests and assessments should be in line with the intended learning outcomes, learning objectives, teaching methods and curriculum components (Critical Reflection, p.24 and 26).

According to the Critical Reflection (p.24) interim and formative tests are used to encourage regular studying and to structure the acquisition of complex skills. Summative tests are needed to determine whether the intended learning outcomes have been achieved. Assessments are as authentic as possible, resembling a realistic situation from the professional practice.

As is mentioned in the Critical Reflection (p.9) a student can only be admitted to the main phase after completing the propaedeutic phase. If a student fails to meet the performance requirements by the end of the first year, he may be issued with a negative binding recommendation to terminate his studies. The examination consists of the main subject, part of the Music Theory course and the proficiency in English. A jury assesses each student. This hurdle could guarantee, as the audit panel has concluded, that most students drop out after one year of study. The figures mentioned in the Critical Reflection (p. vi) show that most students drop out after one and two years of study. The programme management explained that they like to give students a second chance, But when the results after two year are not up to standard, a student has to leave. Following the results of the study *Laid-back or up-tempo* (Mennen, 2013) Conservatorium Maastricht wants to improve study success in the first year by increasing the number of credits required from theory subjects to avoid a one-sided focus on the main subject (Critical Reflection p.27). The audit panel endorses Conservatorium Maastricht to evaluate closely whether the second chance is really useful or if the hurdle after one year should be higher. The audit panel believes it is better for students as well as for institutions that students with no chance of finishing their studies, should leave the conservatoire as early as possible.

Execution of assessment policy (MusiQuE Standard 2.3)

The last accreditation report on the Bachelor of Music found the assessments adequate. Conservatorium Maastricht has taken the comments (clearer assessment criteria and consistent feedback) seriously and has improved assessment procedures (Critical Reflection, p25):

- The Examination Board has been renewed and professionalized and a Test Committee has been set up.
- The assessment quality was examined by an external expert in 2012-2013 and 2013-2014. The conclusion was that the assessment criteria could be more transparent.

- The evaluation has led to new assessment protocols and assessment forms for main subject examinations. In addition to the verbal feedback, students now also receive a copy of the completed assessment form with the written feedback.
- The description of all assessments has been updated. The full assessment programme is included in the Curriculum Description.

The Critical Reflection (opposite p.26) includes a table that shows the relationship of EQF level descriptors and learning outcomes to course objectives and assessment criteria. The audit panel is very impressed with the overview of the learning outcomes and the course objectives. In the Curriculum Description a detailed description is given of learning objectives and assessment criteria. The audit panel still finds it hard to relate the assessment criteria/learning objectives to the learning outcomes. The audit panel suggests Conservatorium Maastricht to make use of e.g. rubrics to make the criteria more transparent.

Conservatorium Maastricht has a comprehensive set of varied tests and assessments in place. Assessments include presentations, concerts, written assignments (e.g. composition), written tests, and skills tests. The audit panel is pleased with the variety in assessments. Tests are as authentic as possible: concerts before an audience, for example the performance of a jazz combo during a Jazz Night or Spring Jazz Festival. In addition to these summative forms of assessment the formative evaluations provide students with feedback. Feedback is an inseparable part of the learning process. (Critical Reflection, p.26) According to the students the short written feedback is enough to reconstruct the verbal feedback, and they can always ask the examiner for more feedback.

The audit panel was pleased with the assessment of composing/arranging for Jazz students: each student writes a composition for a jazz ensemble. The composition is rehearsed, performed and recorded in a three-day workshop. The audit panel also appreciates the combination of analysis and research in combination with a performance.

As is mentioned in the Critical Reflection (p.26) isolated skills (e.g. sight singing, playing of cadences) are tested regularly in the first and second year, next to integrated and practice-based tests. In the course of the Bachelor's programme, assessment becomes increasingly comprehensive, less prescriptive, more complex and more authentic, in line with the educational vision of Conservatorium Maastricht. According to the students the audit panel has spoken, there is feedback session after each concert. Marks are always explained and the students are satisfied with the marks they get.

The students of Conservatorium Maastricht are generally satisfied with the quality of testing and assessment. This is evidenced by the results of various evaluations and surveys (Critical Reflection, p.28) as the panel has seen.

The jury for the final examinations consists of lecturers and an external examiner. A student has two performances in the fourth and final year: in the first the student must show who he is and where he stands in the tradition, in the second performance he is completely free to choose his repertoire.

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

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

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

Several members of the audit panel were struck by the fact that the teacher of the student is one of the examiners. The audit panel suggests Conservatorium Maastricht to experiment with excluding the teacher from the jury in order to guarantee more objectivity. Another aspect that was noticed by the audit panel is that in the discussions the learning outcomes were not used in an appropriate way that is respecting the highly elaborated learning outcomes. According to members of the Examination Board assessment forms are used by the jury. In some of the discussions the audit panel attended, these forms did not clearly lead to a focused discussion about learning outcomes..

Admission procedure (MusiQuE Standard 3.1)

The entrance examination for the Bachelor of Music programme consists of three sections theory (Critical Reflection, p.24):

- a written theory examination on knowledge of music;
- an oral theory examination to test aural skills;
- an audition, a practical examination to assess the candidate's vocal or instrumental (or composing, conducting etc.) skills.

On the website of Conservatorium Maastricht candidates can find the requirements for the theory entrance examination as well as exams to practice with. Requirements for the main subject may vary, depending on the chosen instrument and the department. These requirements are also described on the website. The audition is assessed by a committee of main subject teachers the theory examinations are assessed by music theory teachers. They all use standardized assessment forms as the audit panel has seen. Finally, students should have had sufficient prior education and proficiency in English.

For students who come from abroad and have trouble coming to Maastricht for the entrance examination, the examinations can be adapted to the situation. Candidates who have completed parts of a Bachelor of Music programme can file in a request for exemptions that have to be granted by the Examination Board. Since Music Theory works with level groups these students are also tested on their level of music theory to fit them into the right group. The audit panel agrees that level groups are a good way to treat different previous education. Although the conservatoire checks the level of the students at the end of the course, the audit panel wants to stress the importance of guaranteeing that students reach the intended level students.

The Examination Board regularly invites external guest teachers to attend entrance examinations. They are asked to give feedback on the procedure and the quality of the assessment (Critical Reflection, p.25). The audit panel finds that the entrance examination is done carefully.

Quality assurance

As is described in the Critical Reflection (p.27-28) the amendment of the Higher Education and research Act (WHW) led to the establishment of a renewed Examination Board for Conservatorium Maastricht in 2012, including an external member. The Examination Board is responsible for determining whether a student meets the requirements for the award of a degree and for appointing examiners. The Examination Board appoints a Test Committee which operates on its behalf in checking in detail the quality of the assessment procedures in the course descriptions. Every year the Examination Board reports on its activities as the audit panel has seen.

To assure the quality of assessment Conservatorium Maastricht uses the following criteria (Critical Reflection, p.28):

- validity: learning objectives, assessment criteria, content of the courses and test assignments are in line;
- reliability: internal and external experts are used for assessment;
- transparency: clear assessment procedure, rules, criteria and procedure are known to students beforehand.

To assure the quality of assessments even further Conservatorium Maastricht has adopted the plan to certify all examiners through the basic and senior examination qualification, which the audit panel strongly advises.

Conclusion

The audit panel is pleased with the assessment policy Conservatorium Maastricht has in place. A variety of tests and assessments is used to support the learning process of the students. The audit panel was especially pleased with all the feedback students get, e.g. after each test and concert.

The audit panel finds the course descriptions in the Curriculum Description very clear with regard to objectives, assessment and procedures, but less so with regard to assessment criteria in relation to learning outcomes. It thinks more transparency can be established by for instance using rubrics. The audit panel suggests to evaluate the procedure of the jury discussions to enhance the objectivity.

The Examination Board has taken up its legal role. The audit panel appreciates the use of a Test Committee for a more detailed checking of the assessment procedures. The audit panel is pleased that the Examination Board makes use of external guest teachers to assure the quality of for instance entrance examinations.

Based on above mentioned considerations the audit panel assesses NVAO Standard 3 as **good**.

The Bachelor of Music of Conservatorium Maastricht has fulfilled the following standards of the MusiQuE Framework:

- MusiQuE Standard 3.1
- MusiQuE Standard 2.3

NVAO Standard 4 Achieved learning outcomes

The programme demonstrates that the intended learning outcomes are achieved.

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

Monitoring progression and achievement (MusiQuE Standard 3.2)

The academic guidance counsellors monitor the study progress of the students by consulting the study progress system OSIRIS, as is mentioned in the Critical Reflection (p.30). When a student appears to be at risk they contact this student and, if necessary refer him/her to the student counsellor, the Examination Board or the Head of Academic Affairs. All actions, tasks and dates are entered in a 'study progress calendar', so all know what to do.

In the Critical Reflection (p.30) it is described how every year in December, all music theory lecturers of the Classical Music department are asked to indicate which students are experiencing problems, have fallen behind or are regularly absent. Subsequently, a study progress meeting is arranged with each main subject lecturer, the academic guidance counsellor, the Head of Academic Affairs and the Head of Department. All the students of the main subject lecturer are discussed with the aim to update the main subject lecturer on the progress of the student and on any delays or problems. In the Jazz department the same method is used in a larger team setting.

In recent years the teaching staff has become increasingly aware of the importance of monitoring study progress as the audit panel has noticed during the site visit.

The Management Information team of the Zuyd Finance and Control office provides statistical information on topics such as diploma success and dropout rates (Critical Reflection, p.30). For Conservatorium Maastricht these data serve as input for preparation and monitoring of target figures.

In the Critical Reflection (p.31) Conservatorium Maastricht mentions the instruments it uses to ensure the quality of testing and assessing and to check whether the intended learning outcomes are achieved: peer reviews, year evaluations, graduation evaluations, alumni surveys, evaluations of programme components, and evaluations of quality assurance via the internal audit by Zuyd quality assurance team.

Conservatorium Maastricht values the opinion of (international) external examiners, guest teachers and observers who act as critical friends' (Critical Reflection, p.31).

Final presentation

In preparing for the site visit the audit panel studied fifteen recordings and documents from students that graduated in the past two years. Overall the audit panel is satisfied with the results which range from satisfactory to very good/excellent. The results show that all students have achieved the learning outcomes of the Bachelor's programme. The differences between students were made clear in the feedback and the marks the students got.

During the site visit the audit panel attended several final presentations from Bachelors' students year. The audit panel also attended the discussion and grading sessions of the jury of examiners. The examiners, including (international) external examiners and the student's teacher, separately gave a mark, then discussed the performance of the student and finally came to one mark. Afterwards the student is invited in and gets the feedback and the mark. In public a short feedback is presented with the mark. The audit panel was pleased to see that external, international examiners are invited to join the jury for the assessment of the main subject.

As mentioned before students are very pleased with the feedback they get. Although the length of the written feedback can differ, the students feel that there is a 'feedback culture' within the conservatoire.

Conclusion

The audit panel concludes that Conservatorium Maastricht has achieved the goal to challenge students with a passion for music to get the best out of themselves, each other, and their discipline. The final examinations show that graduates from both departments perform well in the final presentations.

The audit panel is very impressed by the fact Conservatorium Maastricht invites (international) external examiners to sit on the jury of examiners.

Based on above mentioned considerations the audit panel assesses NVAO Standard 4 as **good**.

The Bachelor of Music Conservatorium Maastricht has fulfilled the following standard of the MusiQuE Framework:

- MusiQuE Standard 3.2

General conclusion of the study programme

Assessments of the standards

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

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

Considerations and conclusion

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

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

The programme has described the learning outcomes in a very detailed way. It has translated these outcomes into an excellent learning environment and has created a solid feedback culture.

The audit panel assesses the quality of the Bachelor of Music of the Conservatorium Maastricht of Zuyd Hogeschool as **good**.

Assessment of the MusiQuE Standards

Standard	Assessment
NVAO Standard 1	
<i>Standard 1 The programme goals are clearly stated and reflect the institutional mission</i>	Fulfilled
<i>Standard 2 .2 The programme offers a range of opportunities for students to gain an international perspective</i>	Fulfilled
<i>Standard 7 The programme has in place effective quality assurance and enhancement procedures</i>	Fulfilled
<i>Standard 8.1 The programme engages within wider cultural, artistic and educational contexts</i>	Fulfilled
<i>Standard 8.2 The programme actively promotes links with</i>	Fulfilled

<i>various sectors of the music and other artistic professions</i> <i>Standard 8.3 Information provided to the public about the programme is clear, consistent and accurate.</i>	Fulfilled
NVAO Standard 2	
<i>Standard 2.1 The goals of the programme are achieved through the content</i>	Fulfilled
<i>Standard 4.1 members of the teaching staff are qualified for their role and are active as artists/pedagogues/researchers</i>	Fulfilled
<i>Standard 4.2 There are sufficient qualified teaching staff to effectively deliver the programmes</i>	Fulfilled
<i>Standard 5.1 The institution has appropriate resources to support student learning and delivery of the programme.</i>	Fulfilled
<i>Standard 5.2 The institution's financial resources enable successful delivery of the study programmes.</i>	Fulfilled
<i>Standard 5.3 The programme has sufficient qualified support staff.</i>	Fulfilled
<i>Standard 6.1 Effective mechanisms are in place for internal communication within the programme.</i>	Fulfilled
<i>Standard 6.2 The programme is supported by an appropriate organisational structure and clear decision-making processes.</i>	Fulfilled
NVAO Standard 3	
<i>Standard 3.1 There are clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme.</i>	Fulfilled
<i>Standard 2.3 Assessment methods are clearly defined and demonstrate achievement of learning outcomes.</i>	Fulfilled
NVAO Standard 4	
<i>Standard 3.2 The programme has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.</i>	Fulfilled

The audit panel concludes that the Bachelor of Music of Conservatorium Maastricht fulfils all MusiQuE standards.

Recommendations

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

Standard 1

- The audit panel advises Conservatorium Maastricht to use the very well elaborated learning outcomes in a more comprehensive way.
- The audit panel encourages Conservatorium Maastricht to establish a real interdisciplinary approach with other art-forms and faculties.

Standard 2

- The audit panel encourages the programme to elaborate more on practice-based, artistic research and to include it more in the main subject.

Standard 3

- The audit panel finds it hard to relate the assessment criteria/learning objectives to the very well formulated learning outcomes. The audit panel suggests Conservatorium Maastricht to make use of e.g. rubrics to make the criteria more transparent.
- The audit panel endorses Conservatorium Maastricht to evaluate, if the “second chance” offered by a second year of study is really useful or if the legal hurdle should be used more rigid after one year.
- The audit panel recommends the conservatoire to discuss the procedure of the final examinations in order to find a procedure that complies with the profile of the institution and helps students the most.

Appendices

Appendix 1: Final qualifications of the study programme

Learning Outcomes Bachelor of Music - Musician

1. Domain of Artistic Competence

1.1. Vision and creativity: *The musician is artistically driven and capable of acquiring views and convictions in his own field and communicating those in international professional music practice.*

- 1.1.1 has developed a musical and artistic personality which enables him to make music with expressive language and professional drive
- 1.1.2 has the ability to deal with various musical concepts, styles and interpretations when creating and/or performing, and express these in music.

1.2 Communication: *The musician can communicate his actions effectively and efficiently in various international contexts and convey the artistic meaning of music to others.*

- 1.2.1 explores artistic opportunities in interaction with national and international target groups
- 1.2.2 can present himself, either alone or with others
- 1.2.3 demonstrates effective intercultural communication skills

1.3 Ability to collaborate: *The musician is capable of contributing actively to a joint product or process together with others.*

- 1.3.1 has the social and communication skills required for participation in various forms of musical collaboration, in an international context.

2. Domain of Technical Competence

2.1 The craft: *The musician maintains a wide range of professional knowledge and skills that enable him to function within both national and international professional practice.*

- 2.1.1 possesses discerning musical imagination which supports him in real-life situations
- 2.1.2 possesses the instrumental/vocal musical skills to study and perform music from a chosen field of repertoire, with knowledge of its historical and stylistic context
- 2.1.3 has mastered sufficient repertoire (solo/band/ensemble/choir/orchestra) to function in an international professional context
- 2.1.4 is capable of mastering new repertoire
- 2.1.5 is familiar with the use and handling of relevant preconditions

2.2 Analytical ability: *The musician is capable of analysing music (cognitively).*

- 2.2.1 is capable of analysing music which is presented aurally or in writing based on his understanding of rhythmic, melodic and harmonic structures and forms, and subsequently interpreting and performing it.
- 2.2.2 possesses knowledge of the relevant music literature, the historical and stylistic context of performance practice, and is capable of applying this knowledge purposefully.

3. Domain of Professional and Social Competence

3.1 Contextual focus: *The musician keeps a close eye on developments in society and integrates these in his music practice.*

- 3.1.1 can make connections between his own artistic performance, developments in music and the other arts disciplines, and their social context
- 3.1.2 is capable of viewing his musical activities from the perspective of the music of various traditions, style periods, cultures and regions
- 3.1.3 is capable of participating in the international world of music and establishing contacts with other musicians, audiences and potential clients

3.2 Entrepreneurship: *The musician can make a professional life for himself independently in the international world of music.*

- 3.2.1 can function as a cultural entrepreneur with regard to his own productions
- 3.2.2 presents himself and (the content, organisation and finances of) his musical product to potential clients
- 3.2.3 adopts a professional attitude when dealing with clients and audiences

3.3 Innovation: *The musician is capable of exploring his own professional field and experimenting within it, which is expressed in innovative musical processes and productions.*

- 3.3.1 demonstrates an inquiring attitude aimed at the ongoing development in the professional field and its context

3.4 Methodical and reflective action: *The musician is capable of acting methodically and professionally, of reflecting on his actions, and of giving and receiving feedback independently.*

- 3.4.1 possesses sufficient professional knowledge, insight and experience to examine his own artistic performance critically and, on the basis of this, permanently evaluate and develop its quality
- 3.4.2 is capable of setting realistic goals, planning and working systematically, and of reflecting on his own actions

Addendum

This addendum describes the pedagogical and didactic competency. Although music education is an important part of professional music practice, not every musician is equally suited to it. Institutions may choose to offer this as an optional component of the degree programme. This addendum, if applicable, is to be read as part of the domain of professional and social competence, after methodical and reflective action.

3.5 Didactics: *The musician can structure and implement the learning environment in such a way that students are given the best possible encouragement to learn.*

- 3.5.1 possesses the didactic and methodological knowledge, insight and skills required to prepare, implement and evaluate *relevant* learning situations
- 3.5.2 is capable of designing both short and long-term learning trajectories tailored to the abilities and aspirations of the target groups
- 3.5.3 is capable of coaching amateur-level ensembles
- 3.5.4 is capable of creating and/or arranging performance and practice materials for various learning situations

Learning Outcomes Bachelor of Music- Composition

1. Domain of Artistic Competence

1.1. Vision and creativity: *The composer is artistically driven and capable of acquiring views and convictions in his own field and communicating those in national and international professional music practice.*

- 1.1.1 has developed a musical and artistic personality which enables him to make music with expressive language and professional drive
- 1.1.2 has the ability to deal with various musical concepts, styles and interpretations when creating and/or performing, and express these in music.
- 1.1.3 is able to translate a musical concept into a composition
- 1.1.4 shows professional drive in creating musical and possibly extra-musical components

1.2 Communication: *The composer can communicate his actions effectively and efficiently in various national and international contexts and convey the artistic meaning of music to others.*

- 1.2.1 explores artistic opportunities in interaction with national and international target groups
- 1.2.2 can present himself, either alone or with others
- 1.2.3 demonstrates effective intercultural communication skills

1.3 Ability to collaborate: *The musician is capable of contributing actively to a joint product or process together with others.*

- 1.3.1 has the social and communication skills required for participation in various forms of musical collaboration, in an international context.
- 1.3.2 is capable of developing musical concepts and realising these in co-operation with performers, specialists from other disciplines and possibly producers and clients.
- 1.3.3 can work for clients.

2. Domain of Technical Competence

2.1 The craft: *The musician maintains a wide range of professional knowledge and skills that enable him to function within both national and international professional practice.*

- 2.1.1 possesses discerning musical imagination which supports him in real-life situations
- 2.1.2 applies musical knowledge and skills for specific aspects of composing, interacting between musical theory and hearing
- 2.1.3 applies musical knowledge and skills for specific aspects of composing, interacting between musical theory and hearing
- 2.1.4 is capable of efficiently exploring new sources and techniques to increase professional competence
- 2.1.5 applies techniques and technological tools related to composing

2.2 Analytical ability: *The musician is capable of analysing music (cognitively).*

- 2.2.1 is capable of analysing music which is presented aurally or in writing based on his understanding of rhythmic, melodic and harmonic structures and forms, and subsequently interpreting and performing it.
- 2.2.2 possesses knowledge of the relevant music literature, the historical and stylistic context of performance practice, and is capable of applying this knowledge purposefully.

3. Domain of Professional and Social Competence

3.1 Contextual focus: *The musician keeps a close eye on developments in society and integrates these in his music practice.*

- 3.1.1 can make connections between his own artistic performance, developments in music and the other arts disciplines, and their social context
- 3.1.2 is capable of viewing his musical activities from the perspective of the music of various traditions, style periods, cultures and regions
- 3.1.3 is capable of participating in the international world of music and establishing contacts with other musicians, audiences and potential clients

3.2 Entrepreneurship: *The musician can make a professional life for himself independently in the international world of music.*

- 3.2.1 can function as a cultural entrepreneur with regard to his own productions
- 3.2.2 presents himself and (the content, organisation and finances of) his musical product to potential clients
- 3.2.3 adopts a professional attitude when dealing with clients and audiences

3.3 Innovation: *The musician is capable of exploring his own professional field and experimenting within it, which is expressed in innovative musical processes and productions.*

- 3.3.1 demonstrates an inquiring attitude aimed at the ongoing development in the professional field and its context
- introduces innovation to the music world

3.4 Methodical and reflective action: *The musician is capable of acting methodically and professionally, of reflecting on his actions, and of giving and receiving feedback independently.*

- 3.4.1 possesses sufficient professional knowledge, insight and experience to examine his own artistic performance critically and, on the basis of this, permanently evaluate and develop its quality
- 3.4.2 is capable of setting realistic goals, planning and working systematically, and of reflecting on his own actions

Appendix 2: Study programme structure

1.2.1 Curriculum overview

Classical - instrument classical (Wind instruments or Percussion)

Year 1 Year 2 Year 3 Year 4
EC EC EC EC

Major

Main subject and components related to the main subject	28	26	33	47
• Main subject wind instruments (incl. accompaniment) or percussion	28	26	31	27
• Orchestral parts			2	20
Professional development	2	5	3	
• Music as a profession	2			
• Basic teaching skills		2		
• Cultural entrepreneurship			3	
• Conducting and arranging		2		
• Module studio recording preparation		1		
Music theory	24	23	10	
• Harmony and fundamentals of music theory year 1	4			
• Applied piano classical	3	3		
• Harmony		4		
• Prima vista training	3	3	2	
• Ear training	3	3	2	
• Analysis (including research skills)	4	4	4	
• Analysis and performance			2	
• History of music (incl. research skills)	3	2		
• Basic repertoire	2	2		
• Choir classical (general)	2	2		
Ensemble	6	6	6	6
• Projects symphonic orchestra / wind orchestra	4	4	4	4
• Chamber music	2	2	2	2
Minor				
Free space			8	7

• Free space classical			8	7
Advanced teaching skills			8	7
• Theory and methodology			4	
• Work placement			4	2
• Methodology - concentration on the instrument				2
• Final assignment				3

Classical - instrument classical (Piano or guitar)

Year 1 Year 2 Year 3 Year 4
EC EC EC EC

Major

Main subject and components related to the main subject	35	33	37	51
• Main subject piano or guitar	35	33	37	51
Professional development	2	5	3	
• Music as a profession	2			
• Basic teaching skills		2		
• Cultural entrepreneurship			3	
• Conducting and arranging		2		
• Module studio recording preparation		1		
Music theory	21	20	10	
• Harmony and fundamentals of music theory year 1	4			
• Harmony		4		
• Prima vista training	3	3	2	
• Ear training	3	3	2	
• Analysis (including research skills)	4	4	4	
• Analysis and performance			2	
• History of music (incl. research skills)	3	2		
• Basic repertoire	2	2		
• Choir classical (general)	2	2		
Ensemble	2	2	2	2
• Chamber music	2	2	2	2

Minor

Free space			8	7
• Free space			8	7
Advanced teaching skills			8	7
• Theory and methodology			4	

• Work placement			4	2
• Methodology - concentration on the instrument				2
• Final assignment				3

Classical - instrument classical (Strings)

Year 1 Year 2 Year 3 Year 4
EC EC EC EC

Major

Main subject and components related to the main subject	28	26	33	47
• Main subject strings including accompaniment	28	26	31	27
• Orchestral parts			2	20
Professional development	2	5	3	
• Music as a profession	2			
• Basic teaching skills		2		
• Cultural entrepreneurship			3	
• Conducting and arranging		2		
• Module studio recording preparation		1		
Music theory	24	23	10	
• Harmony and fundamentals of music theory year 1	4			
• Applied piano classical	3	3		
• Harmony		4		
• Prima vista training	3	3	2	
• Ear training	3	3	2	
• Analysis (including research skills)	4	4	4	
• Analysis and performance			2	
• History of music (incl. research skills)	3	2		
• Basic repertoire	2	2		
• Choir classical (general)	2	2		
Ensemble	6	6	6	6
• Projects symphonic orchestra / wind orchestra	4	4	4	4
• Chamber music	2	2	2	2

Minor

Free space			8	7
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• Free space			8	7
Advanced teaching skills			8	7
• Theory and methodology			4	
• Work placement			4	2
• Methodology - concentration on the instrument				2
• Final assignment				3

Classical - instrument classical (Harp)

Year 1 Year 2 Year 3 Year 4
EC EC EC EC

Major

Main subject and components related to the main subject	35	33	37	51
• Main subject harp	35	33	35	31
• Orchestral parts			2	20
Professional development	2	5	3	
• Music as a profession	2			
• Basic teaching skills		2		
• Cultural entrepreneurship			3	
• Conducting and arranging		2		
• Module studio recording preparation		1		
Music theory	21	20	10	
• Harmony and fundamentals of music theory year 1	4			
• Harmony		4		
• Prima vista training	3	3	2	
• Ear training	3	3	2	
• Analysis (including research skills)	4	4	4	
• Analysis and performance			2	
• History of music (incl. research skills)	3	2		
• Basic repertoire	2	2		
• Choir classical (general)	2	2		
Ensemble	2	2	2	2
• Chamber music	2	2	2	2

Minor

Free space			8	7
• Free space			8	7
Advanced teaching skills			8	7

• Theory and methodology			4	
• Work placement			4	2
• Methodology - concentration on the instrument				2
• Final assignment				3

Classical - instrument classical (Organ)

Year 1 Year 2 Year 3 Year 4
EC EC EC EC

Major

Main subject and components related to the main subject	35	33	37	51
• Main subject organ	35	33	37	51
Professional development	2	5	3	
• Music as a profession	2			
• Basic teaching skills		2		
• Cultural entrepreneurship			3	
• Conducting and arranging		2		
• Module studio recording preparation		1		
Music theory	21	20	10	
• Harmony and fundamentals of music theory year 1	4			
• Harmony		4		
• Prima vista training	3	3	2	
• Ear training	3	3	2	
• Analysis (including research skills)	4	4	4	
• Analysis and performance			2	
• History of music (incl. research skills)	3	2		
• Basic repertoire	2	2		
• Choir classical (general)	2	2		
Ensemble	2	2	2	2
• Chamber music	2	2	2	2

Minor

Free space			8	7
• Free space			8	7
Advanced teaching skills			8	7
• Theory and methodology			4	

• Work placement			4	2
• Methodology - concentration on the instrument				2
• Final assignment				3

Classical - voice classical (Singing)

Year 1 Year 2 Year 3 Year 4
EC EC EC EC

Major

Main subject and components related to the main subject	27	25	24	41
• Main subject voice classical- including accompaniment	23	21	20	39
• Movement technique	2		2	
• Acting technique		2		2
• Italian	2	2	2	
Professional development	2	5	3	
• Music as a profession	2			
• Basic teaching skills		2		
• Cultural entrepreneurship			3	
• Conducting and arranging		2		
• Module studio recording preparation		1		
Music theory	24	23	13	
• Harmony and fundamentals of music theory year 1	4			
• Applied piano for classical singers	3	3	3	
• Harmony		4		
• Prima vista training	3	3	2	
• Ear training	3	3	2	
• Analysis (including research skills)	4	4	4	
• Analysis and performance			2	
• History of music (incl. research skills)	3	2		
• Basic repertoire	2	2		
• Choir classical (general)	2	2		
Ensemble	7	7	12	12
• Opera (accompaniment, direction, opera production)	3	3	8	8
• Choir classical (specialist)	2	2	2	2

• Chamber music	2	2	2	2
Minor				
Free space			8	7
• Free space			8	7
Advanced teaching skills			8	7
• Theory and methodology			4	
• Work placement			4	2
• Methodology - concentration on the instrument				2
• Final assignment				3

Classical - composition classical (Composition classical)

Year 1 Year 2 Year 3 Year 4
EC EC EC EC

Major

Main subject and components related to the main subject	35	32	31	46
• Main subject composition	35	32	31	46
Professional development	3	7	8	4
• Music as a profession	2			
• Cultural entrepreneurship			3	
• Module studio recording preparation		1		
• Music literature (self study)	1	1	1	1
• Digital music notation		3	2	
• Knowledge of orchestral instruments		2		
• Playing from score			2	3
Music theory	22	21	13	3
• Harmony and fundamentals of music theory year 1	4			
• Piano composition / theory of music	3	3	3	3
• Harmony		4		
• Prima vista training	3	3	2	
• Ear training	3	3	2	
• Analysis (including research skills)	4	4	4	
• Analysis and performance			2	
• History of music (incl. research skills)	3	2		
• Choir classical (general)	2	2		

Minor

Free space			8	7
• Free space			8	7

Classical - theory of music (Theory of Music)

Year 1 Year 2 Year 3 Year 4
EC EC EC EC

Major

Main subject and components related to the main subject	47	42	33	43
• Fundamentals of music ToM	8	8	6	
• Auditory analysis ToM	16	13	8	13
• Theoretical analysis ToM	9	8	9	12
• Models and skills ToM	14	13	8	12
• Historical development of the main subject ToM			2	
• Literature ToM				6
Professional development	7	13	15	9
• Music as a profession	2			
• Basic teaching skills		2		
• Module studio recording preparation		1		
• Singing (subsidiary subject)	2	2	2	
• Digital music notation		3	2	
• Knowledge of orchestral instruments		2		
• Instrumentation			3	3
• Playing from score			2	3
• Cultural entrepreneurship			3	
• Piano composition / theory of music	3	3	3	3
Music theory	6	5	4	1
• Played harmony			3	
• History of music (incl. research skills)	3	2		
• Music literature (self study)	1	1	1	1
• Choir classical (general)	2	2		

Minor

Advanced teaching skills			8	7
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• Theory and methodology			4	
• Work placement			4	2
• Methodology - concentration on the instrument				2
• Final assignment				3

Classical - conducting (Wind band conducting)

Year 1 Year 2 Year 3 Year 4
EC EC EC EC

Major

Main subject and components related to the main subject	36	38	32	53
• Main subject wind band conducting	27	29	12	31
• Instrumentation wind band conducting	5	5	10	10
• Conducting work placement			4	4
• Orchestra training and repertoire/literature	4	4	4	5
• Playing from score			2	3
Professional development	5	4	6	
• Music as a profession	2			
• Cultural entrepreneurship			3	
• Module studio recording preparation		1		
• Piano conducting	3	3	3	
Music theory	19	18	14	
• Harmony and fundamentals of music theory year 1	4			
• Harmony		4		
• Prima vista training	3	3	2	
• Ear training	3	3	2	
• Analysis (including research skills)	4	4	4	
• Analysis and performance			2	
• History of music (incl. research skills)	3	2		
• Additional aural analysis			4	
• Choir classical (general)	2	2		

Minor

Free space			8	7
• Free space			8	7

Classical - conducting (Choir conducting)

Year 1 Year 2 Year 3 Year 4
EC EC EC EC

Major

Main subject and components related to the main subject	32	34	26	49
• Main subject choir conducting	16	17	12	23
• Conducting work placement			4	4
• Technique: conducting technique, repertoire/literature, playing from score	16	17	10	22
Professional development	9	8	10	2
• Music as a profession	2			
• Cultural entrepreneurship			3	
• Module studio recording preparation		1		
• Piano conducting	3	3	3	
• Singing (subsidiary subject)	2	2	2	
• Choir classical (specialist)	2	2	2	2
Music theory	19	18	16	2
• Harmony and fundamentals of music theory year 1	4			
• Harmony		4		
• Prima vista training	3	3	2	
• Ear training	3	3	2	
• Analysis (including research skills)	4	4	4	
• Analysis and performance			2	
• History of music (incl. research skills)	3	2		
• Additional aural analysis			4	
• Choir classical (general) for vocalists and choir conductors	2	2	2	2
Minor				
Free space			8	7
• Free space			8	7

Classical - conducting (Orchestral or contemporary music ensemble conducting) Year 1 Year 2 Year 3 Year 4
EC EC EC EC

Major

Main subject and components related to the main subject	34	34	28	48
• Main subject orchestral conducting / contemporary music ensemble conducting	34	34	21	41
• Instrumentation			3	3
• Conducting work placement			4	4
Professional development	7	8	10	5
• Music as a profession	2			
• Cultural entrepreneurship			3	
• Module studio recording preparation		1		
• Repertoire/Literature	2	2	2	2
• Piano conducting	3	3	3	
• Knowledge of orchestral instruments		2		
• Playing from score			2	3
Music theory	19	18	14	
• Harmony and fundamentals of music theory year 1	4			
• Harmony		4		
• Prima vista training	3	3	2	
• Ear training	3	3	2	
• Analysis (including research skills)	4	4	4	
• Analysis and performance			2	
• History of music (incl. research skills)	3	2		
• Additional aural analysis			4	
• Choir classical (general)	2	2		
Minor				
Free space			8	7
• Free space			8	7

Jazz - instrument jazz (Bass guitar or Double bass)

Year 1 Year 2 Year 3 Year 4
EC EC EC EC

Major

Main subject and components related to the main subject	35	30	46	52
• Main subject bass guitar or double bass	23	18	32	42
• Subsidiary subject bass guitar or double bass	2	2	2	
• Band bg/db	10	10	10	10
• Studio recording			2	
• Coaching composing jazz				
Professional development	3	4	3	
• Music as a profession	2			
• Basic teaching skills		2		
• Cultural entrepreneurship			3	
• Music- and information technology		2		
• Elementaries of stage presence	1			
Music theory	22	25		
• Fundamentals of Music Theory (jazz)	1			
• Aural skills jazz	6	6		
• Theoretical analysis jazz	6	6		
• Percussion and pulse		2		
• Arranging jazz		6		
• Jazz history	2	2		
• Applied piano jazz	3	3		
• Choir jazz (general)	3			
• Rhythmic solfège jazz	1			

Minor

Free space		1	2	2
• Free space jazz		1	2	2

Advanced teaching skills			8	7
• Theory and methodology			4	
• Work placement			4	2
• Methodology - concentration on the instrument				2
• Final assignment				3
Electives jazz			9	6
• Electives jazz: 5 courses in music theory			9	6

Jazz - instrument jazz (Wind instruments or Drums)

Year 1 Year 2 Year 3 Year 4
EC EC EC EC

Major

Main subject and components related to the main subject	35	30	46	52
• Main subject wind or drums	25	20	34	47
• Band	10	10	10	5
• Studio recording			2	
• Coaching composing jazz				
Professional development	3	4	3	
• Music as a profession	2			
• Basic teaching skills		2		
• Cultural entrepreneurship			3	
• Music- and information technology		2		
• Elementaries of stage presence	1			
Music theory	22	25		
• Fundamentals of Music Theory (jazz)	1			
• Aural skills jazz	6	6		
• Theoretical analysis jazz	6	6		
• Percussion and pulse		2		
• Arranging jazz		6		
• Jazz history	2	2		
• Applied piano jazz	3	3		
• Choir jazz (general)	3			
• Rhythmic solfège jazz	1			

Minor

Free space		1	2	2
• Free space jazz		1	2	2
Advanced teaching skills			8	7

Jazz - instrument jazz (Wind instruments or Drums)

Year 1 Year 2 Year 3 Year 4
EC EC EC EC

Major

Main subject and components related to the main subject	35	30	46	52
• Main subject wind or drums	25	20	34	47
• Band	10	10	10	5
• Studio recording			2	
• Coaching composing jazz				
Professional development	3	4	3	
• Music as a profession	2			
• Basic teaching skills		2		
• Cultural entrepreneurship			3	
• Music- and information technology		2		
• Elementaries of stage presence	1			
Music theory	22	25		
• Fundamentals of Music Theory (jazz)	1			
• Aural skills jazz	6	6		
• Theoretical analysis jazz	6	6		
• Percussion and pulse		2		
• Arranging jazz		6		
• Jazz history	2	2		
• Applied piano jazz	3	3		
• Choir jazz (general)	3			
• Rhythmic solfège jazz	1			

Minor

Free space		1	2	2
• Free space jazz		1	2	2
Advanced teaching skills			8	7

• Theory and methodology			4	
• Work placement			4	2
• Methodology - concentration on the instrument				2
• Final assignment				3
Electives jazz			9	6
• Electives jazz: 5 courses in music theory			9	6

Jazz - instrument jazz (Piano)

Year 1 Year 2 Year 3 Year 4
EC EC EC EC

Major

Main subject and components related to the main subject	38	33	46	52
• Main subject piano jazz	28	23	34	47
• Band	10	10	10	5
• Studio recording			2	
• Coaching composing jazz				
Professional development	3	4	3	
• Music as a profession	2			
• Basic teaching skills		2		
• Cultural entrepreneurship			3	
• Music- and information technology		2		
• Elementaries of stage presence	1			
Music theory	19	22		
• Fundamentals of Music Theory (jazz)	1			
• Aural skills jazz	6	6		
• Theoretical analysis jazz	6	6		
• Percussion and pulse		2		
• Arranging jazz		6		
• Jazz history	2	2		
• Choir jazz (general)	3			
• Rhythmic solfège jazz	1			

Minor

Free space		1	2	2
• Free space jazz		1	2	2
Advanced teaching skills			8	7
• Theory and methodology			4	

• Work placement			4	2
• Methodology - concentration on the instrument				2
• Final assignment				3
Electives jazz			9	6
• Electives jazz: 5 courses in music theory			9	6

Jazz - instrument jazz (Guitar)

Year 1 Year 2 Year 3 Year 4
EC EC EC EC

Major

Main subject and components related to the main subject	38	33	46	52
• Main subject guitar jazz	28	23	34	47
• Band	10	10	10	5
• Studio recording			2	
• Coaching composing jazz				
Professional development	3	4	3	
• Music as a profession	2			
• Basic teaching skills		2		
• Cultural entrepreneurship			3	
• Music- and information technology		2		
• Elementaries of stage presence	1			
Music theory	19	22		
• Fundamentals of Music Theory (jazz)	1			
• Aural skills jazz	6	6		
• Theoretical analysis jazz	6	6		
• Percussion and pulse		2		
• Arranging jazz		6		
• Jazz history	2	2		
• Choir jazz (general)	3			
• Rhythmic solfège jazz	1			

Minor

Free space		1	2	2
• Free space jazz		1	2	2
Advanced teaching skills			8	7
• Theory and methodology			4	

• Work placement			4	2
• Methodology - concentration on the instrument				2
• Final assignment				3
Electives jazz			9	6
• Electives jazz: 5 courses in music theory			9	6

Jazz - voice jazz (Singing)

Year 1 Year 2 Year 3 Year 4
EC EC EC EC

Major

Main subject and components related to the main subject	35	30	46	52
• Main subject jazz singing	24	17	31	46
• Band	10	10	10	5
• Vocal skills		2	2	
• Choir jazz (specialist)	1	1	1	1
• Studio recording			2	
• Coaching composing jazz				
Professional development	3	4	3	
• Music as a profession	2			
• Basic teaching skills		2		
• Cultural entrepreneurship			3	
• Music- and information technology		2		
• Elementaries of stage presence	1			
Music theory	22	25		
• Fundamentals of Music Theory (jazz)	1			
• Aural skills jazz	6	6		
• Theoretical analysis jazz	6	6		
• Percussion and pulse		2		
• Arranging jazz		6		
• Jazz history	2	2		
• Applied piano jazz	3	3		
• Choir jazz (general)	3			
• Rhythmic solfège jazz	1			

Minor

Free space		1	2	2
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• Free space jazz		1	2	2
Advanced teaching skills			8	7
• Theory and methodology			4	
• Work placement			4	2
• Methodology - concentration on the instrument				2
• Final assignment				3
Electives jazz			9	6
• Electives jazz: 5 courses in music theory			9	6

Jazz - composing-arranging (Composing-arranging)

Year 1 Year 2 Year 3 Year 4
EC EC EC EC

Major

Main subject and components related to the main subject	38	32	39	49
• Main subject composing-arranging	38	32	39	49
Professional development	6	9	6	3
• Music as a profession	2			
• Basic teaching skills		2		
• Cultural entrepreneurship			3	
• Music- and information technology		2		
• Piano composing-arranging	3	3	3	3
• Knowledge of orchestral instruments		2		
• Elementaries of stage presence	1			
Music theory	16	18	4	
• Prima vista training (classical level year 3)			2	
• Ear training (classical level year 3)			2	
• Aural skills jazz	6	6		
• Theoretical analysis jazz (level year 2)		6		
• Percussion and pulse		2		
• Jazz history	2	2		
• Conducting and arranging		2		
• Analysis (classical level year 1)	4			
• Choir jazz (general)	3			
• Rhythmic solfège jazz	1			

Minor

Free space		1	2	2
• Free space jazz		1	2	2
Advanced teaching skills			8	7

• Theory and methodology			4	
• Work placement			4	2
• Methodology - concentration on the instrument				2
• Final assignment				3
Electives jazz			9	6
• Electives jazz: 5 courses in music theory			9	6

Appendix 3: Quantitative data regarding the study programme

Table 2-1: Annual student intake

Intake cohort:	2009	2010	2011	2012	2013	2014	2015
Student intake	97	95	99	98	102	86	101

Table 2-2: Programme success rate in % of intake (cumulative)

Intake cohort:	2006	2007	2008	2009	2010	2011	2012
Degree obtained within 4 years	41%	52%	56%	47%	54%	43%	24%*
Degree obtained within 5 years	55%	59%	66%	63%	63%	-	-
Total degrees obtained	61%	63%	71%	67%	-		

*This percentage indicates the degree obtained within 3 years

Table 2-3 Dropout rate in % of intake (cumulative)

Intake cohort:	2009	2010	2011	2012	2013	2014
Dropout percentage after 1 year	16%	14%	17%	12%	15%	11%
Dropout percentage after 2 years	28%	26%	33%	24%	28%	-
Dropout percentage after 3 years	29%	29%	36%	28%	-	-
Total dropout percentage	33%	32%	37%	-	-	-

Table 2-4: Overview further data Bachelor of Music

Number of staff members (lecturers) working for the programme	110
Current number of students	304 students (01/11/2015)
Teacher-student ratio	1:10
Share of lecturers with a Master's degree /PhD	Total number of lecturers: 110 Master level: 81 Studying Master: 4 PhD: 6 Studying PhD: 2
Contact time, on average, per week	Year 1: 17 Year 2: 15 Year 3: 15 Year 4: 8

Appendix 4: Expertise members auditpanel and secretary

Name (including title(s))	Brief descriptions for panel members
Mr. Professor Georg Schulz Mag.Art. PhD MSc	Georg Schulz is Associate Professor and former rector at the University of Music and Performing Arts Graz (Kunstuniversität Graz, Austria)
Mr. Associate Professor Martin Granum	Martin Granum is Associate Professor and International Relations Coordinator at Royal Academy of Music Aalborg/Aarhus (RAMA) where he also works as a Music Academy teacher in Guitar, Ear Teaching and Entrepreneurship. He is an expert in Jazz
Mr. Richard Wigley B.Mus, M Mus (USA)	Richard Wigley is Managing Director of Ulster Orchestra and Director of Wigley Arts Management Ltd.
Mr. Dr. Zygmunt Krauze	Zygmunt Krauze is Composer of operas, instrumental music, unitary music, music for theatre and of choral pieces and songs
Ms. drs. Mariëlle (G.M.) Klerks	Mariëlle Klerks is Auditor at NQA
Mr. Lars Corijn	Lars Corijn is studying Choral Conducting and Vocal Studio at the Royal Conservatoire Antwerp

Secretary / Co-ordinator

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

Appendix 5: Programme for the site visit

Site visit schedule – Conservatorium Maastricht

Tuesday 7 June 2016

9:00-9:15	dean's office	Welcome and short presentation	Panel and programme management
09:15-12:15	dean's office & 102	Preparation and examination of documents 12:00-12:30 Open consultations	Panel
12:15-13:15	102	Lunch including short presentation harmony exam	Panel Lecturer: Jan Ezendam Students: Reke Adorjani and string quartet
13:15-14:15	102	Video presentation	Panel Heads of departments Sigrid Paans Susanne van Els
14:15-15:15	dean's office	Meeting with students (5) and alumni (3)	Panel Students: Christine Sickert BA2 classical horn Kevin Coenen, BA2 piano jazz Sabina Manolache, BA4 flute Giannis Montesantos, BA1 classical music theory & composition Eliane Cruz Mojica, BA3 composing/arranging jazz Alumni: Jesse Passenier, composing/arranging jazz Stan Beckers, classical percussion Jeroen Vrancken, clarinet
15:15-15:30		Break	
15:30-16:15	dean's office	Meeting with programme management	Panel and programme management Jan Rademakers Sigrid Paans Susanne van Els Josien Mennen Leo Swinkels
16:15-16:30		Break	
16:30-16:45		The panel moves to the Annex building	
16:45-17:10	annex, room 20	Workshop intercultural awareness	Lecturers: Sander Ruijters, Josien Mennen First-year students
17:10-17:30	annex hall	Presentation: Jazz Music	Isabel Bermejo & band
20:00-21:30	WH hall or Ainsi	Final exam (split panel) incl. assessment, main building (classical) and Ainsi theatre (jazz)	Split Panel Students: Dana Zemtsov, viola Glenn Verheyen, jazz guitar Assessors, audience

Wednesday 8 June 2016

9:00-9:30	WH hall	Presentation: Classical Music	Panel Percussion ensemble
9:30-10:30	dean's office	Meeting with lecturers	Panel Core lecturers: Sabine Kuehlich Marc Tooten Jan Ezendam Sander Ruijters Frans Gulikers Roderik Povel Jean-Pierre Cnoops
10:30-10:45		Break	
10:45-11:30	dean's office	Assurance unit	Panel Members of examination board, test committee, programme committee, quality assurance, Arts Faculty council, advisory board Frans Kokkelmans Rik Bastiaens Josien Mennen Jean Haase Dimitri Astashka Amber Haddad Jan Wirken Patricia de Kort
11:30-11:45		Break	
11:45-12:00		The panel splits and moves to <ul style="list-style-type: none"> • Production house 'Intro in situ' (jazz) • Opera Zuid rehearsal building (classical) 	
12:00-12:30	Intro in situ or Opera Zuid	Visit of work in progress: Jazz lab in action, Intro in Situ Rehearsal of opera production l'Enfant et les sortileges, Opera Zuid	Split Panel Students Claudius Valk Opera project leaders
12:30-12:45		The panel moves to CM main building	
12:45-13:30	102	Lunch	Panel
13:30-14:30	dean's office & 102	Assessment deliberation	Panel
14:30-15:00	dean's office	2nd meeting programme management incl. conclusion	Programme management, possibly with additional lecturers

Adresses:

Ainsi: Lage Kanaaldijk 112-113, 6212NA Maastricht

Opera Zuid Huis theater: Malpertuisplein 60, 6217CD Maastricht

Intro in Situ: Capucijnengang 12, 6211RV Maastricht

Appendix 6: Documents examined

List of source documents

A: Source which is included/enclosed as a (digital) Appendix

B: Source available for reference during site visit

Source number	Title	A	B
01	Internationalisation Policy Document 2014-2018	x	
02	NQA Report of site visit Bachelor of Music Conservatorium Maastricht on 4-6-2009 (in Dutch)		x
03	Educational vision		x
04	Curriculum description Part 1 and Part 2	x	
05	Assessment Policy Document	x	
06	Strategy Zuyd 2014-2018		x
07	Art education of the 21 st century	x	
08	Overall educational approach Zuyd University of Applied Sciences	x	
09	Sectorplan Zuid (in Dutch)		x
10	Focus op toptalent (in Dutch)		x
11	Education and Examination Regulations (EER) Bachelor of Music 2015-2016	x	
12	Limited study programme assessment Master of Music		x
13	Quality assurance handbook		x
14	Booking Agency		x
15	Portfolio overview of staff members	x	
16	Staff Policy Document Arts Faculty Maastricht in English (limited) and in Dutch (complete)	x	
17	Organisation Chart of Support Staff Conservatorium Maastricht		x
18	Information booklet for new students: Conservatorium Maastricht in a nutshell		x
19	Job Handbook Zuyd University of Applied Sciences 2013		x
20	List of (international) collaboration, partner institutes and guest lecturers, including feedback	x	
21	Academic calendar and annual test schedule 2015-2016 Part 1 and 2 (Jazz and Classical)	x	
22	Calendar of study progress monitoring activities		x
23	Graduation phase survey		x
24	Staff survey: Rapportage Medewerkeronderzoek 2014 (in Dutch)		x
25	Year evaluation		x
26	National Student Survey		x
27	Alumni survey		x
28	Global Minds Project		
29	Examples of successful students and alumni		x
30	Monitoring of strategic goals internationalisation	x	
31	Example of Diploma Supplement	x	
32	Nationalities of students 2013-2015	x	
33	Nationalities of staff 01-10-2015	x	
34	Notitie "Samen versterkt" Examencommissie Faculteit van de Kunsten (in Dutch)		x
35	Organisational structure Conservatorium Maastricht	x	
36	Annual report Examination Board (in Dutch)	x	

List of additional documents

A	Programme Committee (Opleidingscommissie) minutes
B	Advisory board minutes
C	Selection of assessments: Advanced Teaching Skills (Jazz and Classical)
D	Selection of assessments: Theoretical Analysis Jazz
E	Selection of assessments: Cultural Entrepreneurship (Jazz and Classical)
F	Selection of assessments: Jazz history
G	Selection of assessments: Free space
H	Selection of assessments: Projects
I	Selection of assessments: Harmony (classical)
J	Selection of assessments: Theoretical Analysis Classical
K	Selection of assessments: Basic Teaching Skills (Jazz and Classical)
L	Selection of assessments: Composing, arranging & performing Jazz
M	Examples of research by staff members

Selection of projects, workshops, concerts
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Appendix 7: Summary theses

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

Alexandros Kavvadas Pylostomos

Djanay Tulenova

Frederico Corsini

Fernando Trematore

Ilona de Jong

Jeroen Kleijkers

Jeroen Truyen

Kohei Wataoka

Maarten Cima

Maya Fadeeva

Mitch Raemaekers

Noelle Rusin

Stan Beckers en Eric Gherardi

Stephane Giampellegrini

Yamini Prabhu

Appendix 8: Declaration of Comprehensiveness and Accuracy

Netherlands Quality Agency



Bladnummer 2

Declaration of completeness and accuracy of the information

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

Organisation: Zuyd Hogeschool.

Date of visit:

7 and 8 June 2016

Undersigned:

M. Jan Rademakers

representing the management of the above mentioned study programme,

in the position of:

Dean Conservatorium Maastricht

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

Signature:

Date:

19 May 2016

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IBAN: NL29ABNA0240031679
Handelsregister 27262870