

Netherlands Quality Agency



**Hogeschool van de Kunsten Fontys en Zuyd**

**Master of Music**

**Limited Study Programme Assessment**



## Introduction

This is the assessment report of the Master of Music degree programme offered by Hogeschool voor de Kunsten Fontys en Zuyd. The assessment was conducted by an audit panel compiled by NQA commissioned by Hogeschool voor de Kunsten Fontys en Zuyd. The panel has been discussed with the study programme and has been approved prior to the assessment process 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 22 November 2011), the *NQA Protocol 2013 for limited study programme assessment* (Fontys) and the *NQA Protocol 2013 for full study programme assessment* (Zuyd). The NVAO agreed that this audit could be done according to the framework for a limited study programme assessment with an additional chapter (chapter 3) for Zuyd Hogeschool for the standards 8, 13, 14 and 15.

The site visit took place on October 29<sup>th</sup> and 30<sup>th</sup> 2013.

The audit panel consisted of:

Mr. G.F. Wiegel (chairperson, representative profession/discipline)

Mr. prof. J. Linowitzki (representative profession/discipline)

Mr. J.A. Rispens (representative profession/discipline)

Ms. V.J. Marijt (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 2013*. The panel studied the critical reflection 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 that the assessment of the study programme was carried out independently.

*Utrecht, 11 February 2014*

Panel chairman

De heer G.F. Wiegel

Panel secretary

Mevrouw drs. P. Göbel



## Summary

Twenty years ago the collaboration started with the *Zuid-Nederlandse Hogeschool voor Muziek*; some ten years ago the name changed in *Hogeschool voor de Kunsten Fontys en Zuyd*. The findings conclusions of the standard 1, 2 and 3 of the NVAO assessment framework are presented for both institutes. For Zuyd Hogeschool the conclusions for the additional standards (8, 13, 14 and 15) are described as well.

The programme Master of Music is spread over two years and consists of 120 EC, 60 EC per year. There are three graduation profiles:

- Performing;
- Performing with emphasis on research;
- Performing with emphasis on education.

At the time of the audit most students are doing the master with the profile performing, a few students have chosen for performing with emphasis on education. Recently no student has chosen for the profile performing with emphasis on research.

The panel assess the Master of Music programme as **good**.

### ***Standard 1 Intended Learning outcomes***

The panel concludes that the course has formulated outstanding learning outcomes for six domains: artistic and technical development, personal and professional development, research skills, social positioning, communication and collaboration, and deepened methodological, didactic and pedagogical knowledge for the profile with emphasis on education. The panel is impressed by the line the course has developed from Dublin descriptors and learning outcomes via programme to assessment. The level of the intended learning outcomes meets international requirements. On every level possible (euregional, national and international) the intended learning outcomes are reviewed on a regular basis.

A broad range of main subjects/instruments is offered on both locations but there is a different focus in Tilburg (cross over between classical, pop and light music) and Maastricht (ensemble performance in jazz and classical music) . Both are realistic and are carried by the organization.

The panel assesses the intended learning outcomes as **excellent**.

### ***Standard 2 Teaching-learning environment***

The panel concludes that the programme and the lecturers make it possible for students to realise the intended learning outcomes. The basis of the programme is that each student constructs its own programme. There is a lot of freedom for the students and the panel agrees that this is very good for the development of master students. The freedom is secured by the Personal Development Plan (PDP) and a good structure of coaches. The core of the programme consists of the artistic and technical development of the students.

Next to individual main subject lessons, students participate in ensemble activities, masterclasses, etc.

Students in Tilburg have a budget to spend on internal and external lecturers. In Maastricht there is a comparable system. The risk that the goals are not assured, is taken seriously by the programme. External lecturers now use the students' PDP. The panel thinks a more formal contract could be useful.

The panel is pleased with the quality of the lecturers. Besides lecturers from the Netherlands there are also international lecturers. Most of them combine their teaching tasks with a career in the professional field. The panel has found an open culture where everything can be and is discussed. There is also a high quality awareness.

The panel concludes that the location Tilburg has very nice facilities. In Maastricht they make the best use of the facilities they have, e.g. being open on Sundays. The panel would like for Maastricht to have more space for e.g. practice rooms.

The panel assesses the teaching-learning environment as **good**.

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

The panel concludes that the master of Music programme has a good system of testing and assessing students. Students are tested in different ways, fitting with what is required. Students get a lot of feedback, both orally and in writing, which supports them in their development and helps them to adjust their learning objectives.

The research paper is taken very seriously as can be seen by the papers the panel has studied. Research is an integrated part of the programme and students pointed out that although they would not write it down in future, they are very pleased with the structured way of researching a subject that they have learned. This is something they can use in their professional careers.

Based on the recitals it attended, the research papers it has studied and the DVD's it has seen, the panel concludes that graduates have achieved the master level of the learning outcomes. Not only on a national level, but also on an international level. There are differences between graduates but these are translated in the marks the students get. The panel was very pleased to notice that there really is a research-minded community.

The panel assesses the assessment system and the achieved learning outcomes as **good**.

## **Standards 8, 13, 14 and 15 for Zuyd Hogeschool**

### **Standard 8 Staff policy**

The panel concludes that the Master of Music has a well organised staff policy in place that has proven its effectiveness over the years. This can be deduced from the lecturers that were recruited recently, but also by the quality and the functioning of the lecturers that are already longer there. According to the students the lecturers are well qualified and can easily be contacted, in person, by phone or by e-mail. There is an open and communicative atmosphere in the programme.

The panel assess staff policy as **good**.

### **Standards 13-15 Quality assurance**

The panel has seen that the programme has formulated clear targets for the quality of certain topics and that a variety of instruments is used to measure this quality. The data from various surveys make it possible to get an objectified impression of the quality that is realised. The panel thinks it realistic that a minimum score of 3.5 (five point scale) for the surveys and 3.0 for the NSE are used. Lower scores or significant differences between surveys are grounds for discussion and improvements.

The panel is 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. Next to 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 the involvement of the stakeholders.

The panel assess the quality assurance as **good**.



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# 1 Basic data of the study programme

## Administrative data of the study programme

1. Name study programme as in CROHO	Master of Music
2. Registration number in CROHO	44739
3. Orientation and level study programme	Hbo master
4. Number of study credits	120 EC
5. Graduation courses / 'tracks'	Instrumental classical music (all instruments) Instrumental jazz/pop/light music (all instruments) Vocal classical music (opera, operetta, solo singing) Vocal jazz/pop/light music Music theatre Early music (vocal ensemble music) Composition classical music Composition/arranging/songwriting jazz/pop/light music Conducting (wind/brass band, symphony orchestra, big band and choir) Music theory
6. Modes of study	Graduation profiles: Performing Performing with the emphasis on research Performing with the emphasis on education
7. Variant(s)	Fulltime
8. Location(s)	Tilburg and Maastricht
9. Previous year of audit visit and date decision NVAO	Previous visit: January 2008 Decision NVAO: May 2009
10. Code of conduct	Yes

## Administratieve institutionale data

11. Name institute	Hogeschool voor de Kunsten Fontys en Zuyd
12. Status institute	Publicly funded
13. Result institute audit	Fontys Hogescholen: positive outcome Zuyd Hogeschool: application withdrawn

## Quantitative data regarding the study programme

<b>Table 2-1: Programme success rate in % of intake (cumulative)</b>			
<i>Intake cohort:</i>	<b>2009</b>	<b>2010</b>	<b>2011</b>
<b>Location Maastricht</b>			
Degree obtained after 1 year	28%	11%	4%
Degree obtained after 2 years	68%	64%	
Degree obtained after 3 years	77%	73%	
<b>Location Tilburg</b>			
Degree obtained after 1 year	2%	0%	3%
Degree obtained after 2 years	60%	60%	
Degree obtained after 3 years	82%	76%	

<b>Table 2-2: Dropout rate in % of intake (cumulative)</b>			
<i>Intake cohort:</i>	<b>2009</b>	<b>2010</b>	<b>2011</b>
<b>Location Maastricht</b>			
Dropout percentag after 1 year	15%	11%	12%
Dropout percentage after 2 years	23%	16%	12%
Dropout percentage after 3 years	23%	16%	
<b>Location Tilburg</b>			
Dropout percentage after 1 year	5%	6%	9%
Dropout percentage after 2 years	10%	18%	12%
Dropout percentage after 3 years	18%	21%	

<b>Table 2-3: Overview further data Master of Music</b>		
	<b>Location Maastricht</b>	<b>Location Tilburg</b>
Number of staff members working for the programme	Total teaching staff: 11.3 FTE	Total teaching staff: 5.25 FTE
Annual student intake	60 students on average	38 students on average
Current number of students	132 students	63 students
Teacher-student ratio	1:12	1:12
Number of lecturers with Master's degree /PhD	Master: 58, PhD: 0	Master: 36, PhD: 4
Contact time	See Table 4-3	See Table 4-3

## 2 Assessment

In this chapter the panel describes the findings, considerations and conclusions of the standard 1, 2 and 3 of the NVAO assessment framework. In chapter 3 the additional standards (8, 13, 14 and 15) for Zuyd Hogeschool will be described. The final judgement concerning the study programme will be presented in chapter 4 and the recommendations in chapter 5.

Twenty years ago the collaboration started with the *Zuid-Nederlandse Hogeschool voor Muziek*; some ten years ago the name changed in *Hogeschool voor de Kunsten Fontys en Zuyd*.

### Standard 1 Intended learning outcomes

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

#### **Findings**

In 2002 the Netwerk Muziek described the Bachelor profile and the context of the Master's level but this did not lead to a broadly validated Dutch professional profile. In 2005/2006 the Master of Music formulated its own learning outcomes and learning objectives based on the Polifonia version of the Dublin descriptors drawn up in the network for music of the AEC (Association Européenne des Conservatoires). The Master of Music also drew on the knowledge and insight of ELIA (European League of Institutes of the Arts), representatives from the performing, teaching and composing professional practice and the expertise of representatives of music organisations and producers. The Master of Music has formulated learning objectives and educational activities based on the intended learning outcomes (ref. Standard 2). The panel was impressed to see that the curriculum as well as the assessments are based on those learning outcomes that are listed in Appendix 1.

The Master of Music has a specific profile: a broad range of main subjects/instruments. In Maastricht the focus is on ensemble performance in jazz and classical music, and in Tilburg on the crossover between classical, pop and light music.

The learning outcomes are relevant for six domains:

1. *Artistic and technical development*: next to the instrumental/vocal expertise the Master of Music graduate develops a musical and artistic personality;
2. *Personal and professional development*: the Master of Music graduate has self-insight which enables him to develop further as a professional musician;
3. *Research skills*: the Master of Music graduate can conduct practical research into his professions, from formulating a researchable problem to presenting the results in its own musical context;

4. *Social positioning*: the Master of Music graduate can establish a professional career and has insight into the social meaning of music and specialist music education and its role in a social context;
5. *Communication and collaboration*: the Master of Music graduate is capable of conveying ideas, views on his work to an audience within and outside the professional music field;
6. *Deepened methodological, didactic and pedagogical knowledge* (for the profile performing with emphasis on education): skills and insights enable the Master of Music graduate to contribute to specialist music education and art and cultural education.

The intended learning outcomes tie in with the Dublin descriptors and the European Qualifications Framework (EQF)/Sectoral Qualifications Framework (SQF) Level 7 descriptors for Music as the Master of Music shows in an overview in the *Critical Reflection (Critical Reflection, Master of Music, Fontys University of Applied Sciences / Zuyd University of Applied Sciences, September 2013)*. For instance the Master of Music graduate has in-depth knowledge of the score, can analyse it and place it in its historic and stylistic context. He has broad knowledge of literature and repertoire. He can carry out a qualitative research and has gained knowledge and insights in the field of entrepreneurship. These learning outcomes are connected with the Dublin descriptor 'knowledge and insight' and with 'knowledge at level 7' from the EQF/SQF.

The learning outcomes are discussed and reviewed on a regular basis within the AEC. The dean of the Maastricht Academy of Music is a member of the working group which defines the relationship between the Polifonia Learning Outcomes and the more general learning objectives. The learning outcomes are also discussed within the Network Muziek and with the Advisory Board. The relevance of the learning outcomes for the professional field is demonstrated by surveys that show that almost all alumni find relevant work on at least the level of higher professional education.

### ***Considerations and conclusion***

The panel concludes that the course has formulated outstanding learning outcomes. The panel is impressed by the line the course has developed from Dublin descriptors and learning outcomes via programme to assessment. The level of the intended learning outcomes meets international requirements. On every level possible (euregional, national and international) the intended learning outcomes are reviewed on a regular basis.

There is a different profile for Tilburg and Maastricht. Both are realistic and are carried by the organization. The focus on chamber music in Maastricht could do with more structure to make it more visible. But the panel is more than satisfied by the explanation that master students have to learn to find their own way and make their own plans and planning within a certain framework.

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

## Standard 2 Teaching-learning environment

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

### **Findings**

The programme Master of Music is spread over two years and consists of 120 EC, 60 EC per year. There are three graduation profiles:

- Performing;
- Performing with emphasis on research;
- Performing with emphasis on education.

At the time of the audit most students are doing the master with the profile performing, a few students have chosen for performing with emphasis on education. Recently no student has chosen for the profile performing with emphasis on research.

### **Content of the curriculum**

Each student follows a tailor-made curriculum with an artistic and a technical basis. Students mentioned to the panel that they can adapt their programmes to their own needs. Students have to draw up a PDP (Personal Development Plan) with their learning questions, based on their talent, intake level and motivation. Artistic and technical development are at the centre of each programme. The student is also trained in research skills and setting up practice-oriented research. In addition, the student is prepared for building up a professional career in the world of music by developing his entrepreneurial, organisational and communication skills. Depending on the profile the emphasis on theory and skills can differ.

The curriculum framework is based on the six domains in which the programme's learning outcomes have been divided (ref. Standard 1). At the core is the artistic and technical development (domain 1) of the student. The student has individual main subject lessons and repetituring (if relevant). In addition there are ensemble activities, as well as masterclasses, summer courses and Erasmus activities. Music philosophy helps the student considering and evaluating music and culture in a philosophical and social framework.

Students have great freedom of choice: they choose their own lecturer(s), masterclasses and type of ensemble activities. Students in Tilburg have a budget they can use for another lecturer from within of from outside the school or for other relevant activities. Students in Maastricht do not have a specific budget but they have the same freedom of choice. The choice should be in line with the learning questions in the PDP and the Examination Board has to approve. In the PDP the students justify and evaluate their choices. Both alumni and students are very pleased with the freedom they have and the budget they can spend, but also with the responsibility to use the freedom for their own benefit. Although there are projects in which students have to participate, for instance chamber music for classical students, some students would like a more mandatory approach to other projects as well. The panel appreciates the approach of the programme and the learning effect for students organising themselves for ensemble playing or a festival project.

When a student has lessons from another lecturer besides his regular lecturer, both lecturers always have contact about the development of the student. The external lecturer also gives a written appraisal of the student.

For the second domain, personal and professional development the student write a PDP why he wants to make certain choices and how he is planning to achieve the learning outcomes. Beforehand the Examination Board assesses these plans on content and feasibility. The main subject teachers also discuss the wishes and choices of the students.

In the third domain the students develop their research skills and learn how to use these in musical performance. They learn how to report on the results in writing and in oral presentations. Alumni mentioned that the research part was rather difficult but in the end they were glad of the formal approach, because of that some students have been able to publish their graduation work. According to the students they benefit from the research because it makes them better interpreters of music. During the first year students get lessons in how to conduct a research, how to formulate research questions, which methods can be used, etc.

Students have to develop entrepreneurial skills to be able to position themselves socially (domain 4). There are workshops on the organisation of artistic institutions and networks and the way they operate. There are lessons in marketing and the role of music in modern society. The audit panel has attended a lesson in marketing and was impressed by the interactive way the subject was approached within the framework of the musical world.

For the fifth domain, communication and collaboration, students attend workshops on how to present research results, in writing and orally, on stage presentation, etc. During the lessons cultural entrepreneurship students acquire knowledge and skills in the fields of public relations, organising, networking and collaborating.

Students who choose the graduation profile *performing with emphasis on education* take part in workshops in the field of instrumental teaching methods, pedagogy/teaching strategies, educational development and art and culture (domain 6).

The learning outcomes for all the domains have been described and made operational in concrete learning objectives in relation to the EQF/SQF descriptors (ref. Standard 1) as the panel has seen the curriculum outline (ref. Appendix 2).

### **Research, professional practice and internationalisation**

The development of knowledge and skills is organised in four ways: 1. by using study materials, 2. through research, 3. through contact with the professional practice and 4. through international orientation. The study materials consist of music literature, audition repertoire and (visual) aural sources commonly used in the current professional practice.

Research is one of the learning paths of the master programme (domain 3) . The student is challenged to formulate meaningful questions and determine his own position in these questions. The research ties in with the practice of the performing musician, therefore the research is practical and tailor-made. Since the last audits, external and internal, the programme has improved the research component through professional development for staff to improve research coaching, by integrating research in the programme where research skills and artistic and technical development are combined. There is collaboration with the lectorate *Autonomie en Openbaarheid in the Kunsten* of the University of Zuyd and the recently appointed associate lector of the University of Fontys has been given the task to improve the research even further. From the interviews it became clear that research is not the reason students choose to study in Maastricht or Tilburg but it helps them getting the tools to investigate what kind of musician they want to be. Most students value research as important for their professional practice.

The programme wants to confront students with the mixed professional practice that awaits them after graduation: performing, teaching, composing and organising. The professional field is therefore asked to participate in various activities involving students: sitting in on assessment committees, guest lectures, collaboration agreements with orchestras and music production houses, collaboration with concert venues, etc. These contacts also contribute to keeping the knowledge within the programme up-to-date. In order to increase its professional orientation, the programme has organised work placements in orchestras and professional ensembles. The Master of Music will soon be looking into the potential of alumni in this context.

Recently the programme has experimented with students organising a festival as part of Cultural Entrepreneurship. This gives students the opportunity to participate in a project that reflects what is done in the professional field. Students learn how to organise such a big event and it helps them to form a professional network. Although this first attempt did not go very smoothly, because of a lack of overview and unclear goals, students were satisfied with the artistic results. There was an interesting programme offering a wide range of music and cross overs. Students learned a lot but time was short and next time it should be organised in a better way. The panel is pleased with initiatives like this one to prepare students for other aspects of their professional practice.

The Master of Music is oriented towards the region in the South-Netherlands where the two institutes are based. Students partly come from this region and the collaboration with the professional field largely takes place here. Other countries are not far away either: Antwerp, Brussels, Leuven, Liège, Cologne, Bonn and Düsseldorf can easily be reached from Maastricht and Tilburg.

Next to the students from the region there are more and more international students coming to Maastricht and Tilburg. International orientation is a must. Students are expected to realise part of their studies by orienting themselves internationally and following masterclasses abroad. Foreign guest lecturers are invited to give masterclasses in Maastricht and/or Tilburg.

Next to being a member of several international professional organisations the programme participates in Erasmus programmes, collaborates in international projects and partnerships and has a team of international lecturers. Students are involved in those international activities to prepare them for their future position on the job market. Every year for instance there is the orchestra project and the jazz project of Maastricht, Tilburg and Gent, and the Euregional Chamber Music Festival, organised by students from Aachen, Liege and Maastricht.

### **Structure of the curriculum**

The curriculum is built upon four teaching principles:

- The continuing development of artistic-technical abilities as a condition for practising the profession;
- The permanent aim of the programme to function in the professional practice;
- The acquisition of knowledge through self-management and gaining experience;
- The linking of learning environment and teaching methods to the student's musical abilities and ambitions.

The programme uses a wide range of teaching methods: practical lessons, projects, research, workshops, tutorials, lectures, study assignments, literature study and reflection, to name a few. Working with the portfolio was introduced in 2012 and this helps the student to gain more insight in his personal development. Students also build up a graduation file.

The programme considers Master's students to be capable of making choices regarding their musical development. On the other hand students should get adequate guidance when they have to make important choices and decisions or when learning questions have to be adjusted. There are three different coaches involved in guiding the students. Firstly, the main subject teacher is responsible for guiding the artistic and technical development and he is also involved in guiding the research and the PDP. Secondly, students have a research coach who supports them in research matters. Lastly, the student career consultant guides students in drawing up the portfolio and the PDP, and monitors the progress of the student. The programme now more and more combines coaching tasks in one or two lecturers, e.g. the research coach also guides the student in the domain of personal and professional development in close collaboration with the main subject teacher. Students told the panel that it is very easy to contact one of the coaches when they have questions.

Students who want to enrol in the Master of Music programme have to take an entrance examination consisting of an audition and an assessment of a PDP. The Assessment Committee checks the artistic and technical abilities (shown during the audition), the motivation, personal and professional development, communication skills and interest in research (shown in de PDP). Some students that enter the programme have done their bachelors' at Tilburg or Maastricht. Some students come from other conservatoires in the Netherlands or abroad. All students must meet the language requirements for English. Some students are granted exemptions by the Examination Board based on prior learning or qualifications.

During the interviews it became apparent that only a few students were granted exemptions because of prior education, e.g. for research because of an academic background.

As all students have to draw up a PDP in which they more or less define their own study programme, students play an important role in keeping the curriculum feasible and manageable. The panel did not receive any complaints concerning the feasibility or the two locations where lessons and projects take place. The NSE scores also show that students are satisfied with the programme and how it works out (scores between 3.5 and 4.0 on a five-point-scale).

### **Staff quality**

The team of lecturers consists of internal lecturers who have a permanent position in the programme, professionals from the field who give lectures or workshops and guest lecturers for masterclasses or projects. The programme supplied the panel with an overview of the qualities of the staff members. The panel concludes from this overview and from the interviews that the team is sufficiently broad in its composition and has all the qualities required. Most of the lecturers have a degree in music performance. Several lecturers are laureates of e.g. the *Prix d'Excellence* and the *Nederlandse Muziekprijs*. Most lecturers play in ensembles, conduct professional ensembles, play in big bands or are guest conductors with Dutch and foreign professional orchestras.

Staff policy is aimed at enabling individual members of staff to develop their full potential. Training and professional development are an essential part of staff policy. Recruitment policy is another way for the programme to ensure the total knowledge and skills in the team. The Artistic Committee advises the management on what new lecturers are needed. In recent years research coaches were trained in coaching skills and research improvement. A new lecturer was appointed for music philosophy as well as a lecturer for cultural entrepreneurship. Lecturers from Tilburg and Maastricht participate in knowledge networks of the following lectorates: *Art Practice in a Broadening Perspective*, *Autonomy and Publicity in the Arts*, *Tourism and Culture*, *Professionalisation of Education*.

Most of the lecturers have teaching qualifications. The quality of teaching in the Master of Music programme is assured because of the experience of lecturers who teach in one of the two conservatoires. The teaching skills of lecturers and guest lecturers are assessed during lecturer evaluations. Measures in the form of refresher courses or coaching are taken if necessary.

All lecturers are qualified professionals in their field and form a link between the programme and the professional practice. Most lecturers work in various professional situations, both in music performances and in professional teaching practice.

### **Services and facilities**

The Master of Music curriculum is implemented on two locations, in the buildings of the conservatoires of Maastricht and Tilburg. The panel has seen that both locations have a large and a small concert hall. In Maastricht the panel visited classrooms, study rooms, recording room etc. There are also high quality musical instruments available, audio-visual and sound equipment, library and multimedia facilities and ICT resources. Beforehand and during the visit the panel could look at and listen to graduation performances and presentations of students on CD that were recorded by the programme. According to the students there are enough practice rooms in Tilburg although it can be crowded at certain times. In Maastricht it is more difficult to obtain a practice room. In the week after the audit visit the location Maastricht opened its doors on Sundays as well to accommodate students who want to practice. The newly formed Arts Faculty Maastricht has started a project to improve the quality and quantity of the housing of the Arts Faculty Maastricht.

Students are provided with information digitally and in writing. Students have a personal e-mail address and an account from the university of applied sciences at which they are enrolled. Giving them access to portals, the student progress system, the library catalogue, databases etc. According to the management the communication for the location Maastricht is a point of attention. Students find it inconvenient that their Zuyd e-mails can not be forwarded to private e-mail addresses. They do not check their Zuyd e-mail account regularly and therefore miss important information. According to the students the communication between the programme and the students has improved after discussing the problems, but still needs attention.

The Master of Music is a legal body which enables a formal organisation. Each location has a programme coordinator. The programme has its own Examination Board, Test and Programme Committee in which both locations are represented. Their composition and the frequency of the meeting have been laid down in the staff policy plan, their tasks in the *HKFZ Administrative Regulations*. The Programme Committee advises the management on the contents and structure of the curriculum. Once a year this is formalised in the OER.

### **Considerations and conclusion**

The panel concludes that the programme and the lecturers make it possible for students to realise the intended learning outcomes. The basis of the programme is that each student constructs its own programme. There is a lot of freedom for the students and the panel agrees that this is very good for the development of master students. This freedom obviously attracts students, but the freedom also has to be secured. This is done by the PDP and a good structure of coaches.

Students in Tilburg have a budget to spend on internal and external lecturers. In Maastricht there is a comparable system. The panel thinks that the freedom to go to external lecturers also implies a risk if the guarantees for what you want to achieve as academy for students, e.g. the goals of the students are not assured.

The panel is convinced that the use of the external lecturers is discussed well in the institutes, but it is not assured in rules and contracts. The panel is pleased with the recently initiated use of the PDP by external lecturers. The panel thinks a more formalised contract could be useful.

The panel is pleased with the quality of the lecturers. Besides lecturers from the Netherlands there are also international lecturers. Most of them combine their teaching tasks with a career in the professional field. They bring, as is stated in the Critical Reflection, a daily update from the professional practice to the programme. The panel has found an open culture where everything can be and is discussed. There is also a high quality awareness.

The panel concludes that the location Tilburg has very nice facilities. In Maastricht they make the best use of the facilities they have, e.g. being open on Sundays. The panel would like for Maastricht to have more space for e.g. practice rooms. The newly formed Arts Faculty Maastricht has started a project to improve the quality and quantity of the housing of the Arts Faculty Maastricht.

All in all the panel is very pleased with the way the course has structured the programme, the freedom for the students and the experiments they try out to even improve the situation, like the festival project. The panel thinks the course has some excellent ideas and rolling those and the planned improvements out in the coming years will probably make an excellent programme within a couple of years time.

Based on above mentioned considerations the audit team comes to the judgement **good**.

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

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

#### ***Findings***

The programme has a separate Examination Board and Test Committee. The Examination Board has the final responsibility for assessment. It is responsible for the quality of the content and the examination process and for organising, coordinating and supervising assessments. The Examination Board consists of two members from Maastricht and two from Tilburg. From the documents the panel concludes that the Examination Board and the Test Committee has changed following the new guidelines in 2012. From the interview with the Examination Board it became clear that this board adequately handles the requests for exemptions. The panel is satisfied that the Examination Board is in control. The Test Committee recently (2012) started its work in assuring and controlling the quality of assessments.

## **Assessment system**

The programme has laid down the specific requirements for assessing music education in the *Assessment Policy Document*. Testing and assessment are based on the learning outcomes of the programme and the (international) requirements for the Master's level. The programme uses interim tests and formative forms of evaluation to bring structure and regularity. This type of assessment consists of critical feedback and coaching, but is not linked to decisions regarding the student's progress.

Summative tests are used in the programme to determine how the student has progressed in acquiring skills and/or achieving learning outcomes. These tests are linked to credits (EC). The tests resemble a realistic situation from the professional practice as much as possible.

A table in the *Assessment Policy Document* shows all the tests in relation to the learning outcomes, the year/period in which it is taken and how many EC are awarded. The panel is pleased with this overview.

The main tests are assessed by committees of internal and external experts. The Master of Music uses an assessment protocol to assess recitals, research projects and research presentations (ref. *Assessment Policy Document*). Assessment forms, formats for reports to be submitted etc. are included in the *Portfolio Handbook*. Students always get feedback on the results of the main tests, both orally and in writing, as the students confirmed.

The panel has seen tests and feedback forms and is of the opinion that the programme has a good assessment system that supports students in their development towards professionalism. The quality of the assessments is assured by the involvement of an educational specialist in the development of the tests. The assessors are all experts in their field.

## **Realisation of the intended learning outcomes**

The intended learning outcomes are assessed at the required level by means of the following test formats:

1. Artistic and professional skills development is assessed in the final recital;
2. Personal and professional development is assessed in the portfolio;
3. The research skills are assessed by means of the research report and the research presentation;
4. The social positioning is tested in the cultural entrepreneurship: in Tilburg students will organize a small Master festival, with lots of (publicity) help from the institution. In Maastricht small groups of students participate in existing or new projects;
5. Communication and collaboration are assessed during the research presentation and in the cultural entrepreneurship;
6. Deepened methodological, didactic and pedagogical knowledge (only for the profile with focus on education) is assessed in a teaching method design.

The student presents himself in the form of a concert. A committee of internal and external experts assesses the quality of the performed works. The assessment criteria are known to everyone in advance. The assessment is carried out according to a set procedure. The panel has attended several recitals as well as the deliberations of the committee, both in Tilburg and Maastricht. All the members of the committee first write down their marks then the performance of the student is discussed.

The panel is satisfied that the procedures are followed correctly and that the committee carries out its task meticulously. Next to that the panel has seen the recitals of fifteen students on DVD and is convinced of the quality of the performances and the master level achieved. The panel agrees with the grading, although some were graded rather high.

Every student builds up a portfolio in which he collects the products he creates during his studies and the feedback and assessments he receives. He also accounts for his activities and reflects on what he has learned.

For the research skills the student draws up a research plan and formulates a research question. His practical research results in a research report that he presents during the research presentation. The report and the presentation are not assessed by the students coach but by other lecturers. The lector regularly sits in research assessment committees to see if more professional development of research coaches is needed. The *Research Protocol* contains all the requirements for the research students have to do and the report students have to write. The panel has studied the research reports of the aforementioned fifteen students and was impressed by the structured way the research was performed. On the DVD the panel could also see the presentation of the results by the students. The panel thinks there is room for growth here because some of the presentations showed a lack of professionalism in the presentation skills.

As part of Cultural Entrepreneurship students have to organise a Master festival. This exercise allows students to apply theory in practice, teaches them to organise project methodically and gives them the opportunity to practice in a sheltered learning environment. The first edition of this festival, held in 2012-2013, is now evaluated (ref. Standard 2). The panel expects that in due course students will be well trained for entrepreneurship.

### ***Considerations and conclusion***

The panel concludes that the master of Music programme has a good system of testing and assessing students. Students are tested in different ways, fitting with what is required to assess the learning outcomes. Students get a lot of feedback, both orally and in writing, which supports them in their development and helps them to adjust their learning objectives.

The research paper is taken very seriously as can be seen by the papers the panel has studied. Research is an integrated part of the programme and students pointed out that although they would not write it down in future, they are very pleased with the structured way of researching a subject that they have learned. This is something they can use in their professional careers.

Based on the recitals it attended, the research papers it has studied and the DVD's it has seen, the panel concludes that graduates have achieved the master level of the learning outcomes. Not only on a national level, but also on an international level. There are differences between graduates but these are translated in the marks the students get. There is one thing that struck the panel. The marks for the recitals were a bit higher than the panel would have given. For the research part it was the other way around. The panel was very pleased to notice that there really is a research-minded community.

Based on above mentioned considerations the audit team comes to the judgement **good**.

### 3 Additional standard 8 and 13-15

#### Standard 8 Staff policy

*The programme has an effective staff policy in place.*

#### Findings

The staff policy of the Master of Music is based on the staff policy of Zuyd University of Applied Sciences and laid down in the document *Staff Policy Plan Master of Music* (University of the Arts Fontys and Zuyd 2012-2016). The international focus on ensemble performance of the programme requires some additional elements. Therefore the main objectives for staff performance are:

- Having recent experience with the (international) professional practice for which students are trained;
- Having -as far as is relevant- demonstrable international experience;
- Being highly qualified for their specific discipline and equipped with the content and educational expertise to perform their tasks;
- Being able to establish links and maintain long-term contact with the relevant professional practice;
- Being externally oriented and capable of using this to realise collaborations;
- Thinking and acting based on the teaching principles.

These general objectives for staff performance are also used as guidelines during recruitment interviews.

The Master of Music has formulated the following principles for quality and organisation of its staff:

- The teaching staff is active in the field, thus guaranteeing direct interaction;
- The staff is qualified to offer and guide the various learning pathways;
- The staff guides students in a professional manner to achieve a high professional level;
- The staff is available to students and create an atmosphere of open communication;
- There is a transparent and effective consultative structure within the programme;
- A pool of qualified lecturers is available, consisting of internal lecturers who are legally employed by the programme, externals who teach lessons and guest lecturers for masterclasses;
- The staff is trained according to the needs ensuing from the implementation of the curriculum;
- The staff is quality-conscious and involved in the development and implementation of the quality assurance system.

All staff members take part in the cycle of performance and assessment interviews. For the development of staff training activities are organised, e.g. student career guidance, student progress monitoring, research skills and research coaching, as well as English language courses. Members of staff who want to discuss a problem can consult the staff consultant.

### **Considerations and conclusion**

The panel concludes that the Master of Music has a well organised staff policy in place that has proven its effectiveness over the years. This can be deduced from the lecturers that were recruited recently, but also by the quality and the functioning of the lecturers that are already longer there. According to the students (ref. Standard 2) the lecturers are well qualified and can easily be contacted, in person, by phone or by email. In Standard 2 the panel already commented on the open and communicative atmosphere in the programme.

Based on above mentioned considerations the audit team comes to the judgement **good**.

### **Standard 13-15 Quality Assurance**

<i>Standard 13: The programme is evaluated on a regular basis, partly on the basis of assessable targets.</i>
<i>Standard 14: The outcomes of these evaluations constitute the basis for demonstrable measures for improvement that contribute to the realisation of the targets.</i>
<i>Standard 15: Programme committees, examining board, staff, students, alumni and the relevant professional field of the programme are actively involved in the programme's internal quality assurance.</i>

The policy for quality and quality assurance of the Master of Music applies to both locations. In these standards the examples and measures of the Maastricht location will be discussed.

The aim of quality improvement is the continuous, systematic improvement of the programme. This is even more a necessity for high level music studies. If the education does not meet the standards of the students they will stop entering to the programme.

The Master of Music has three main principles:

- Quality assurance is aimed at accountability and continuous improvement;
- The responsibility for the provision of high-quality education and other services lies with all the stakeholders;
- Quality assurance is realised in a continuous cycle, the PDCA-cycle.

The quality assurance policy and the various instruments that are used, are described in the *Quality Assurance Handbook (Quality Assurance Handbook 2010-2015, Master of Music Hogeschool voor de Kunsten Fontys en Zuyd)* and in the evaluation calendar. An overview of the PDCA cycle and measuring instruments is given below.

**Table 6.1 PDCA cycles and measuring instruments**

6-year accreditation cycle	Periodic cycles
Accounting for the quality of the programme to society.	Inquiring about the satisfaction of stakeholders with the quality and/or the level of quality provided.
Outcome areas [=EPA]: <ul style="list-style-type: none"> <li>- Intended learning outcomes</li> <li>- Curriculum</li> <li>- Staff quality [quantity, policy]</li> <li>- Services and facilities</li> <li>- [Quality Assurance System (evaluations, measures for improvement, stakeholders)]</li> <li>- Achievement of learning outcomes</li> </ul>	With regard to the following areas of attention: <ul style="list-style-type: none"> <li>- content</li> <li>- level</li> <li>- teaching methods</li> <li>- assessment</li> <li>- guidance</li> <li>- services and facilities</li> </ul>
Instruments (which always lead to the plans for improvement in the macon/marap (management contract/management report) <ul style="list-style-type: none"> <li>- Critical Reflection</li> <li>- VBI and NVAO reports</li> <li>- Audit reports</li> </ul>	Instruments provide feedback from the results of evaluations/measurements: <ul style="list-style-type: none"> <li>- NSE (National Student Survey)</li> <li>- Staff satisfaction survey (MTO)</li> <li>- alumni survey</li> <li>- graduation evaluation</li> <li>- staff evaluation</li> <li>- student year evaluation</li> <li>- research evaluation</li> <li>- exit interviews</li> </ul>
<ul style="list-style-type: none"> <li>- Fontys: Internal audit cycle, once every 6 years. Concerns the areas of the accreditation framework. Leads to plans for improvement.</li> <li>- Zuyd: An annual audit of several sub-areas, so all NVAO frameworks are assessed within six years.</li> </ul>	

From: *Critical Reflection Master of Music*, September 2013, p. 34.

For the operationalisation the programme has formulated specific targets. Targets and results are discussed by the management on a regular basis.

As quantitative targets the Master of Music has formulated that 77 percent of the students should graduate within three years time and that there is a maximum of 20 percent of drops out. Of the intake of 2007 78,4 percent of the students graduated within three years, the intake of 2008 had a succes rate of 83 percent. With regard to the drop out rate the programme is for 2007 slightly less succesful: of the intake of 2007 21,6 percent dropped out, but of the intake of 2008 this percentage is only 14,9. Overall the performance of the Master of Music is better than the average of Dutch conservatoires (average success rate is 76,2% and 78,4 %, drop out rate 21,2 % and 18,1%).

The Master of Music programme has also formulated qualitative targets for intended learning outcomes, the curriculum, the staff, the facilities, the assessment, the achieved level of learning outcomes and quality assurance. The targets for each quality topic are described in the *Quality Assurance Handbook*. To give an example, the data that are used for the topic 'Staff Quality' are mentioned here:

- NSE: score for 'Lecturers of the programme';
- Student year evaluation: the score on six items about student guidance, e.g. 'I am satisfied with the quality and feedback of the guidance by the main subject teacher';
- Graduation evaluation: the scores on items about satisfaction with the guidance by the main subject teacher and the study coach;
- Research evaluation: the score on items about satisfaction with the guidance by the main subject teacher and the research coach;
- Data from the annual internal audit: including data from panel discussions, incorporated in a report by the auditor.

All these evaluations make it possible to get a balanced view of the quality of a specific topic.

At the Maastricht location an internal audit into parts of the accreditation framework is held annually. Tilburg also has regular internal audits. Results from the audits and the surveys are combined in the plan for improvement of the programme. In this improvement plan measures are stipulated. The panel would like to mention two examples of practical improvements that were implemented recently:

- From the evaluations it is clear that there is a shortage of practice rooms in Maastricht. By extending the opening hours (e.g. on Sundays) the programme has for a large part tackled the problem;
- According to the students the internal communication at the Maastricht location was not up to standard. The programme has started set up a network of student ambassadors. Each ambassador has his own network of students. The programme hopes to achieve better communication lines by using these ambassadors as well as the usual channels.

The panel is rather impressed by the way the programme is alert to ameliorations and amendments. For example, the Master Festival of 2012-2013 was an interesting experience for some students, but because of the somewhat chaotic approach it did not work out as intended. After an evaluation this was immediately remedied and a more feasible event was decided upon, i.e. the Open Doors Day 2013-2014. The lack of interest for the graduation profile 'performing with emphasis on research' has led to the cooperation with Maastricht University.

The Master of Music is a relatively small community where stakeholders can easily be involved in quality assurance. Next to a more informal involvement the programme also has formalised the involvement of the Advisory Board, Master's programme working group, professional experts from the field, members of staff, students and alumni. Meetings with stakeholders following evaluations have led to improvements. The Master's working group and the Research coaches have discussed the profile with emphasis on research and advised the programme to formulate distinguishing criteria for research within that profile.

In collaboration with the lectorate 'Autonomy and publicity in the arts' and the Maastricht University the profile was redeveloped. Students who choose for this profile will do the Master in Artistic Research of the academic Arts & Culture programme at Maastricht University. The panel finds this a good example of a useful collaboration between an academic university and a university of applied sciences.

### **Considerations and conclusion**

The panel has seen that the programme has formulated clear targets for the quality of certain topics and that a variety of instruments is used to measure this quality. The data from various surveys make it possible to get an objectified impression of the quality that is realised. The panel thinks it realistic that a minimum score of 3.5 (five point scale) for the surveys and 3.0 for the NSE are used. Lower scores or significant differences between surveys are grounds for discussion and improvements.

The panel is pleased with the quality awareness of the lecturers (ref. Standard 2). 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. Next to 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 the involvement of the stakeholders.

Based on above mentioned considerations the audit team comes to the judgement **good**.



## 4 Final judgement of the study programme

### *Assessments of the standards*

The audit team comes to the following judgements for the Master of Music programme with regard to the standards:

<b>Standard</b>	<b>Assessment</b>
<i>1 Intended learning outcomes</i>	Excellent
<i>2 Teaching-learning environment</i>	Good
<i>3 Assessment and achieved learning outcomes</i>	Good

For Zuyd Hogeschool the judgement of the additional standards is as follows:

<b>Standard</b>	<b>Assessment</b>
<i>8 Staff policy</i>	Good
<i>13-15 Quality Assurance</i>	Good

### *Conclusion*

The audit panel assesses the quality of the Master of Music of Hogeschool voor de Kunsten Fontys en Zuyd as **good**.



## **5 Recommendations**

The panel recommends the Master of Music to communicate not only orally the goals of the student with an external lecturer, but to write them down in a learning agreement as part of the PDP. The panel has seen that the programme already implemented this recommendation.

The panel appreciates the idea of master students organising chamber music and ensemble activities themselves. On the other hand students pointed out that they need more structure to organise ensembles. The panel advises the programme to search for the right balance.



## **6 Annexes**



## Annex 1: Learning outcomes and learning objectives

### Domains:

The learning outcomes of the Master of Music programme are in line with the international level 7 EFQ/SQF descriptors for music degree programmes. These level descriptors are described with their codes on page 3. The codes of the relevant EFQ/SQF descriptors are stated in brackets behind the learning outcomes below.

### 1. Artistic and technical development

#### **General learning outcome:**

*The HBO Master of Music has the instrumental/vocal expertise required for the profession and the appropriate technical skills and knowledge. Based on these, he has developed a musical and artistic personality. He can create, realise and express personal artistic concepts independently on a high professional level. He has insight into general cultural movements and is familiar with the international world of music.*

#### **Learning objectives:**

The Master

- Can perform music independently at a professional level from a personal artistic vision in accordance with the stylistic requirements of the music (S1, S2.2, S4, K1.1, K1.2, K2.3, K3, C1);
- Can compile his own programme, present and perform it with thorough knowledge of the historical context and performance practice (S1, S2.1, S4, S5, S6, K1.1, K2.2, K3, C1, C3, C4, C5.1, C5.2);
- Has mastered a broad or specialist repertoire and/or extensive improvisation skills (S2.1, S4, S7);
- Has the capacity for interpretation and can render an interpretation independently (S1, S4, C1, C4);
- Has knowledge of literature and extensive repertoire knowledge (S2.1, S4, K1.1);
- Is internationally oriented and has insight into music as a means of social integration (C5.1);
- Can function in various forms of collaboration (S3, S4, S6, C5);
- Can make functional connections between his own discipline and other disciplines and translate these into concrete activities (S3, S4, C5.1).

### 2. Personal and professional development

#### **General learning outcome:**

*The HBO Master of Music works consciously and independently on his own professional development. He has self-insight and can identify his own strong and weak points. This enables him to indicate how he can develop further as a professional musician.*

#### **Learning objectives:**

The Master:

- Can express his own vision and substantiate it (S5, C1, C2, C3);
- Can indicate how and in what direction he wants to develop his vision (S5, C2);
- Can reflect on his own progress (C2);
- Can steer further education independently (C1, C3).

### 3. Research skills

#### **General learning outcome**

*The HBO Master of Music can conduct practical research into his profession and is familiar with common and suitable methods. The Master is capable of formulating a researchable problem and the correct research questions and can draw up and carry out a research plan based on these. The Master is capable of presenting his own research in its own musical context.*

#### **Learning objectives:**

The Master:

- Has an inquisitive attitude with which to approach new, unfamiliar circumstances (C3);
- Can formulate and answer a research question based on a theoretical or practical artistic problem (S1, S5, K2.3, C1);
- Can obtain relevant information independently and convert this into a researchable problem (S1, K2.3, C1);
- Can draw up a research plan with an outline of the problem, questions, research model, planned approach, time schedule (S1, K2.3, C1);
- Can find specific expertise in the field of research methods and techniques and apply this if necessary (S1, K2.3);
- Can test personal views and judgements against scientific and/or artistic findings and place them in a specific musical context as well as a broader cultural-historical and social context (K2.2, K2.3);
- Can present and defend the results of his own research in an artistic essay, a lecture-recital/workshop/registration with an explanation (S5, S6, K2.2, K2.3, C5).

### 4. Social positioning

#### **General learning outcome**

*The HBO Master of Music can establish a professional career in the world of music and has insight into the social meaning of music and specialist music education while having an eye for general cultural movements and the role of music in a social context.*

#### **Learning objectives:**

The Master:

- Knows how the world of music is organised and how to relate to public institutions, such as orchestras, venues and agencies (K2.1, C5);
- Can realise his own productions or those of others as an entrepreneur and lead these artistically and commercially if necessary (K2.1, K2.2, K2.3, C5);
- Can deal with contacts in a musical and/or cultural context effectively (networking) (C5).

### 5. Communication and collaboration

#### **General learning outcome**

*The HBO Master of Music is capable of conveying ideas, views on his work and/or studies and research results clearly and engagingly to target audiences within and outside of his own professional musical field. The Master can encourage people to cooperate. The Master is capable of representing an institution or group in their contacts with external parties, and of taking strategic action.*

#### **Learning objectives:**

The Master:

- Is capable of drawing up a structured argument, conveying its essence in an artistic context and adapting form and style to the demands of the subject, target audience and situation (S5, S6, C3, C5);
- Can collaborate with colleagues and work purposefully with groups towards a joint product in a musical-cultural context and fulfil a leading role in this (S3, C1, C5);
- Can communicate effectively with professionals and lay people (S3, S5, C5).

**6. Deepened methodological, didactic and pedagogical knowledge (within the graduation profile 'performing with the emphasis on education')**

**General learning outcome**

*The HBO Master of Music deepens his knowledge of methodology, teaching strategies/pedagogy and educational theory and develops useful skills and insights into these fields, enabling him to contribute to specialist music education and art and culture education.*

**Learning objectives**

The Master:

- Can develop methodologically sound concepts for specialist music education and art and culture education, based on a personal vision and knowledge of contemporary learning theories (K2.3, K4, S5, S8, C1, C5.2);
- Can develop methods for specialist instrumental and vocal music education (S8, C4, C5.2);
- Can design and implement educational curricula (S8, C2, C4);
- Can create, when applicable, a stimulating learning environment using up to date ICT tools (S8, C4);

**EQF/SQF Level 7 Descriptors for Music**

Level	Knowledge	Skills	Competence
7	<p><b>At Level 7, music students are expected to have highly specialised knowledge of the theories, principles, patterns, processes, repertoires, materials and contexts of music, providing a basis for creative originality and/or research in their work. Some of this knowledge will be at the forefront of their field, and informed by a critical awareness of issues at the interface between their field and others.</b></p> <p>More specifically, they are expected to have highly specialised knowledge and critical understanding of:</p> <p><u>(K1) repertoire and musical materials</u></p> <ul style="list-style-type: none"> <li>• (K1.1) a comprehensive repertoire relevant to the main area of musical study and beyond</li> <li>• (K1.2) the common elements</li> </ul>	<p><b>At Level 7, music students are expected to emerge as well-developed personalities, having developed to a high professional level their ability to create, realise and express their own artistic concepts. They will demonstrate specialised skills in creation, innovation and/or research and the ability to integrate elements from different fields in order to develop new approaches, awareness and insight.</b></p> <p>More specifically, they are expected:</p> <p><u>(S1) Skills in artistic expression</u></p> <ul style="list-style-type: none"> <li>• to emerge as well-developed personalities, having developed to a high professional level their ability to create, realise and express their own artistic concepts.</li> </ul> <p><u>(S2) Repertoire skills</u></p> <ul style="list-style-type: none"> <li>• (S2.1) to have built upon their experience of representative repertoire within the</li> </ul>	<p><b>At Level 7, music students are expected to be able to draw upon experience gained within their musical studies to manage and transform work or study contexts that are complex, unpredictable and require new strategic approaches, taking responsibility for contributing to professional knowledge and practice and/or for reviewing the strategic development of other groups and individuals.</b></p> <p>In particular, in addition to the profile of competence displayed by Level 7 students more generally, as musicians they are expected to be able to make extended use of their:</p> <p><u>(C1) Autonomy</u></p> <p><u>(C2) Critical awareness</u></p> <ul style="list-style-type: none"> <li>• fully internalised critical awareness</li> </ul> <p><u>(C3) Psychological understanding</u></p> <ul style="list-style-type: none"> <li>• psychological understanding in a variety of situations</li> </ul> <p><u>(C4) Creativity</u></p> <ul style="list-style-type: none"> <li>• creativity and some originality in</li> </ul>

	<p>and organisational patterns of music, so as to express their own artistic concepts</p> <p><u>(K2) context</u></p> <ul style="list-style-type: none"> <li>• (K2.1) musical entrepreneurship</li> <li>• (K2.2) relevant musical styles and their associated performing traditions, so as to be able to develop, present and</li> </ul>	<p>main area of musical study either by broadening it to a comprehensive level and/or by deepening it within a particular area of specialisation</p> <ul style="list-style-type: none"> <li>• (S2.2) to be fluent across a comprehensive range of styles and/or to have developed a distinctive and individual voice in one particular style</li> </ul> <p><u>(S3) Ensemble skills</u></p> <ul style="list-style-type: none"> <li>• where they are engaged in ensemble activity as part of their level 7 studies, to be able to take a leadership role in this activity</li> </ul>	<p>approaches of various contexts and within real-time situations</p> <p><u>(C5) Communication skills</u></p> <ul style="list-style-type: none"> <li>• (C5.1) Ability to integrate with others individuals in a variety of</li> </ul>
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## Annex 2: Survey study programme

<b>Graduation profile Performing Cohort 2012</b>					
<b>Year 1</b>					
<i>Unit of study</i>	<i>Credits</i>	<i>Content</i>	<i>Type of Test</i>	<i>Assessment</i>	<i>Assessment type</i>
Artistic /technical	Max. 36 Min. 5  Min. 2  1	Individual performance Ensemble performance, incl. projects International orientation and masterclasses  Music Philosophy	Recital 1	Individual	Mark
			Orchestral scores examination Participation in projects	Individual	Pass/fail
			Portfolio: incl. results ensemble performance and international orientation/ masterclasses		
			Oral assessment	Individual	Mark
Personal/ professional development	2	Directing the learning process independently	Personal Development Plan 1	Individual	Pass/fail
			Portfolio: incl. Reflection report and Personal Development Plan 2	Individual	Pass/fail
Research	8	Research skills, research plan, carrying out research	Research Plan	Individual	Pass/fail
Social positioning	3	Entrepreneurship, law, marketing, project development	Written assessment Production: Festival	Individual Group work	Mark Mark
Communication and collaboration	3	PR and publicity, branding, organisation, collaboration (stage) presentation			

<b>Year 2 Cohort 2012</b>					
<i>Unit of study</i>	<i>Credits</i>	<i>Content</i>	<i>type of test</i>	<i>Assessment</i>	<i>Assessment type</i>
Artistic /technical	Max. 44	Individual performance	Performance	Individual	Pass/fail
			Recital 2	Individual	Mark
	Min. 5	Ensemble performance, incl. projects International orientation and masterclasses	Orchestral scores examination Participation in projects	Individual	Pass/fail
			Portfolio: incl. results ensemble performance and international orientation/ masterclasses		
Min. 2					
Personal/professional development	2	Directing the learning process independently	Portfolio: incl. Reflection report	Individual	Pass/fail
Research	7	Carrying out research, reporting and presenting	Research report	Individual	Mark
			Research presentation	Individual	Mark

<b>Graduation profile Performing with the emphasis on education cohort 2012</b>					
<b>Year 1</b>					
<i>Unit of study</i>	<i>Credits</i>	<i>Content</i>	<i>type of test</i>	<i>Assessment</i>	<i>Assessment type</i>
Artistic /technical	Max. 35 Min. 5  Min. 2  1	Individual performance Ensemble performance, incl. projects International orientation and masterclasses  Music Philosophy	Recital 1	Individual	Mark
			Orchestral examination Participation in projects	Individual	Pass/fail
			Portfolio: incl. results ensemble performance and international orientation/ masterclasses		
			Oral assessment	Individual	Mark
Personal/ professional development	2	Directing the learning process independently	Personal Development Plan 1	Individual	Pass/fail
			Portfolio: incl. Reflection report and Personal Development Plan 2	Individual	Pass/fail
Research	8	Research skills, research plan, carrying out research	Research Plan	Individual	Pass/fail
Social positioning	1	Entrepreneurship , law, marketing, project development	Written assessment Educational entrepreneurship (see Education)	Individual	Mark
Communication and collaboration	1	PR and publicity, branding, organisation, (stage) presentation, collaboration			
Education	5	Lectures, literature study and assignments	Knowledge test	Individual	Mark
			Curriculum Project Plan including educational entrepreneurship	Individual	Mark

<b>Year 2 cohort 2012</b>					
<i>Unit of study</i>	<i>Credits</i>	<i>Content</i>	<i>type of test</i>	<i>Assessment</i>	<i>Assessment type</i>
Artistic /technical	Max. 41	Individual performance	Performance	Individual	Pass/fail
			Recital 2	Individual	Mark
	Min. 5 Min. 2	Ensemble performance, incl. projects International orientation and masterclasses	Orchestral examination Participation in projects	Individual	Pass/fail
			Portfolio: incl. results ensemble performance and international orientation/ masterclasses	Individual	Pass/fail
Personal/professional development	2	Directing the learning process independently	Portfolio: incl. Reflection report	Individual	Pass/fail
Research (oriented towards education)	6	carrying out research, reporting and presenting	Research report	Individual	Mark
			Research presentation	Individual	Mark
Education	4	Curriculum development, related to research	Curriculum	Individual or group work	Mark

<b>Graduation profile Performing with the emphasis on research in combination with Artistic Research Master* cohort 2012</b>					
<b>Year 1</b>					
<i>Unit of study</i>	<i>Credits</i>	<i>Content</i>	<i>type of test</i>	<i>Assessment</i>	<i>Assessment type</i>
Artistic /technical	Max. 32 Min. 5  Min. 2	Individual performance incl. projects International orientation and masterclasses	Recital 1	Individual	Mark
			Orchestral examination Participation in projects	Individual	Pass/fail
			Portfolio: incl. results ensemble performance and international orientation/ masterclasses		
Personal/ professional development	2	Directing the learning process independently	Personal Development Plan 1	Individual	Pass/fail
			Portfolio: incl. Reflection report and Personal Development Plan 2	Individual	Pass/fail
Research	19	The qualifications for Research, Social positioning and Communication and collaboration are obtained by doing a two-year Artistic Research Master (60EC) at Maastricht University, together with the Master of Music. This requires an extra time investment from the student, because 19 ECs per year are not enough. In return for this investment, the student will have the opportunity of obtaining two Master's degrees.			
Social positioning					
Communication and collaboration					

<b>Year 2 Cohort 2012</b>					
<i>Unit of study</i>	<i>Credits</i>	<i>Content</i>	<i>type of test</i>	<i>Assessment</i>	<i>Assessment type</i>
Artistic /technical	Max. 32	Individual performance	Performance	Individual	Pass/fail
			Recital 2	Individual	Mark
	Min. 5 Min. 2	Ensemble performance, incl. projects International orientation and masterclasses	Orchestral examination Participation in projects	Individual	Pass/fail
			Portfolio: incl. results ensemble performance and international orientation/ masterclasses	Individual	Pass/fail
Personal/ professional development	2	Directing the learning process independently	Portfolio: incl. Reflection report	Individual	Pass/fail
Research	19	The qualifications for Research, Social positioning and Communication and collaboration are obtained by doing a two-year Artistic Research Master (60EC) at Maastricht University, together with the Master of Music. This requires an extra time investment from the student, because 19 ECs per year are not enough. In return for this investment, the student will have the opportunity of obtaining two Master's degrees.			

\*Students who choose this profile must be admitted to both Master's programmes.

### **Annex 3: Expertise members auditpanel and secretary**

#### **Expertise of the Panel Members and Secretary Master Of Music, Hogeschool van de kunsten Fontys en Zuyd**

##### Mr G.F. Wiegel, chairperson

Mr Wiegel has primarily been asked because of his educational, specialist, audit and his international expertise. Specialist expertise: experience as a teacher at Rotterdams Conservatorium for 28 years, 24 years as a musician, 26 years as conductor, and 5 years as managing director of the 'Gelders Orkest. He gained a lot of audit expertise when he was working as Head of the Classical Music (Rotterdams Conservatorium) and later on as Managing Director of the Rotterdams Conservatorium. He also has international expertise; he was a jurymember at international award ceremonies and because he has given Masterclasses all over the world. He has received our manual for panel members and has been briefed individually on the audit visit process, accreditation in higher education and NQA's working method.

##### Education:

1979 - 1981	Mucisian graduate hafa Rotterdam Conservatorium
1979 - 1980	Solo degree (cum laude) trombone Rotterdam Conservatorium
1976 - 1979	Practice degree hafa Rotterdam Conservatorium
1973 - 1979	Education Act B trombone Rotterdam Conservatorium
1968 - 1973	Havo Schiedam

##### Work Experience:

2008 - present	Director Arnhem Philharmonic Orchestra
2003 - 2008	Director Rotterdam Conservatorium
2002 - 2003	Artistic Director ai Rotterdam Conservatorium
2000 - 2007	Director Rotterdam Young Philharmonic Orchestra
2000 - 2002	Head of classical music Rotterdam Conservatorium
1998 - 2000	Coordinator Wind-Brass Department Classical Music Rotterdam Conservatorium
1987 - 1999	1 <sup>st</sup> trombone Rotterdam Philharmonic Orchestra
1983 - 1987	1 <sup>st</sup> trombone Radio Philharmonic Orchestra
1980 - 2008	Lecturer trombone Rotterdam Conservatorium
1979 - 1983	1 <sup>st</sup> trombone Arnhem Philharmonic Orchestra
1978 - 1998	The Dutch trombonist Brass Quintet
1978 - 1979	1 <sup>st</sup> trombone Overijssels Philharmonic Orchestra

##### Other activities:

- Member NAPK (association performing arts)
- Member of the Advisory board for a cultural plan of music in Rotterdam (completed in 2008)
- Member directors consultation Rotterdam Council for Arts and Culture (ended 2008)
- Chairman of the New Trombone Collective Foundation
- Chairman of the World Bass Clarinet Foundation ( ended 2008)
- Vice-Chairman District Foundation Minority Scheepvaartkwartier / New Work ( ended 2008)
- Board of the Cultural Festivals Gelderland Foundation

- Board member of the New Music Foundation Rotterdam (completed in 2010)
- Board of the City of Rotterdam Organ Foundation (ended 2008)
- Board foundation Prix du Port (ended 2008)
- 2009 - present : Member Rotterdam Council for Arts and Culture

Mr J.A. Rispens

Mr Rispens has primarily been asked due to his professional area of expertise in the domain of music. Until 2013 Mr Rispens has worked as chairman of the assessment committee Music theatre Antwerpen. Until 2009 he was head of department of the Conservatorium Hogeschool Gent. Mr Rispens was involved in the development of the curricula of the bachelor-and master degrees Music and Drama. At the moment Mr Rispens is a member of the board of directors (Operastudio) Vlaanderen and of Muzikon. He has received our manual for panel members and has been briefed individually on the audit visit process, accreditation in higher education and NQA's working method.

*Education:*

1977-1984	Free student composition - Koninklijk Conservatorium Den Haag by Louis Andriessen
1966-1972	Orchestra direction - René Defossez and André Vandernoot (Koninklijk Conservatorium Brussel)
1962-1964	1 <sup>st</sup> prize Solfege, harmony, piano, Chambermusic - Koninklijk Conservatorium Gent
1961	1 <sup>st</sup> kandidatuur Klassieke Filologie - Rijksuniversiteit Gent

*Work Experience:*

2003-2012	Chairman assessment committee - Muziektheater Antwerpen
2003-2007	Government Commissioner culture Filharmonie
1998-2007	Government Commissioner culture for the Vlaams Radio Orkest and Vlaams Radio Koor Brussel
1997-2009	Head of Department Conservatory - Hogeschool Gent
1995-1997	Secretary of department Conservatory - Hogeschool Gent
1972-1974	Musical Director Opera Studio - Koninklijke Muntchouwborg Brussel
1971-1995	Teacher Practical Harmony, didactics of Music writing and Composition - Koninklijk Conservatorium Gent
1969-1972	Teacher piano and pianist mentor- parttime Art Education, Aalst en Wetteren
1966-1978	Freelancer - Koninklijke Vlaamse Schouwburg and NTGent: musical leader at theaterproductions - Presentor and producer musical programmes - BRT (Vlaamse televisie)

*Other activities:*

2004-heden	Member board of directors - Operastudio Vlaanderen
2003-heden	Member board of directors - MuziKon
2004-2009	Member board of directors - Orpheus Instituut
2000-2003	Member board of directors - Muziektheater LOD
1991-1993	Pianist-mentor singing class - Internationale Zomercursus Groothertogdom Luxemburg, e.g. with Charlotte Lehmann and Ingeborg Hallstein
1980-1991	Musical leader - Brussels Brecht-Eislerkoor
1977	Co-Founder - Workgroup "Music and Society"

Mr prof. J. Linowitzki

Mr Linowitzki has primarily been asked due to his professional area of expertise in the domain of music. Mr Linowitzki is working as a professor of Double bass and Bass teaching in Lübeck. He is a member of the 'Linos-Ensemble' Chambermusic and has more than 30 CD-productions. Besides he is President of ABAM, the Association of Baltic Academies of Music. For five years Mr Linowitzki has been a member of the council of AEC (Association Européenne des Conservatoires) and for two years secretary of AEC. For more than 8 years he has been a member of the 'Polifonia-Project'. Mr Linowitzki has international knowledge of higher education and educational processes based on his work experience at Musikhochschule Lübeck. Mr Linowitzki has audit expertise because of his participation in previous audits. He has been individually briefed on the audit visit process, accreditation in higher education and NQA's working method.

*Education:*

Studies Musikhochschule Lübeck and Herbert von Karajan Academy, Berlin.

*Work Experience:*

1998 – 2010 Head - Musikhochschule Lübeck  
1995 – present Professor for Double bass and bass teaching - Musikhochschule Lübeck  
1977 – 1995 Principal Bassplayer - North German Radio Sinfony, Hamburg

*Other:*

Member of the "Linos-Ensemble", Chambermusic, and more than 30 CD-productions  
2007 – present President of ABAM, the Assoziation of Baltic Academies of Music  
2011 – present Secretary General of AEC  
2008 – present Member of the council of AEC  
2005 – present Member of the "Polifonia-Project"

Mrs V.J. Marijt

Ms Marijt has been asked as a student member. She is full-time student at the Master of Music in Jazz Piano at the Royal Conservatory in The Hague, where she is a member of the programme committee. Ms Marijt is representative of the primary group of the programme and offers student-related expertise with regard to the study, teaching approach, facilities and quality assurance of training in the field. She has received our manual for panel members and has been briefed individually on the audit visit process, accreditation in higher education and NQA's working method.

*Education:*

2012 - present Royal Conservatory The Hague - Master of Music in Jazz Piano  
2012 Royal Conservatory of The Hague - Bachelor of Music in Jazz Piano  
2012 Royal Conservatory of The Hague - Minor in Education  
2010 Codarts Rotterdam - Jazz clinics  
2007 Berklee College of Music , Boston - summer course  
2007 Rhine Lyceum Oegstgeest - Gymnasium

*Work Experience :*

2012 - 2013 Music Boulevard , Noordwijk - Piano Teacher  
Several performances in various formations.



## Annex 4: Program for the site visit

### Site visit schedule - Master of Music Fontys and Zuyd University for the Arts

#### 29 October 2013

09:00-10:00	Reception	Panel and programme management
10:00-12:15	Preparation and examination of materials - Study materials - Student materials - Graduation products	Panel
12:15	Lunch	
13:00	Master Chamber Music Project, conducted by Pieter Jansen Richard Strauss <i>Suite für 13 Blasinstrumente in B-flat, Op. 4 (TrV 132)</i> Paul Hindemith <i>Kammermusik no 1. Op. 24</i> - Willem Hijstek Hall	Master's students Tilburg & Maastricht
13:45	Preparation and examination of materials	
14:15	Open consultations	
14:45-15:30	Meeting with alumni	Master's alumni
15:45-16:30	Meeting with Master's students	Master's students year 1 and 2
16:45-17:05	Music Theatre Concert - Matty Niël Hall	Miriam Venema & Bart van Veldhoven

#### 30 October 2013

08:30	Preparation and examination of materials	Panel
9:15-9:30	Frank Windemuller Quartet - Matty Niël Hall	Frank Windemuller, David Romanello, Joost Verbakel & Tom Nieuwenhuijse
09:30-10:30	Meeting with lecturers	Core lecturers Tilburg and Maastricht
10:45-11:45	Quality assurance unit	incl. members of examining board and programme committee, quality assurance
12:00	Cultural Entrepreneurship lecture	Brendan Walsh
13:00	Lunch	
13:45	A'Meuse Saxophone Quartet - Willem Hijstek Hall	Annick Henquet, Jori Klomp, Joëlle Wiseler & Thibault Collienne
14:30-15:15	Meeting programme management	Programme management
15:30-15:45	Dal Hyun Lee Electric Band - studio	Dal Hyun Lee, Jorre Reynders, Eungsuk Lee & Max Hilpert
15:45	Assessment deliberation	Panel
17:15-17:45	2nd meeting programme management incl. conclusion	Programme management, possibly with additional core lecturers



## Annex 5: Documents examined

### List of source documents Critical Reflection Master of Music

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

**B:** Source available for reference during site visit

Source number	Title	A	B
01.	Sectorplan KUO Zuid 2012-2016		X
02.	Focus op TopTalent sectorplan 2012-2016 HBO-Raad		X
03.	Quantative data programme / <i>Kwantitatieve gegevens opleiding</i>		X
04.	Documentation Folder / <i>Documentatiemap MoM</i>		X
05.	Plan for Improvement 2012 MoM / <i>Verbeterplan 2012 MoM</i>		X
06.	Educational Vision 2013 MoM	X	
07.	AEC Handbook Reference Points for the Design and Delivery of Degree Programmes in Music		X
08.	The Compatibility between Dublin Descriptors and Learning Outcomes MoM		X
09.	Level 7 Descriptors for Music 2012		X
11.	Programme Profile Bachelor of Music / <i>Opleidingsprofiel Bachelor Muziek mei 2002</i>		X
12.	Portfolio Handbook MoM		X
13.	Assessment Policy Document MoM		X
14.	Research Protocol MoM		X
15.	Staff Policy Plan MoM / <i>Personeelsbeleidsplan MoM</i>		X
16.	Conservatorium Maastricht Staff Policy Plan / <i>Personeelsplan</i>		X
17.	List of (international) collaboration, partner institutes and guest lecturers		X
18.	Internationalisation Policies Zuyd / <i>Internationaliseringsbeleid Zuyd</i>		X
19.	Internationalisation Policies FHK-Fontys / <i>Kaders Internationalisering Fontys FHK 2010-2015</i>		X
20.	Memorandum Research in the AFM / <i>Notitie Onderzoek binnen de AFM</i>		X
21.	OER 2012-2013 Master of Music		X
22.	HKFZ Administrative Regulations / <i>Bestuursreglement-reglement opleidingscommissies</i>		X
23.	Curriculum Description MoM 2012-2013		X
24.	Portfolio overview of staff members MoM 2012-2013		X
25.	Advisory Board reports / <i>Notulen bijeenkomst Raad van Advies 26-12-2012 en 22-05-2013</i>		X
26.	National Student Survey / <i>Nationale Studentenenquete NSE MoM</i>		X
27.	Year evaluation lecturers		X
28.	Year evaluation students		X
29.	Validation of qualifications by field experts / <i>Onderzoek kwalificaties onder deskundigen in de beroepspraktijk</i>		X
30.	Alumni survey		X
32.	Research curriculum survey		X
34.	Graduation survey		X
35.	<i>id_2881_besluit Zuyd hbo-ma Master of Music</i>		X
36.	<i>id_2938_besluit Fontys hbo-ma Master of Music</i>		X

37.	<i>id_2881_rapport Zuyd-Fontys hbo-ma Master of Music</i>		X	
38.	<i>id_2938_rapport Fontys hbo-ma Master of Music</i>			X
39.	Quality Assurance Handbook		X	
40.	Graduation overview / <i>Overzichtslijst met afgestudeerden en afstudeerwerken</i>		X	

### **Documentation**

In room 102 are the digital documents such as videos of end work (the 15 selected alumni) and other student projects, see overview digital materials on page 2.

Videos, websites and information portals of the Master of Music can be watched on the big smart board screen, or on separate computers or laptops. Earphones are available.

In addition to the digital documents, the printed end work of the 15 selected alumni is presented in the blue folders. Each folder contains assessment forms, research report and dvd's. Some folders also contain other products.

In room 102 the lunch will be served.

The dean's room contains all other documents:

The red folders contain all source documents of the Critical Reflection (see list of source documents on page 4).

The green folders contain the minutes of several boards.

The yellow folders contain study materials, such as examples of student work, literature and assessments.

### **Overview digital materials**

#### ***End work selected students:***

<i>Name</i>	<i>Subject</i>	<i>Graduation year</i>	<i>Location</i>	<i>End work on video</i>
Roberto Garcia Hernandez	Guitar	2013	Maastricht	End recital
Olivier Garnier	Double bass	2013	Maastricht	End recital & research presentation
Agris Hartmanis	Singing	2013	Maastricht	End recital
Nelli Iglesias Rios	Piano	2013	Maastricht	End recital & research presentation
Saskia Le Poole	Cello	2012	Tilburg	End recital
Rocio Matea Ruano	Horn	2012	Maastricht	End recital
Kumiko Matsukawa	Clarinet	2012	Maastricht	End recital
Anna Agnes Nagy	Cello	2013	Maastricht	End recital & research presentation
Adriana Racolta	Flute	2013	Maastricht	End recital & research presentation

Stephan Schöpe	Jazz drums	2013	Maastricht	End recital & research presentation
Niek Starmans	Saxophone	2013	Tilburg	End recital & research presentation
Dmitri Tsvetkov	Percussion	2012	Tilburg	End recital
Michelle van de Ven	Music theatre	2012	Tilburg	No video of end work; concert:
				<a href="http://www.youtube.com/watch?v=Clb1JrYGdck">http://www.youtube.com/watch?v=Clb1JrYGdck</a>
Rowan van der Westen	Organ	2013	Tilburg	End recital & research presentation
Kyoko Yonemoto	Violin	2012	Maastricht	No video of end work; concert:
				<a href="http://www.youtube.com/watch?v=rw1CfpQj6vs">http://www.youtube.com/watch?v=rw1CfpQj6vs</a>

**Opera project:**

On hard disk (My Passport) > 'Visitatie Master of Music' > in the folder 'Opera'.

Opera project Master of Music 2013. Mikael Tariverdievs 'Ozhidanie'. Soloist: Anna Emilianova, MA2. Orchestra: bachelor and master students Maastricht Academy of Music.

**Other video examples:**

On hard disk (My Passport) > 'Visitatie Master of Music' > Overview > Information about digital materials. This file contains links to videos on Youtube:

Impression of Music Award Maastricht competition. The first candidate and winner is Meri Khojayan, MA1

[http://www.youtube.com/watch?v=r\\_EkZ2KzZeU](http://www.youtube.com/watch?v=r_EkZ2KzZeU)

Jonathan Demoor (graduated music theatre 2012) and Lauri Brons (graduated music theatre 2013) sing in a musical concert in theatre 'De Nieuwe Doelen' in Gorinchem.

<http://www.youtube.com/watch?v=gg57wR4l4j0>

Portrait of Veronika Juhasz (MA2, singing) and other Master students on their way to a rehearsal of a project in the Musica Sacra Festival.

[http://www.youtube.com/watch?v=VLA6HB\\_jmsE](http://www.youtube.com/watch?v=VLA6HB_jmsE)

Website of 'Mosa trio', with Bram de Vree, piano (graduated in 2013) and Paul Stavridis (cello, MA2). Live recording Radio 4 in Spiegelzaal Concertgebouw in Amsterdam. Video's of concerts.

<http://www.mosatrio.nl/en/media>

Cultural entrepreneurship: Trailer <http://www.youtube.com/watch?v=la0vnVbww7U> and website [www.maasbrick.eu](http://www.maasbrick.eu) made by students in 2012-2013 for master festival 'Maasbrick'.

Project Jazz 2012 Mistura de Cores. Artists are teachers, master students, bachelor students, guest player (flute). Gigs in Rouen (Fr), Gent (Be), Maastricht. Here they play at the 60<sup>th</sup> anniversary of the Maastricht Management School. <http://www.youtube.com/watch?v=3YGN9Dj5viE>

Carel den Hertog (graduated violin 2010) plays with 'Trio C tot de derde' live for Radio 4. <http://www.youtube.com/watch?v=Na7IfVJr3MM&list=PL071F48769C0F10A9>

Deborah de Groot (graduated music theatre 2012) in theatre festival: <http://www.youtube.com/watch?v=g2F-zOtYJeg>

Eleftheria Pologeorgi (MA2, flute) plays and talks about her Master study on Brava TV. [http://www.youtube.com/watch?v=NSMgeG\\_quUA](http://www.youtube.com/watch?v=NSMgeG_quUA)

Laureen Peskens (graduated music theatre 2013) and Stanislav Jusufovic (graduated accordeon 2011). General rehearsal of 'TheaterTop' 2011 in Tilburg Theatre. [http://www.youtube.com/watch?v=NL\\_DDfKD7L4](http://www.youtube.com/watch?v=NL_DDfKD7L4)

### **Staff Portfolio's**

On hard disk (My Passport) > 'Visitatie Master of Music' > Overview > Portfolio-overzicht Master of Music.

## **Annex 6: Summary theses**

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

1129635  
2190941  
1132512  
1106171  
2192611  
2077776  
1135724  
1152904  
2047051  
0829358  
1042815  
0736015  
0745855  
2053955  
2011778  
1121138  
2065655



## Annex 7: Declaration of Comprehensiveness and Accuracy

Netherlands Quality Agency



### Declaration of completeness and accuracy of the information

concerning the assessment of study programme: master of Music

Organisation: Zuyd Hogeschool

Date of visit: 29 and 30 October 2013

Undersigned: *dr. J. Rademakers*

representing the management of the above mentioned study programme,

in the position of: *Dean of the Maasvlucht Academy of Music*

declares that all information on behalf of the accreditation of the above mentioned study programme is 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:

*30 sept. 2013*