

AEC Institutional and Programme Review Scheme



AEC Review Visit to the Prince Claus Conservatoire Groningen, The Netherlands

26 June 2008



Review Committee:

Professor Linda Merrick (Royal Northern College of Music Manchester)
Associate Professor Ingrid Maria Hanken (Norwegian Academy of Music Oslo)
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Secretary:

Linda Messas (AEC)

ERASMUS THEMATIC NETWORK FOR MUSIC

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Introduction

The *AEC Institutional and Programme Review Scheme* is a new service offered by the AEC to its member institutions in order to assist them in their quality improvement activities. This scheme is financed by the ERASMUS programme through the *Polifonia* Network. Although the visit to the Prince Claus Conservatoire in Groningen (PCC) was the second visit undertaken in the framework of this scheme, it was the first visit focusing on a study programme and not on the whole institution. Its aim was to assist the Conservatoire with the development of a new Master programme, for which the institution is seeking accreditation with the Dutch accreditation agency NVAO.

The international group of experts involved in the review used the AEC Framework Document *Quality Assurance and Accreditation in Higher Music Education: Characteristics, Criteria and Procedures*, a set of common European standards and procedures for the external review of institutions and programmes in higher music education. Based on the visit and the materials sent to the team beforehand, the present report was produced.

It should be pointed out here that, as the visit in Groningen had a different purpose and basis compared to the other visits the AEC usually conducts, some of the points in the AEC framework (which is obviously mainly meant for the review of existing institutions and programmes) were less relevant. Nevertheless, all criteria were used as the backdrop for the review and the structure of the final report is similar to the reports for the other AEC visits.

The historical city of Groningen has an age-old tradition of being a centre of trade, but also one of knowledge, science and culture. Groningen, with 180,000 inhabitants including over 40,000 students, is the economic and cultural capital of the northern part of the Netherlands, offering an intimate, friendly and lively place where art and culture flourish.

Together with the North Netherlands Dance Academy, the Prince Claus Conservatoire (PCC) is part of the School of Performing Arts, one of the 19 schools of the Hanze University Groningen. The PCC counts 270 Bachelor students, 82 students of the Young Talent Class and Preparatory Education and 9 students following the Master education Arts Education which started in 2007-2008. During the visit, the PCC was represented by the Dean, Chris Fictoor, the Vice-Principal, Bindert Posthuma, the Head of the Department for Music and Educational Development, Marinus Verkuil, the Head of the Jazz Department, Joris Teepe and the Head of the Department for Classical Music, Conducting and CMS, Michel Dispa. The members of the Committee were chair Linda Merrick (Vice-Principal at the Royal Northern College of Music in Manchester), Ingrid Hanken (Pro-rector at the Norwegian Academy of Music in Oslo) and Joakim Nilsson (Vice-Director of the Malmö Academy of Music). The Secretary was Linda Messas (AEC Project Administrator).

The Committee would like to express its thanks to the conservatoire for the organisation of the visit, for welcoming the Committee in such a friendly and hospitable way, for staying at the disposal of the Committee during the whole visit and for the atmosphere of sincere and fruitful cooperation in which many issues – current situation, problems, strengths and weaknesses - were discussed. The Committee would also like to highlight the hard work done by the conservatoire in developing the intended master programme and in preparing the application documents for the Dutch accreditation agency.

Programme AEC-REVIEW Master of Music

25th June

When?	Where?	What?	Who?
During the day	Eden City Hotel Groningen Gedempte Kattendiep 25 Groningen http://www.edencityhotel-groningen.com tel. +3150-5886565	Arrival at the hotel	Review committee
18:45-20:15	Bodega Restaurant De Apedans Verlengde Oosterstraat 1 Groningen http://www.apedans.nl/ tel. +3150-3124164	Dinner and preparatory meeting for the review committee	Review committee
20:15-20:30	De Apedans	Meeting with the project administrator and walk to the conservatoire	Review committee Project administrator
20:30-21:00	Prince Claus Conservatoire room 2.7	Meeting with the dean, vice principal and heads of departments DVD: music by (former) students	Review committee Project administrator President and Chairman of the Executive Board Dean Vice principal Heads of departments Manager external affairs Educational advisor
21:00-21:45	PCC AE-hall	Live music by (former) students	Review committee Project administrator President and Chairman of the Executive Board Dean Vice principal Heads of departments Manager external affairs Educational advisor
22:00	Eden City Hotel	Back to the hotel	Review committee

26th June

When?	Where?	What?	Who?
9:00-9:45	Room 3.0	Preparatory meeting for the review committee	Review Committee
9:45-11:15	Room 1.6	Meeting with project administrator, dean, vice principal, heads of departments, manager external affairs	Review committee Project administrator Dean Vice principal Heads of departments Manager External affairs
11:15-11:30	Grand Café	Coffeebreak	Review committee
11:30-12:30	Room 1.6	Meeting with teachers	Review committee Teachers Educational advisor
12:30-13:00	Room 1.6	Meeting with the lector and members of the Joint Master-team	Review committee Lector Coördinating teacher of curriculum development JM Programme manager JM
13:00-14:00	De Apedans	Lunch	Review committee
14:00-14:30	Room 3.1	Visit workshop Joint Music Master for New audiences and innovative practice	Review committee
14:30-15:00	PCC and Radesingel	Guided tour: review of facilities PCC	Review committee Vice principal Programme manager JM
15:00-15:45	Room 1.6	Meeting with students and former students	Review committee Students Former students
15:45-16:00	Grand Café	Coffeebreak	Review committee
16:00-17:00	Room 1.6	Meeting with region experts working area	Review committee Experts working area

When?	Where?	What?	Who?
17:00-17:45	Room 3.0	Committee meeting: review of the interviews	Review committee
17:45-18:30	Room 1.6	Feedbackmeeting: feedback from the review committee to the conservatoire	Review committee Project administrator Dean Vice principal Heads of departments Teachers Students Educational advisor Experts working area
18:30-19:45	De Apedans	Dinner	Review Committee
20:00-21:30	Eden City Hotel	Preparation of the report	Review Committee

27th June

When?	Where?	What?	Who?
During the day		Departure	Review Committee

1. Mission and vision

What is the institution's mission, aim or goal?

Five aspects were presented to the Committee as characteristics of the PCC's mission:

- 1) The willingness of the institution to educate its students to meet the new requirements of the music profession, by providing them with a comprehensive set of skills, the "PTE", performance, teaching, entrepreneurship, which are delivered in interaction with one another.
- 2) The belief in team-teaching as a way to provide students with a breadth of input and approaches, thus preparing them to become reflective practitioners.
- 3) The promotion of peer-learning between students as a way for them to develop critical skills.
- 4) The implementation of the fundamental concept of the "4 Is" describing the education provided at the PCC: interactive, intensive, international and innovative. As explained in the document written by the institution, the i of interaction stands for learning in interaction with fellow students, teachers and the professional practice; the i of intensive indicates that the learning is a frequent and integral part of the courses of this programme; the i of international underlines that students have to be able to test their actions according to international benchmarks; the i of innovation indicates that the students learn specifically to develop activities that are relevant within a certain context, that they do not 'simply' apply what they learned during their studies, but are able to explore new ways in the development of their products.
- 5) Finally, the aim of the PCC to be an excellent institution, based on several pyramids of excellence according to the programme concerned.

What are the goals of its educational programmes?

The main goal of the master programme is to form the "musician of the future", who will combine high level musical skills with an entrepreneurial and researching attitude. This master programme is the answer of the PCC to the changing musical practice and aims at educating reflective practitioners having the relevant skills to find new audiences, new ways of making music, to redefine the meaning of music and effect change in the music profession.

What is the correspondence between the institution's mission and its educational programmes?

The institution's mission speaks to the proposed new master programme, with all of the above-mentioned points, core to education at the PCC's, being reflected in the programme's philosophy and aims. The correspondence is further strengthened by the fact that this master programme builds on the existing BA programmes of the PCC. More specifically, an important element of coherence is the willingness of the institution to offer educationally innovative programmes in order to meet the new requirements of the music profession. In particular, the way in which the student's role is constructed in this master programme is innovative. As opposed to traditionally more limited roles, students are encouraged to develop a feeling of ownership and take personal responsibility for their learning, and in so doing, acquire important specialist and transferable skills for future employment.

Does the institution have a long-term strategic vision?

As this question is more relevant for institutional reviews, this aspect was not specifically touched upon during the visit. However, the initiative of the PCC to develop the proposed master programme is a strong sign of the institution's willingness to grow and develop its offer in the future, to educate students in close co-operation with the profession, and to increase the international dimension of the Conservatoire. The development of the master programme can also be seen as part of a wider strategy to retain qualified students in North Netherlands, thus raising the quality of music-making and music education in the area.

2. Educational processes

2.1 Curriculum

How does the curriculum address the institutional mission and the goals of its educational programmes?

The PCC has decided to divide the master programme in 3 study profiles in parallel with the different roles students might adopt when finishing the programme. However, the three profiles are closely linked and have been designed to conform to the institutional mission and the over-arching objective of the master programme to educate musicians who can provide socially relevant contributions to the renewal and development of the music profession.

- **Interaction in Performance:** Students will develop their abilities for artistic leadership of their ensembles and for creating new concepts in the area of interpreting, programming and presenting music, also their own compositions.
- **Interaction in Instrumental Teaching:** Students will develop their skills in designing methods and methodology material and in teaching groups. They also learn to design educational products (lessons, methods, courses and training) in assignment of music schools, art centres and other clients.
- **Joint European study programme for New Audiences and Innovative Practice:** Within this innovative educational concept developed by the PCC in co-operation with international joint partners in the UK, Iceland, Finland and The Hague, students will learn to develop and lead creative projects. They will be able to develop their skills in one of the following areas:
 - o Ensembles: Students will acquire competences to connect their ensemble playing (in all kinds of styles) with new contexts and to focus on specific target groups.
 - o Collaborative Practice: Students will acquire specific expertise in giving shape to interdisciplinary and trans-cultural projects/performances.
 - o Cross-sector settings: Students will be trained to be active as musicians in all kinds of societal contexts (the corporate world, health care etc.).

Further profiling is possible by choosing optional courses, and the PCC puts great focus on the development of the "master attitude" of students following the programme. The curriculum is designed in such a way that graduates will see the use of a reflective attitude as an important means of shaping their own development, and the evolution of their field of practice. Each student is expected to develop this attitude in his/her learning process and in his/her approach to the profession and to society. The curriculum addresses the institution's mission and the master programme's goals through strong interaction with the profession and professional practitioners, as the PCC considers its professional partners not only as a market for the PCC's graduates but as an important source of inspiration for the institution and its programme. Students indicated the innovative aspects of the programme compared to other master programmes in the Netherlands and its important 'added-value' in developing additional skills relevant for integration in the music profession.

The Committee approves very much the focus on lifelong learning and entrepreneurship, and the intention to develop self-reflective practitioners. The concept of establishing a 'masters attitude' is also supported. The Committee appreciates the time available for students in the first semester to conceptualise the project they will subsequently work on. However, the Committee felt that the programme could be made more flexible, holistic and perhaps less prescriptive in order to reflect masters level work, as it is currently divided into a significant number of small modules based on minimal ECTS credits. But, as indicated by the PCC team,

such a change would need to be carefully considered as it could potentially compromise the intensive nature of study.

Is the curriculum based on the 3-cycle structure promoted by the Bologna process?

In accordance with the structure promoted by the Bologna process, the PCC offers first cycle programmes at the moment and is seeking allowance for a second cycle programme. The issue of third cycle was not raised during the visit, as this would be a longer-term goal.

Is there a connection/progression between the various cycles?

It is difficult for the Committee to give its opinion on this issue. The MA programme represents a continuation of the Conservatoire's offer at BA level, and the Conservatoire has made an extensive use of the AEC learning outcomes and the 'Polifonia Dublin Descriptors' for the second cycle in order to ensure the master level of the programme. Students expressed their feeling that the proposed programme seems to offer a complementary approach to study rather than a direct progression for the current BA offer.

The PCC is encouraged to consider the way students are prepared to enter a third cycle programme (for example in terms of research competences) in order to ensure the master level of the proposed programme.

Does the curriculum take into account the various aspects of the 'Polifonia/Dublin Descriptors' (PDDs) and/or the AEC learning outcomes?

As mentioned in the previous paragraph, the PCC team has based the final qualifications of the Master of Music on the AEC Learning Outcomes for the second cycle and connected them to the Polifonia/Dublin Descriptors for the second cycle. In the description of courses, the learning goals of each module are mentioned and the competences which will be gained by the students following this module refer to the number of the relevant AEC Learning Outcome and PDD. In the list of optional modules, the corresponding Learning Outcomes are also detailed for each module. In addition, it is important to underline that for the Joint European study programme for New Audiences and Innovative Practice the AEC Learning Outcomes and the PDDs have been used as a base by all project partners, enabling them to agree on the level of the programmes which will be offered in each institution in the framework of the joint master.

2.2 Delivery

How is the institution utilizing different forms of teaching in the delivery of the curriculum?

The proposed master programme includes several innovative teaching methods:

- First of all, the use of the LAB as the "integral learning line" in the programme is meant to enable the student to act and experiment and to apply in an integrated way the knowledge and skills learned in other programme elements. The LAB makes use of work forms such as ensemble lessons, workshops and evaluations. According to the profile chosen by students, the LAB is the place for innovative approaches in the field of interpretation, presentation and programming of music, and the forum in which students prepare, discuss and evaluate their lessons and methodology material.
- The supervision of the student by a key mentor in each study profile also represents an innovative teaching method: while allowing the student to conduct his/her own studies, the mentor is responsible for offering a safe learning environment, for teaching students to look over their own boundaries, and for helping them to develop their own personal and professional identities.

- The Intensive Weeks represent a new teaching concept, where for four weeks per semester, an external expert in music performance and/or education comes to work intensively with the students. The PCC invites teachers for these intensive weeks at least twice a year, so that teachers can follow the progress of students.
- Team-teaching is used extensively, for example in the jazz strand of the master programme, as the same 8 teachers come from New York during the year to teach students, and follow students through from one year to another.
- Peer-mentoring is a very important part of the master programme, as students discuss their research in groups. 'Learning-by-doing' will be implemented as students gradually assume the roles of co-mentors for first year master students.

In summary, the Committee complements the use made by the PCC of a wide range of creative approaches for the intended master programme. In particular, it supports fully the use of the team-teaching, which should bring strength to the programme, and believes that the intensive weeks are a very good way to enhance and enrich the content offered to students through working with guest teachers whose role and knowledge are very important for the quality enhancement of the programme.

Are the teaching and learning processes based on the competence-based approach promoted by the PDDs?

The Committee assumes that the teaching and learning processes will be based on the competence-based approach promoted by the PDDs. The PCC team demonstrates in its application document how each PDD for the second cycle is addressed by the master programme and which competences the graduates will have acquired when they finish the programme. In addition, as mentioned above, the course description also refers to the learning outcomes. Teachers seemed aware of these concepts and prepared to implement them. However, the Committee would like to suggest some refinement in the development of competences: learning outcomes have certainly been defined but these are not necessarily competences. The PCC might wish to consider further developing the competences (for example those gained during the intensive weeks) and working on their consistency, as some appeared better formulated than others to the Committee.

Are the students offered opportunities to present their creative work?

Students will be offered several opportunities to present their creative work. In the LAB, students will play together with fellow students and teachers or will be able to bring videos of a concert organised outside the Conservatoire; during the intensive weeks, a teacher will coach the ensemble of which student is a member, or will perform together with the student; during the master presentation week, students will perform, and discuss in a forum the reactions gathered after the concerts they will have planned and performed. The extensive network of external podia and presentation possibilities of the PCC should facilitate the organisation of concerts by students.

Are there formal arrangements for students to receive regular counselling?

As mentioned previously a mentor is responsible for the supervision of the student in his/her personal and professional development and in making choices in his/her curriculum. The mentor is also involved in the proposals for a Professional Integration Project and its further development, and is responsible for the supervision of the artistic/educational aspect of the student's research.

The Committee did not receive any information on the existence of a personal counsellor and would like to underline the importance of providing for students counselling facilities which

are objective and confidential. The danger that the mentor becomes the non-trained personal counsellor is present, and the PCC might wish to consider separating between personal and academic counselling. In any case, the role of the mentor, assisting but also assessing should be clarified.

Does research have a role within each cycle?

Given the focus of the visit, this question is addressed for the master programme only. As the PCC wanted to give research a significant place in the learning assignments, the training workshops and the productions and projects, each study profile includes a module "practice-based research", dealing with research approaches that are relevant for the professional practice, with a focus on qualitative and action research. Thus, the course will build upon the concept of reflection on practice as a key element in personal and professional development of a musician. It is planned that students will first be taught basic competences in doing practice-based research, before developing their own research plan, researching, writing a research report and presenting their findings under the supervision of the module tutor (for methodology aspects) and their mentor (for artistic aspects). The latter is involved in the development of the Professional Integration Project, and reflects with the student about his or her research work, its development, the integration of artistic/educational elements and its outcomes. This supervision will continue electronically while the student is abroad.

The Committee welcomes the presence of practice-based research in this master programme and would like to encourage the PCC to continue working in this area. However, the PCC is encouraged to define more clearly what action research is, and to give further thought to other forms of qualitative practice-based research which might be more appropriate to students' aims and aspirations, more familiar to staff and more straightforward to manage. The Committee welcomes the introduction of the mentoring in this programme, but would like to express its concern regarding the number of suitably qualified and experienced staff who will be available to oversee the supervision of a very large number of masters level projects. Thus, the PCC might wish to consider exploring the number of students each mentor will be able to take and mentor properly, and the number of mentors to be made available overall. The PCC is encouraged to anticipate the significant challenges which will arise from such a module, and to continue training its staff through the Lectorate 'Lifelong Learning in Music', a joint lectorate of the Hanze University of Applied Sciences Groningen and the Royal Conservatoire The Hague, as explained in paragraph 4.2. The PCC might also wish to consider including ethics in the course, as students will inevitably wish to involve real people as research subjects.

2.3 International perspectives

Does the institution have an international strategy? Is the institution participating in partnerships that provide international perspectives?

Together with quality and innovation, internationalisation is considered as a very important characteristic of the musical education of the Conservatoire. In order to offer an education reflecting international standards, and to prepare graduates for the international music market, the Conservatoire is increasingly opening itself to Europe by setting up strategic partnerships with relevant foreign institutions for professional music education. Thus, the Conservatoire already has a wide range of international partners and a specific policy has been developed to select relevant partners for the Master of Music: the partner institutions must connect to the innovative profile of the PCC and be able to offer the same artistic level as the PCC. In addition to this selection, new relevant partners are actively looked for and invited to become partners for the Master of Music. At the moment, institutions mainly situated in Northern Europe and USA have been identified as potential partners for the master programme. The PCC is also active within the AEC through the involvement of the Dean in the AEC Council and through the involvement of two teachers in working groups of the ERASMUS Network for Music 'Polifonia'. Furthermore, the institution initiates international projects, such as ERASMUS Intensive Programmes or recently the project for the development of a joint master programme.

The Committee acknowledges the efforts of the PCC to open itself and position itself as an internationally orientated institution. The development of a master programme is a new stage in the international strategy of the institution and the Committee would like to encourage the institution to focus on the specific needs the new programme will require in order to develop the appropriate strategy meeting these needs.

To what extent do the curriculum and the educational processes offer international perspectives?

First of all, courses will be offered in English and Dutch, which will enable the Conservatoire to recruit foreign students. In addition to the intended involvement of foreign professors in teaching or organising master-classes for the students, the Master of Music curriculum will comprise a study period at an overseas institution, lasting one semester (semester 2) for the Joint European study programme, and of flexible length (minimum three months during semester 3) for the two other profiles. For the Joint European study programme, students go to one of the 4 partner institutions and start their Professional Integration Project when they return. For the two other profiles, the choice of the foreign institution among a large offer of institutions will be partly determined by the personal study plan of the student.

However, the committee was not given a clear overview of the extent of choices and freedom of choice students will have for their period abroad. Apart from the possibility to follow courses in a partner institution, teachers and persons in charge of the master mentioned several other options for students, such as participating in ensembles in the foreign countries, or simply staying and finding their way in a city such as New York. The institution is encouraged to consider further how this period abroad will operate in practice, and to review responsibilities for assessment.

This master programme certainly offers international perspectives to students. However, the Committee expressed some concerns in relation to the feasibility of the PCC's plans in that matter. In particular, finding enough appropriate places for students to go will probably be a significant challenge regarding the specialist profiles to be offered by PCC. For example, there are very few institutions offering pedagogy at master level, and the placement of outgoing students in ensembles or orchestras might be problematic regarding the time-frame

of the period abroad. The PCC is therefore encouraged to explore the feasibility of different possible periods for the stay abroad in order to ensure that it will take place at the most appropriate point in the programme. As the stay abroad might be problematic for some students working in the region of Groningen, or for potential part-time students, and it might not be possible to find suitable places for every student, the PCC is also encouraged to consider making the period of study abroad optional. Furthermore, the PCC is encouraged to undertake early in the process a close dialogue with its international partners in order to guarantee that they will be able to provide appropriate places for the students, and to find ways to manage specialisations, especially in the fields of chamber music and pedagogy.

2.4 Learning assessment

What are the main methods for assessment and how do these methods support teaching and learning?

The PCC team is still working on the assessment methods. Students will be assessed for each module during the semester in the form of intermediate assessments, such as the creation of compositions/ arrangements, the development of a reflective journal, group discussions, written assignments and verbal presentations. In addition, during the presentation week held at the end of each semester, students will have to present their work to their fellow students, to teachers and to representatives from the field of practice and their skills will be assessed by several examiners. The description of each module clearly refers to the relevant AEC Learning Outcomes and PDDs, and teachers will assess the achievement of these learning targets. As a support to the student's learning process, the way the student makes use of the feedback received by his/her teacher is also assessed. In addition, the key mentor will assess the degree to which the student meets the requirements for self guidance and autonomy.

The Committee would like to encourage the PCC to continue with its ongoing work on assessment and to start with the hard task of developing assessment criteria (given the difficulty of assessing innovation). Although the necessity of assessing each module in order to ensure the intensiveness of the programme was a rationale proposed by the PCC team, the Committee would like to share its concerns regarding the prescriptive aspect of this aspect of the programme, especially regarding the master level. The PCC might wish to consider exploring an increased flexibility across the programme, in order to provide students with increased time for reflection and learning. The PCC is therefore encouraged to study the possibilities of integrating assessments into a smaller number of larger-scale summative assessment points, thus adopting a more holistic approach to assessment within the programme.

What kind of grading system is being used in examinations and assessments?

The Committee did not receive information on the grading system used in examinations and assessments. The PCC team is currently working on assessment methods.

3. Student qualifications

3.1 Entrance qualifications

In what ways do the entrance requirements assess the artistic, technical, academic and mental capacities of the applicants to accomplish the various aspects of the study programme within the expected timeframes?

All candidates to the Master of Music will need to have a BA degree and will be selected according to their potential to grow and to succeed in the final examination after two years. The selection procedure takes place in two steps: the first round is based on a motivation letter, a study plan explaining the topic/the area/the field which the applicant wants to focus on, a curriculum vitae and a DVD presentation sent by each candidate; the second round consists of a workshop, a musical presentation, and an interview. The need for recruiting a number of older experienced students was highlighted during the discussions by the PCC team, which intends to adapt the entrance criteria in order to acknowledge the competences such applicants will have developed in their professional life.

The Committee takes note of the ongoing status of this work. In order to continue with the further development of entrance requirements and criteria, the PCC might wish to consider defining more precisely the type of student targeted by this master programme and introducing a clear differentiation between the criteria and requirements according to the study profiles. In addition, the PCC is encouraged to establish policies and procedures determining if transferability from one profile to another is to be allowed, and if so, how this transfer might operate in practice, and to look at the implications of such a transfer in terms of the final outcomes of the students.

As far as recruitment is concerned, the PCC assumes on the base of results of a student questionnaire that "a considerable group of candidates for the Master of Music at the PCC can be expected from the ranks of graduates and bachelor students of the PCC and their environment". However, BA students of the PCC, although they mentioned the innovative aspect of the programme, its usefulness and the probable attraction of students from other conservatoires or of persons already involved in the professional life, indicated their reluctance to follow this master directly after their graduation. Students pointed out the difficulty of making contacts, establishing a network and finding outlets for their work in Groningen. They also expressed concerns about the wish to continue focusing on their instrument only, and the time it will take for such a new and innovative programme to demonstrate its value and become recognised and embedded.

Following this input from students, the PCC is encouraged to study further the issues of recruitment and marketing. The PCC might wish to consider undertaking further market research to explore alternative 'external' target groups for its master programme, and in particular the possibility of offering a part-time mode of study for people already in the profession. It is important to underline that the marketing strategies will differ according to the types of students targeted. Furthermore, as the interaction between students is a crucial element in this programme, the PCC might wish to consider setting minimum numbers of students for each of the three profiles, as well as between jazz and classical specialists in order to ensure an appropriate critical mass of students to provide a positive student experience.

3.2 Employability

Are graduates successful in finding work in today's highly competitive music life?

The issue of graduates' employability is central when it comes to designing a master programme. Several investigations into the professional life of the region have been led by the PCC in order to identify the needs of the professional stakeholders and therefore to develop the content of the master programme so that students will be offered a relevant professionally-oriented training which will meet the employers' needs. Discussions with the representatives of the profession indicated for example a clear need for performing musicians able to function within an ensemble, but also to perform a refreshing, entrepreneurial and leading role, the need for teaching specialists in the area of instrumental education for groups, the need for designers of methodics and the need for new kinds of music event programmers, for developers of new musical concepts and for community artists. The content of the programme is therefore designed to educate such professionals. In addition, initiatives such as the Professional Integration Project will bring the students closer to the profession.

The professional success of the Master of Music graduates cannot be guaranteed, but the innovative education they will receive, based on the needs expressed by the profession, will for sure give them a strong advantage on the job market. As employers did not seem very keen on employing new staff, but seemed very interested in sending their current employees to follow this master programme as part-time students, the PCC might wish to consider offering a part-time mode, as suggested above in paragraph 3.1.

How do graduates contribute to the enhancement of cultural life locally, nationally and internationally?

As mentioned earlier, developing a master programme in Groningen is seen as a way to maintain the presence of graduates in the region. It is therefore expected that graduates will contribute to enhancing the cultural life locally and regionally by offering new kinds of educational and performance profiles. Recruiting BA students from other Conservatoires in The Netherlands, who would return to their region after finishing the master programme will certainly be a way to spread graduates in the country, whereas the development of a Joint European study programme and the inclusion of a stay abroad in each profile of the master should also result in an increasingly international influence of graduates.

The Committee notes the aspiration of the PCC to train graduates so that they will contribute to the enhancement of cultural life locally, nationally and internationally in both performance and education fields. The PCC is encouraged to draw attention to this issue, and to explore possible ways to broaden the part of musical life students will go to.

How diverse is the spectrum of music-related arenas in which graduates find themselves immediately after graduation and later?

Based on the discussions with representatives of the profession, several professional roles have been identified for potential graduates of this master programme.

- For the Performance profile: Interactive musician. Musical artistic leader. Developer of musical and programmatic concepts.
- For the Teaching profile: Designing methods and didactic material. Specialist in giving instrumental group lessons. Coach of young colleagues. Specialist in teaching young talent. Conservatoire teacher instrumental teaching methodology.
- For the Joint Master profile: Independent entrepreneurship – organising commissioned projects for educational institutions, orchestras, health care institutions and institutions for social work. Artistic manager. Programmer.

More generally, the master programme will also provide students with new competences and educate them as reflective practitioners. Such an attitude should facilitate their adaptation to new types of jobs far from the traditional roles of musicians, but also make them able to come to grips with their career and develop new kinds of jobs by themselves with a true lifelong learning attitude.

4. Teaching staff

4.1 Artistic and scholarly qualifications

Are members of teaching staff productive as artists and/or scholars at a high level?

In the CVs of the selected teaching staff, the Committee found clear evidence of a high level of artistic production. However, as few members of the selected teaching staff were identified as qualified, active and experienced researchers, the PCC might wish to consider enhancing the teaching resource in terms of scholarship. The Committee would like to underline the necessity of developing a research culture in the institution through the presence of an appropriate number of experienced and trained staff.

Is there an institutional policy and practice to support and enhance the teaching staff's artistic and scholarly production?

Teachers of the PCC benefit from the general human resources' policy of the Hanze University: every employee has an individual right to use up to 0.8% of his yearly salary, with a minimum of €300, towards career development. If the employee does not spend this amount, it can be saved for a number of years to be used later. Within this framework established at University level, teachers selected for the master programme are required to be specialists in the field who are respected in the (inter)national music world, through concerts, CD recordings, or publications and to maintain an intensive relationship with the professional field by actively contributing to the development of the professional field and to play, or have recently played, a leading role in music or music education. As mentioned below in paragraph 4.2, the Lectorate 'Lifelong Learning in Music' will actively contribute to involving teachers in research, pilot projects and international exchange.

4.2 Qualifications as educators

How does the institution ensure that all members of the teaching staff have appropriate qualifications as educators?

In order to recruit the most relevant and competent staff members, the PCC has developed criteria for teachers at master level (mentioned earlier in paragraph 4.1). In addition, a wide range of roles of staff members in the master programme has been defined and profiles for some roles (such as the role of lecturer) have been established, mentioning the knowledge, skills and competences required, as well as a list of precise objectives which will be assessed with regards to performance indicators. Thus, based on the personal performance and the evaluation details of students, a yearly evaluation discussion is held for every teacher leading to the extension or the end of the teacher's contract.

The Committee acknowledges the important work realised by the PCC in order to ensure the selection of competent staff members for the master level as well as their involvement in maintaining an educational offer of high quality. However, the Committee would like to express its concerns about the amount of suitably qualified academic staff planned by the PCC, particularly in relation to research and mentoring, given the significant responsibility afforded to these roles if the programme is to meet its objectives.

Are policies and strategies in place for continuous professional development of teaching staff?

As mentioned above in paragraph 4.1, Hanze University allocates time and money to the personal development of its staff members. Thus, 10% of the teachers' yearly allocated working time can be dedicated to training. In addition, the PCC implements a strategic staff plan, which will include two new areas of training from 2008 onwards, due to the introduction of the master programme:

- training organised by the lectorate 'Lifelong Learning in Music' for the teachers involved in the mentoring and practically oriented research.
- involvement of teachers in the knowledge circle of the lectorates of Arts (in the framework of the knowledge centre developed by the the School of Fine Arts and Design and the School of Performing Arts).

The strategic plan will be further developed by the PCC after discussion with relevant stakeholders in order to determine the requirements of the new curriculum for the teaching staff and the different possible ways to develop expertise and knowledge of the staff. Thus, teachers not having this qualification will be strongly encouraged to follow a master programme.

The Committee welcomes the opportunities for professional development offered to the PCC teachers and would like to underline the significant role of the Lectorate in the staff development. It represents significant potential to be built on, and it is positive that teachers seem to show great interest and willingness to get involved in the projects and ideas launched by the Lectorate.

4.3 Size and composition of the teaching staff body

Is the number of teaching staff adequate to cover the teaching volume within a frame of acceptable quality?

The plan for the master programme mentions the active involvement of 38 teachers. All the teachers met by the Committee were very supportive of the management, understanding well the programme and showing willingness to really engage in its development. The PCC might however wish to take into consideration the new demands this programme will bring in terms of number and qualifications of staff members.

Does the teaching staff cover all areas and disciplines included in the study programme?

As mentioned in the paragraph 4.2, the Committee would like to express its concerns regarding this issue, as it had the impression that the areas of research and mentoring would require a higher number of adequately trained and experienced staff than currently available. Students themselves, when asked about their opinion on the intended programme, pointed out the need for a significant training of the future teachers and mentors. As research and mentoring are key issues, if not the backbone of the master programme, the PCC might wish to consider reviewing the mentors' proposed responsibilities and workloads in order to obtain a realistic estimation of such tasks, and to take it into account in the appointment process and future plans for staff development. The Committee had the impression that teachers were not completely aware of the high requirements of such a task. The Committee welcomes the initiatives of the PCC to train mentors through the Lectorate and would like to encourage the PCC to develop tools aimed at ensuring an effective oversight of students so that all students will benefit from an equal quality of experience and be asked an equal workload.

Does the composition of the teaching staff allow flexible adaptation to new professional requirements?

The Committee was not given specific information on this matter. However, the opportunity to invite guest teachers to get involved in a section of the master education (once or for a certain period of time), and this without regular employment contract, is beneficial for the institution as it enhances its flexibility, for example to develop new subjects. The PCC is encouraged to make an extensive use of guest teachers also in the areas in which the institution lacks experienced and trained staff, in order to cover all areas and disciplines included in the study programme.

5. Facilities, resources and support

5.1 Facilities

Are the building facilities (teaching and practice studios, classrooms, concert venues, etc.) adequate to support curriculum requirements?

The building facilities are adequate to support curriculum requirements. Students following the master programme will be able to make use of the several classrooms, study rooms, professional studios and concert halls of both buildings of the PCC (main building and annex). Presentations and performances will also be possible in external locations chosen among the network of external podia and presentation possibilities of the PCC. Ongoing works to rebuild the main building's fourth floor have been undertaken in order to increase the available space for the expected increased number of students. The PCC management team also takes into account comments and suggestions of students and teachers in order to improve the available facilities. Students often point out the need for more practice rooms.

Are the instruments (pianos, organs, percussion, etc.) of a number and standard adequate to support curriculum requirements?

The amount and standard of instruments seems adequate to support curriculum requirements. The PCC regularly renews its pool of instruments and has created two foundations which either financially supports students in their purchase or reparation of a musical instrument or which lends instruments to students.

Are the computing and other technological facilities adequate to support curriculum requirements?

The computing and technological facilities are adequate to support curriculum requirements. Several rooms, including the library, are equipped with computers and students have access to recording studio and to electronic equipment for arranging and composing. In addition the entire fourth floor will be equipped with wireless internet. PCC students have therefore an easy access to the Hanze Electronic Learning Environment (HELO) and to several SURF applications enabling students for example to find existing digital music (educational) sites, to cooperate online in groups on assignments and projects, to digitally hand in assignments and to receive long-distance support from teachers/ coaches.

Are the library, associated equipment (listening facilities, etc.) and the services adequate to support curriculum requirements?

The library in its current state does not seem to be adequate to support curriculum requirements of the intended master programme. It certainly possesses an extensive collection of sheet music, books, magazines, video, DVDs and CDs and students have access to the entire collection of the University library and the public library of Groningen; the associated equipment (2 sound cabinets, digital pianos, digital information stations, copying facilities, computers including keyboards) is satisfactory and the library is open in the evening. However, the library resources are currently too limited to give adequate support to 60 master-level students doing research. The PCC might therefore wish to consider keeping under constant review the importance of the library resources in order to meet the requirements of this new type of students. A fast access to an important amount of material and databases will be needed, and the PCC might wish to consider providing the librarians with further training in order to enable them to accommodate and assist the demands of masters students.

5.2 Financial resources

How is the educational programme tailored, so that it can provide high quality requirements within the financial resources available? Is there a long-term financial plan?

The investment in the master programme is realised by the Hanze University, which will finance potential losses in the immediate term. In addition, the available state aid and tuition fees will contribute to covering the costs of the master programme. Several calculations have been realised by the PCC in order to face the different possible enrolment situations in the short and medium term. The financial situation seems adequate, but the PCC is encouraged to remain cautious, especially about student numbers and long-term development.

5.3 Support staff

Is the technical and administrative staff adequate to support the teaching, learning and artistic activities?

The Committee found no evidence of existing plans to hire additional support staff for the potential new requirements of the master programme. The current administration of the PCC and the student administration of the Hanze University will jointly coordinate the administration for the Music Master and the current international relations coordinator has been appointed as programme manager of the joint master. The PCC might wish to consider reviewing the estimation of workload and the number of support staff needed.

Are policies and strategies in place for continuous professional development of technical and administrative staff?

The Committee did not receive specific information regarding this issue. Technical and administrative staff also benefit from the general human resources' policy of the Hanze University, as explained in paragraph 4.2, enabling individuals to use a certain percentage of their salary for professional development.

5.4 Organisation and decision-making processes

To what extent do the following support the curriculum, and the teaching and learning processes:

- *the organisational structure of the institution*
- *the organisational structure of the study programmes*
- *decision-making processes on institutional management*
- *decision-making on curricular affairs?*

As the AEC visit was focussing on the master programme to be developed, the Committee was mostly informed about the organisation and decision-making processes related to this programme. Directly under the Dean, the Heads of the jazz and classical department (also called team leaders) are responsible for the management of the programme in terms of students, staff and curriculum. The core teachers further co-ordinate the master education in terms of content. They are responsible for the coherence within the curriculum, the master level of the education, the intake of students, the contacts with the professional field and they work closely with a small team of teachers very involved in the programme, while co-ordinating the work of all teachers. The upcoming development of a Programme Advisory Board with representatives of the professional field can also be mentioned.

Such an organisation seems reasonable to the Committee, as it should ensure efficiency through the work of small groups on specific issues, as well as a good flow/transmission of information in both directions. The creation of the above-mentioned Programme Advisory Board and the significant involvement of the teachers themselves in the exchange of knowledge and the development of expertise between master education and the professional

field seem relevant to ensure an innovative and appropriate curriculum answering the needs of the profession.

Is there a long-term strategy for the improvement of the organisational decision-making structures?

The PCC team is aware of the need to review and adapt if necessary the decision-making structures as the programme comes online.

5.5 Internal quality assurance system

To what extent are effective quality assurance and enhancement systems in place for the continuous improvement of the curriculum and the learning environment?

The quality assurance policy of the University, consisting of an internal quality cycle in the form of internal audits and quality measurements connected to the external quality cycle, provides a relevant framework on which each school builds its own scheme for quality assurance. The quality assurance plan of the PCC describes all existing quality- and evaluation processes related to the educational development, -performance and -support, as well as the tasks, roles and responsibilities of all persons involved. For the Master of Music, a specific Handbook for internal quality assurance has been developed, describing for each instrument of measure used the responsible person, the aim of such activity, the target values measured, the different reports to be written and the frequency and deadline of this specific process. Thus, the satisfaction of the stakeholders is measured with the following instruments:

1. student survey after the entrance examination
2. student survey after each semester
3. student survey after each module (Joint European Program only)
4. project- and production evaluation
5. student survey after graduation
6. study drop-out survey
7. alumni survey
8. staff satisfaction survey
9. professional field satisfaction survey
10. continuous researching of the media concerning positive or negative reporting on the Master, students and teachers.

The results are analysed and improvement measures as well as new targets to be reached are defined.

The system which will be used for the Master of Music seems well-developed and robust to the Committee. It is important to underline the support of the University in this field, which provides guidance and a relevant framework for quality assurance.

How are staff, students and former students involved in the quality assurance process?

The PCC aims at actively involving employees, students, alumni and the relevant professional stakeholders in the internal quality assurance of the Master programme. As detailed above, the satisfaction of these different groups with the intended master programme will be regularly measured. In addition, students will be involved in groups discussing bottlenecks and areas of improvement of the programme together with the teachers, and, after each semester, in panel discussions evaluating the effectiveness of the education, the quality, the supervision and challenge set by the teachers, the study facilities, the quality of the cooperation with the foreign partners and the relevance to the profession in the semester evaluation. This latter issue will be particularly studied by the PCC in cooperation with representatives of the relevant profession sectors through the Program Advisory Board the PCC will establish for the master programme, including experts and regional key figures. This Committee will discuss minimum twice a year the developments in the professional field, the

innovations and the consequences for the education together with the master management team. Finally, staff members too will be involved in the process of internal quality assurance: teachers will regularly evaluate the quality and content of the teaching, the organisation, the facilities and will be able to suggest improvements; once every 2-3 years the employees working for the HG will be handed an employee satisfaction survey.

The Committee supports the implementation of such a system, which clearly involves all the relevant stakeholders and seems open for initiatives and good ideas.

To what extent:

- *are such reviews used to improve the educational programme?*

The outcomes of all the evaluations form the basis for improvement measures. The "action" is indeed a part of the University method, consisting of an analysis of the results and a planning of the improvements. Thus, the student panels will use the questionnaires filled by all students to discuss the potential problems, their cause and the ways to improve the situation in that matter. As such discussions take place during the semester, adjustments and improvement could even be brought during the semester. Based on the findings of the evaluations, the responsible core teacher together with the management formulates suggestions for improvement relating to the curriculum. In addition, the Dean of the school, together with the management staff and the external advisor, will study the trend analyses and develop proposals for improvement.

The Committee acknowledges that a part of the internal quality assurance policy of the PCC for the master programme is dedicated to enhancement, but nevertheless would like to encourage the PCC to shift its focus more towards this aspect and towards the implementation of continual improvement. The PCC might wish to consider thinking of quality enhancement as a separate activity from quality assurance, and adding a more qualitative approach to its processes followed. It should be pointed out here that this opinion arises from the application document written by the PCC. In any case, the PCC might wish to consider raising the profile of enhancement activities in the description of its quality assurance system.

- *is this process continuously analysed and reviewed?*

The Committee did not receive specific information in this area. However, the general organisation of the internal quality assurance process seems to indicate that the process is regularly analysed and reviewed. The University works with a 4-year strategic plan and each school creates its own School Strategic Plan (SSP) of 4 years within which a School Year Plan is yearly developed, including measurable goals and corresponding performance indicators and target values. The development of an annual plan seems to be an appropriate way to regularly adapt this plan if problems appear in the process or if a lack of relevance of certain indicators is noticed.

6. Public interaction

6.1 Influence on development

Is the institution involved in the public discourse on cultural and musical policies or other relevant issues?

The Committee did not have specific information on this issue, but considers the strong cooperation of the PCC with the region and the professional partners as an involvement in the public discourse on cultural and musical policies. The following activities of the conservatoire in that regard are mentioned in the application document: since 1997, the PCC organises the Peter the Great Festival, consisting of a series of concerts in special locations of the Northern Netherlands, as well as an international summer academy for young talented stringed instrument players, pianists, organists and vocalists; the PCC also organises a four-day master class for conductors on a yearly basis in cooperation with professional orchestras; furthermore, bachelor students of the pedagogy programme regularly create lesson concepts for the Northern Netherlands Orchestra and the Groninger Museum. In addition, the conservatoire has created a sophisticated network for scouting young talent in cooperation with the music schools of the northern region; students also deliver a concert series in the University Medical Centre Groningen and during the professional orientation week introduce 1st year students to the social relevance of music by providing a programme in non-regular surroundings, such as a health care institution, a home for elderly or a youth prison.

To what extent does the institution initiate and involve itself in projects challenging existing musical policies and practices?

The institution is without a doubt challenging existing musical policies and practices through the Lectorate 'Lifelong Learning in Music', which examines the concept of Lifelong Learning and its consequences for musicians, but also through the whole intended master programme of which the innovative characteristic has been pointed out earlier. In addition, such challenging projects are mentioned in the application document: in 2008-2009, the PCC will organise a project with Yo-opera, another with music schools consisting in a training seminar for instrumental teachers about the new ways of teaching in school settings; finally, the festival Wind on Wings including new performance settings will be organised by the cultural centre the Oosterpoort, with the participation of students and teachers from the PCC.

6.2 Interaction with the profession

How does the institution communicate and interact with various sectors of the music profession in order to keep in touch with their needs?

As this master programme aims at training students so that the new demands of the professional field will be met, the cooperation with the professional field was important already in designing the programme. Three meetings took place between the PCC team and such stakeholders in order to develop final qualifications of the programme and to obtain feedback on the proposed education. In order to ensure the sustainability of this cooperation, and in addition to the existing Advisory Board for the School of Performing Arts, the PCC will establish the above-mentioned Program Advisory Board for the master education, which will include experts and regional key figures. Once the master programme will start, interaction with the professional field and the current developments that are taking place will also be ensured through:

- 1) Action-research performed by students on questions proposed by the professional partners of the PCC, or innovative products developed by students with these partners, for example in the area of presenting music, instrumental music education, finding new audiences and new forms of functional use of music.

- 2) Presence of teachers and guest teachers who are renowned musicians, music pedagogues, music workshop leaders of international stature firmly planted in the middle of the field of practice.

The Committee takes note of the strategic partnerships held by the PCC with its wide network of professional institutions at regional, national and international level and welcomes the creation of an Advisory Board. The PCC might wish to consider expanding continuously the pool and the number of contacts in the profession in order to ensure that all students will be offered diverse project opportunities for the Professional Integration Project and that the pool continues to reflect the changing nature of the wider music profession.

How does the institution participate in the exploration of new professional possibilities for musicians?

The continuous exchange developed in the framework of the partnership between the PCC and the professional stakeholders has raised the awareness of the Conservatoire on the changing needs of the music profession. In the designing process of the master programme, new possible roles for musicians have been explored together with the profession. And it is with no doubt through this master programme that the PCC will actively take part in the exploration of new professional possibilities for musicians. Thus, the Committee would like to highlight the courage of the PCC in taking on these tasks. The PCC is encouraged to continue building on this trend.

Is there a long-term strategy for the improvement of the links with the profession?

As explained above, routines for communication with the profession are in place, and the professional partners of the PCC will be able to contribute to the development of the programme once it is set up. External connections into the music industry and involvement of potential employers will be a real strength in the development of the master programme.

6.3 Information to potential students

Is the actual course programme consistent with the information given to the public on what the institution offers in terms of educational programmes?

The PCC is waiting for the validation of its master programme by the Dutch national quality assurance agency and therefore has not started to develop a set of information on the master programme. For the Joint Master only, a flyer, a brochure and a detailed website have been produced in order to disseminate information on the project.

As mentioned in paragraph 3.1, the PCC is encouraged to explore the different possible target groups for the intended programme and to develop marketing strategies and tools according to the groups targeted. In the future, in order to provide potential students with information consistent with the proposed master programme, the PCC might wish to consider developing the following tools:

- A booklet in Dutch and English about entrance requirements for the master programme, containing updated information on admission procedures and requirements for each profile.
- A study guide in Dutch and English for the master programme including information such as course codes, names of teachers, the number of ECTS credits and contact time, as well as learning outcomes for the different courses and programmes. This guide could also be available online on the PCC's website.

The PCC is encouraged to produce these documents in the most student-friendly way, inspired by documents such as the general brochure of the institution (available on the website) containing key information in an accessible and attractive way. The students met

during the review visit were indeed struggling with the application document (as the latter was written for the attention of the Dutch national agency). The PCC team will be able to use a substantial part of the information provided in the application document but will need to improve the way this information is presented in order to improve its accessibility and clarity. As far as the description of courses is concerned, the PCC might wish to consider clarifying the number of contact hours, as well as specifying clearly whether reading materials for each module are compulsory or recommended. The activities taking place in the LAB could also be clarified and described in a concrete and attractive way.

7. Standards Summary

This summary contains two sections; firstly a list of items which stand out as being very strong relative to the AEC criteria, secondly an outline of some of the areas in which there seems to be potential for further development.

Strong points

- This programme fulfils a **regional and a national need**, especially in the way it will help to retain music students within the region of North Holland and will potentially raise the quality of the musical environment and education in the region.
- The Committee believes that the intended programme is educationally **innovative**, and more specifically in the way the student's role is envisioned. In contrast to a traditional more passive role given to students, the intended programme will give students more responsibility in their development and result in a stronger student ownership. The skills developed in the framework of such a programme will with no doubt facilitate the integration of the students in the professional employment market and give graduates the capacity to bring about changes in the music profession.
- The Committee takes note of the **strong engagement of the teaching staff** in the development of the master programme. The teaching staff seem to understand the programme well, and to support the management in its realisation.
- The **external connections with the music industry** will be a real strength for the PCC to move forwards. The Committee would like to support the relevance of the initiative taken by the Conservatoire to develop a programme that responds to trends in the music profession that have been identified during recent years. In addition, there is a unique potential in the Professional Integration Project to provide transition into the work force.
- The Committee strongly approves the **focus on lifelong learning and entrepreneurship**, and on students being encouraged to become confident self-reflective practitioners. Furthermore, the concept of developing a "master attitude" is to be commended.
- There is a unique potential for the Lectorate for Lifelong Learning to contribute to the (continuing) **professional development of staff**, especially in terms of research competences.
- Students gave the impression of a **supportive and nurturing environment** in the Conservatoire; the mentoring as proposed in the new programme should support this.
- **Innovative teaching and learning methods**: Team-teaching is expected to bring strength to the programme. Peer-mentoring is a very important part of the programme; this is particularly appropriate in a programme at master level. The intensive weeks are also a very good way to enhance and enrich the content offered to students, especially through the invitation of guest teachers.
- The **quality assurance system** is well-developed, robust and considered.

Potential for development

The institution may wish to consider the following issues:

- **International aspect of the programme:** the Committee would like to encourage the Conservatoire to study the possibility of making the semester abroad (semester 3) optional instead of obligatory, so that the situation of students working in the region or potential part-time students can be taken into account. The Conservatoire may also want to consider exploring different possible times in the programme for the study abroad period to take place. The institution should also undertake a dialogue with international partners early in the development process, with the aim to guarantee appropriate places for the students, especially regarding ensembles and pedagogy.
- **Action research:** the Committee supports the idea of the Conservatoire to make use of practice-based research in the master programme. Nevertheless, the PCC may wish to consider defining action research more clearly, whilst exploring the use of other research tools. The Conservatoire is encouraged to further develop the training of staff and to continue its collaboration with the Lectorate. Equally, it should consider the important challenges involved by this area of the curriculum and develop further the capacity of the institution to manage it, particularly regarding the number of staff suitably qualified and experienced, and the way in which the supervision of a very large number of projects will be overseen. The issue of ethics could also be taken into account as a necessary part of students' training, as students will work with and influence other people.
- **Assessment:** The PCC might wish to consider exploring the possibility of offering students a reduced number of assessments by integrating different modules. The overall assessment for the whole programme could also be thought about in order to avoid potential over-assessment, allowing students enough space to learn, develop their ideas and reflect. The Prince Claus Conservatoire is therefore encouraged to continue its work on the assessment procedures and criteria.
- **Critical mass of students:** the PCC might wish to consider setting minimum numbers of students for each study profile, as well as for the jazz and classical parts of the programme, as students' experience might be undermined if the number of students in any one area is too small.
- **Teaching staff resources:** The PCC might wish to consider exploring further the amount of academic and support staff needed to implement the intended master programme, especially with regard to research and mentoring. The artistic qualifications of the teaching staff are impressive, but the research culture will require further development if the programme is to succeed.
- **Mentor training:** the Committee supports the important component of mentoring in the programme and would like to recommend to the PCC to take into consideration in the further development of its plans the important responsibility and the high workload mentors will have, also during the semester students will spend abroad. The PCC is encouraged to assure effective oversight and training of mentors, and to think about the implications and challenges of students developing into co-mentors.
- **Entrance requirements and criteria:** The PCC might wish to consider further developing these criteria and differentiating them for each profile, as well as exploring ways how to determine the type of students the institution is really looking for.

- **Transfer mechanism across profiles:** The PCC might wish to consider establishing policies and procedures in order to clarify if and when students will be allowed to change study profile, how this will be implemented, and what the implications will be in terms of final outcomes of the students.
- **Recruitment issues and marketing:** The PCC may want to consider exploring alternative target groups for the intended programme than their own undergraduate student body, as the programme could also appeal to persons already in the profession. The issue of a part-time mode should therefore be considered. As far as marketing is concerned, the PCC is encouraged to expand its recruitment strategies, taking into account a broader recruitment base.
- **Contacts with the profession:** Such contacts are a real strength of the intended master programme, and the institution might wish to consider expanding the pool and the number of such contacts in order to provide students with diverse project opportunities for their Professional Integration Project.
- **Facilities:** The PCC may want to consider keeping under constant review the importance of its library resources in order to give adequate support to 60 students doing actual research at Master level. Librarians may also require further training to support the master students.