

Hogeschool der Kunsten Den Haag

Bachelor of Music

Limited Study Programme Assessment

Summary

In June 2016 the Bachelor of Music programme of the Royal Conservatoire of the Hogeschool voor de Kunsten Den Haag (University of the Arts The Hague) was visited by an audit panel from NQA. The Bachelor of Music programme is a full-time programme of four years. The audit panel assesses the quality of the study programme as **excellent**.

NVAO Standard 1: Intended learning outcomes

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

The principal goal of the Royal Conservatoire is to train talented young musicians to the highest artistic and professional standards and provide them with the versatility they need. The Bachelor of Music programme aims at laying a foundation for entry into the music profession by providing a well-rounded education and encouraging the maximum development of individual students in various areas of music study, and with respect for the creative side. The Bachelor of Music programme has two graduation profiles: the profile Performing Musician and the profile Creation, Research and Development.

The Royal Conservatoire has made the choice to use a European-level framework instead of the national framework of competence profiles. It has implemented the AEC/Polifonia Learning Outcomes which makes international comparison possible. These learning outcomes comply through the Polifonia Dublin Descriptors with the Dutch national framework.

The Royal conservatoire has excellent connections with the professional field. The conservatoire has regular meetings with representatives of the professional field to keep in touch with trends and needs. The audit panel appreciates the open atmosphere the conservatoire has for critical feedback from inside and outside. There is a quality culture in which artistic standards and educational quality go hand-in-hand: hot topics are addressed.

NVAO Standard 2: Teaching-learning environment

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

The programme is clearly structured with five components: practical, theoretical, professional preparation, tutoring and electives. Within these components each department has its own focal point. The Royal Conservatoire provides students with a thorough basis in the bachelor's programme and at the same time tries to give the students a mind-set to be creative and innovative which they need as professionals, e.g. the new approach to music theory. With respect to research the programme focuses on basic research skills. Because teaching is often an important part of the professional careers, a pedagogical component is part of the programme.

Students are prepared for the professional practice through e.g. audition training and stage training. During their studies students get many opportunities to perform within or outside the conservatoire. In the course 'Personal Professional Preparation' students develop their creativity, flexibility, entrepreneurial spirit and personal initiative required of a professional musician.

The audit panel was impressed by the open-minded atmosphere as well as the holistic approach of the students, management, teachers curriculum etc. The educational environment is such that

students are encouraged to be active in order to develop. Students are guided in many different ways throughout the programme.

The Royal Conservatoire has appointed excellent teachers and has an outstanding continuing development programme for teaching staff. It has the policy that teachers should have part-time contracts to be able to combine the teaching appointment with a professional career as a musician.

Although practicing rooms for students are sparse the audit panel is pleased with the facilities. Especially the facilities for the Sonology Department and the Early Music Department are very good. For Jazz the audit panel could wish for better accommodations. The plans for the future building are promising. The audit panel appreciates the flats for students.

NVAO Standard 3: Assessment

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

The Royal Conservatoire has a good assessment structure in place. There are three ways of assessing students: attendance, written assignments and practical assignments, consisting of performing, composing etc. The propaedeutic examination at the end of the first year of study keeps the drop-out rate in the following years low.

The course descriptions are very clear with regard to objectives, assessment and procedures, but less so with regard to assessment criteria. However students are familiar with the criteria because they are discussed during the lessons. After a presentation a student always gets verbal as well as written feedback which they appreciate very much. Recently rubrics were introduced to achieve more consistency in assessment.

The audit panel is very impressed by the fact the Royal Conservatoires invites (international) external examiners with a good international reputation to sit on the committee of examiners. The audit panel suggests to make some changes in the procedure of the committee discussions to further enhance the objectivity.

The Examination Committee performs its legal role. The audit panel appreciates that its members attend final presentations from other departments to ensure consistency and fairness between departments.

NVAO Standard 4: Achieved learning outcomes

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

The audit panel concludes that the Royal Conservatoire achieves the principal goal to train talented young musicians to the highest artistic and professional standards and provide them with the versatility they need. The final examinations demonstrate that graduates from all departments perform well in the final presentations. The audit panel was especially pleased with the chamber music and ensemble playing: the variety in pieces was excellent.

MusiQuE

The audit panel concludes that the Bachelor of Music of the Royal Conservatoire fulfils all MusiQuE standards.

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Introduction

This is the assessment report of the Bachelor of Music degree programme offered by the Royal Conservatoire of the University of Arts The Hague. The assessment was conducted by an audit panel compiled by NQA commissioned by the Royal Conservatoire. Prior to the assessment process the audit panel was approved by NVAO.

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

The site visit took place on 1 and 2 June 2016.

The audit panel consisted of:

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

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

Professor Z. Krauze (representative profession/discipline)

Mr. F. Veenstra MA (representative profession/discipline)

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

Mr. L. Corijn (student member)

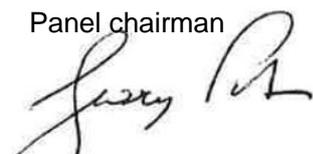
Ms. Drs. P. Göbel, NQA-auditor, acted as secretary of the panel.

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

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

Utrecht, September 2016

Panel chairman



G. Schulz

Panel secretary



P. Göbel

Basic data of the study programme

Administrative data

<i>Administrative data of the study programme</i>	
Name study programme as in CROHO	Bachelor Muziek – Bachelor of Music
Orientation and level study programme	Hbo-bachelor
Grade	Bachelor of Music (B.Mus.)
Number of study credits	240 EC
Graduation courses / 'tracks'	<ul style="list-style-type: none"> • Musician: Classical Music, Early Music, Jazz, Vocal Studies (classical music and early music), Conducting (orchestral, choir and wind band / fanfare / brass band) • Creation, research and development: Composition, Sonology, Theory of Music, Art of Sound (sound recording, sound reinforcement and sound production)
Location(s)	The Hague Leiden (Leiden University for electives)
Variant(s)	Full time
Joint programme (indien van toepassing), met opgave van de betrokken partnerinstellingen en het type graadverlening (joint/double/multiple degree)	n.a.
Language used	English and Dutch
Registration number in CROHO	34739

<i>Administrative institutional data</i>	
Name institute	Hogeschool der Kunsten Den Haag (University of the Arts The Hague), faculteit muziek en dans – Koninklijk Conservatorium (Royal Conservatoire)
Data institutional contactperson	Martin Prchal
E-mail address for copy of application	M.Prchal@koncon.nl
Status institute	Publicly funded
Result institute audit	Positive

Short outline of the study programme

The Hogeschool voor de Kunsten Den Haag (University of the Arts The Hague) has two Faculties: the Royal Academy of Art and the Royal Conservatoire. "The principal objective of the Royal Conservatoire is to train talented young musicians and dancers to the highest artistic and professional standards and provide them with the versatility they need to function in today's demanding, constantly changing and increasingly international professional environment"

(*Bachelor of Music, Programme review (limited), Critical Reflection*, Royal Conservatoire The Hague, April 2016). The Royal Conservatoire presents itself as a centre for:

- Education: music and dance education at the highest level;
- Research: as a permanent attitude and a tool for reflection; in collaboration with Leiden University's Academy for the Creative and Performing Arts;
- Production: production and presentation of music and dance performances.

The master's and the bachelor's programmes at the Royal Conservatoire encompass a broad range of graduation profiles: music performance, music creation, research and development, and music pedagogy. Through the presence of the various departments, the programmes have many different musical styles and genres: from historical performance practice and use of period instruments in late medieval music up to and including new compositions of today and tomorrow.

The last accreditation in 2010 had a positive outcome with one recommendation for improvement. The panel made a comment on the absence of obligatory educational courses for musicians as most of them will teach during their professional careers. The Royal Conservatoire has taken up this point and introduced an obligatory component for educational skills in the curriculum.

NVAO Standard 1 Intended learning outcomes

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

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

Goals of the programme (MusiQuE Standard 1 and 2.2)

Formal approval

As is stated in the Critical Reflection (p.14) the institution and the programmes are set up according to the rules stipulated in the Dutch law for higher education and scientific research (WHW), e.g. funding, structure, admission and governance. Another issue stipulated by the WHW is the requirement of a set of Education and Examination Regulations (OER) and an Examination Committee. The audit panel has found both instruments in place (ref. Standard 3).

Furthermore, the audit panel learned that in 2013 the University of the Arts The Hague was reviewed as an institution by the NVAO. This means that the institute has the necessary regulations in place, e.g. regulations for the Education Committee (Opleidingscommissie), Participation Council (Medezeggenschapsraad) and Inappropriate Behaviour Complaints Procedure (Critical Reflection, p.14).

Finally, the audit panel has determined that the bachelor's programme complies with the principles of the Dutch National Qualifications Framework (NQF).

Intended learning outcomes

The principal goal of the Royal Conservatoire is to train talented young musicians to the highest artistic and professional standards and provide them with the versatility they need. The curriculum is built on three pillars: Education, Production and Research (Critical Reflection, p.10). In the various conversations another goal became apparent: respect for the creative human being.

The Royal Conservatoire strives for excellence:

1. in the traditional sense with regard to the highest artistic standards;
2. in terms of seeking ways to permanently improve content of curricula, teaching methods, how to prepare students for the current professional context, how to positively influence the overall quality and ethos of the institution and how to guarantee the highest level of expertise on teaching and learning for staff.

During the interview with the audit panel, members of the professional field expressed their admiration for the ambitions of the Royal Conservatoire. This was illustrated by the fact that the Royal Conservatoire intends to perform LICHT by Stockhausen with students and various professional ensembles for the Holland Festival 2019.

The Bachelor of Music programme aims at laying a foundation for entry into the music profession by providing a well-rounded education and encouraging the maximum development of individual students in various areas of music study. The Bachelor of Music programme has two graduation profiles: the profile Performing Musician and the profile Creation, Research and Development (Critical Reflection, p.10).

In recent years the goals of all study programmes have been reviewed and described with reference to the European-level framework developed by the European Association of Conservatoires (AEC) in the 'Polifonia' Network based on the 'Tuning' Methodology. All departments use these AEC/Polifonia Learning Outcomes and adapt them to the specificities of each department, leaving the original structure intact (critical reflection, p.11). (ref. Appendix 1)

The AEC/Polifonia Learning Outcomes for the 1st, 2nd and 3rd cycles in music are structured in three headings (Critical Reflection, p.11):

1. Practical (skill-based) outcomes, containing skills in artistic expression, repertoire, ensemble activity, practising, rehearsing, creation and re-creation, public performance, improvisation and pedagogy;
2. Theoretical (knowledge-based) outcomes, containing knowledge and understanding of repertoire, musical materials, context, improvisation and pedagogy;
3. Generic outcomes, including independence, psychological understanding, critical awareness and communication.

The Royal Conservatoire explains in the Critical Reflection (p.11-12) and in interviews with the audit panel that it has made the choice to use this European-level framework instead of the national framework of competence profiles, because of (1) its international orientation, (2) its validation by representative international organisations for music employers and musicians, and (3) to have the possibility to compare curricula with other institutions in Europe using this framework. This will have a positive effect on cooperation, exchange and recognition. Like the Dutch Qualifications Framework, the AEC/Polifonia Learning Outcomes have been mapped against the Dublin Descriptors, which makes them compatible with the Dutch national Qualifications Framework. The audit panel appreciates the choice of the Royal Conservatoire for the AEC/Polifonia Learning Outcomes.

The learning outcomes have been adequately translated into programme objectives that are available to all students in Curriculum Handbooks (ref. Standard 2).

Features/Profile

According to the Critical Reflection (p.12-13), the curriculum prepares students for the professional field of art and culture, and allows for room for individual development. The Royal Conservatoire offers students various unique features to support this. Students can choose courses in various genres and departments as part of their free elective space. These electives are offered as 'mini-curricula', including lessons on another instrument as well as a small and relevant package of supporting courses. Students can profit from the presence of the Art of Sound Department (unique in the Netherlands) where students from the performance and creative departments are able to work together with sound engineers. The audit panel is very content with the opportunities offered to students.

Other special features of the Royal Conservatoire that the audit panel recognises are the presence of departments with a strong international reputation (e.g. Early Music) and the partnership with organisations in the music profession and society at large (e.g. collaboration with the Orchestra of the 18th Century and the Holland Festival). The panel wonders about the position of the Jazz department. It seems to be underrepresented in reports and official communication by the management. At the same time the audit panel observed a well-working department which could be integrated in more of the activities of the conservatoire. The audit panel wonders about the relevance of the very strong historical orientation of the Sonology department in view of the intended preparation for the professional field.

International perspective

The panel appreciates the international dimension (MusiQuE Standard 2.2) of the conservatoire, which offers many opportunities for students to gain an international perspective. More information on this topic can be found in the separate report for the CeQulnt Certificate.

Quality assurance and enhancement procedures (MusiQuE Standard 7)

The Royal Conservatoire collects different kinds of statistical information on the performance of its programmes, on the efficiency of the study programme (ref. Appendix 3) etc. In the accreditation in 2013 the quality assurance system was reviewed and considered adequate (Critical Reflection, p.15). Royal Conservatoire staff has participated actively in various European initiatives in the field of quality assurance in higher (music) education coordinated by the AEC and the European University Association. The latest insights gained there led to a new approach to quality assurance at the Royal Conservatoire. For instance, with this approach there has been a shift from quantitative quality assurance tools to qualitative ones. To underpin that it is truly international, the conservatoire wants its activities and results to be assessed at an international level. The audit panel is convinced that the conservatoire demonstrates an overall quality culture in which artistic standards and educational quality go hand-in-hand: hot topics are addressed. During the site visit the professional field representatives stressed that the Royal Conservatoire is constantly asking itself what it needs to improve or renew. The audit panel concludes that there is a good ongoing positive development of quality issues.

Each year parts of the bachelor's programme are evaluated (Critical Reflection, p.15-17). The results are studied and analysed. Then, a programme of improvement is drawn up and decided upon in consultation with the directors, head of departments, the Education Committee and the Participation Council. The students told the audit panel that after filling in the questionnaires they discuss the outcomes in the regular student feedback panels. Best practices from other departments are on the agenda as well.

Cultural, artistic and educational contexts (MusiQuE Standard 8.1)

According to the Critical Reflection (p.18) the Royal Conservatoire has been the base for the establishment of several ensembles for contemporary music like ASKO | Schönberg Ensemble, Slagwerk Den Haag and the Ives Ensemble, as well for early music ensembles like the Orchestra of the 18th Century and the Amsterdam Baroque Orchestra.

The Royal Conservatoire has a long tradition of organising large-scale projects around certain themes or composers, which brought world-famous musicians to the conservatoire, such as Nikolaus Harnoncourt for Monteverdi and Bach projects, Karlheinz Stockhausen, Olivier Messiaen, Steve Reich, Kaija Saariaho and Hans Abrahamsen. These projects attract visitors from the Netherlands as well as from abroad (Critical Reflection, p.18). The audit panel is very impressed by these projects because of the scale and the quality.

The Royal Conservatoire cooperates with the Classical Music and Jazz departments of CODARTS in Rotterdam in large ensemble projects conducted by prominent conductors. Examples are Mahler's 10th Symphony with Susanna Mälkki in 2014 and Rachmaninoff's 2nd Symphony with Valerie Gergiev in 2015. A formal agreement has been signed with the Gergiev festival, CODARTS and the Rotterdam Philharmonic to continue this cooperation (Critical Reflection, p.18).

The Royal Conservatoire also holds an important position as a regional cultural centre in the city of The Hague and its surroundings. In total, the conservatoire produces around 550 events every year, of which 225 are taking place outside the institution (Critical Reflection, p.19).

As part of the free elective space students may participate in the activities of a project entitled 'De Wijkmuzikant' (the Neighbourhood Musician) which organises music activities in various neighbourhoods in The Hague, which the audit panel appreciates very much. Students finish the Minor Education with an educational project they have to organise themselves with the support of specialised coaches. For students of Composition and of Sonology there is a module *Leading & Guiding* to train them to implement activities in wider societal contexts. Last but not least there is the Career Development Office (CDO) that encourages students to engage in activities outside the conservatoire (Critical Reflection, p.18).

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

The Royal Conservatoire remains in touch with significant trends in society and the profession in various ways (Critical Reflection p.20-22). First of all the teachers are active as professional musicians. It is the policy of the conservatoire to provide teachers with part-time contracts. Secondly, the conservatoire works closely together with partners in the professional field. There are the joint performances with The Hague Philharmonic, the Orchestra of the 18th Century and the Netherlands Radio Choir. The Composition and Sonology departments participate in the Holland Festival every year. The Royal Conservatoire works together with important concert halls such as De Doelen in Rotterdam, the Muziekgebouw aan 't IJ and The Concertgebouw in Amsterdam. For the end of 2016, a joint project is being prepared in cooperation with the Early Music Department of the Juilliard School in New York. And thirdly, all Classical Music students in the second and third year are obliged to audition for the Netherlands Youth Orchestra for the annual Winter Tour.

The Royal Conservatoire is intending to create an 'Ensemble Academy' with a range of Dutch ensembles, like ASKO | Schönberg Ensemble, Ensemble Klang, Calefax Reed Quintet and The Hague Philharmonic. The audit panel appreciates these initiatives as well as the collaboration with partners in the professional field.

The Royal Conservatoire holds regular meetings with representatives of the profession to discuss, together with programme leaders, students and teaching staff, the latest trends and the needs of the music profession and how programmes could respond to these (Critical Reflection, p.21). The audit panel learned that there are discussions between the conservatoire and artistic managers of orchestra about what will be expected of future members of an orchestra.

The Royal Conservatoire offers various courses and professional development opportunities to alumni and individuals of all ages from outside the conservatoire in the framework of lifelong learning (Critical Reflection, p.21-22). The conservatoire offers the Pi-course (pre-initial music education) for children from the age of five. The most gifted pupils are offered a place in the School for Young Talent. After finishing the Bachelor of Music students can enter a shortened version of the Bachelor of Music in Education programme to qualify as classroom teachers. For alumni and other professionals there is also 'Music as a Profession' to train them to teach music following the Kodály Method, and the one-year Sonology Course.

Information provided (MusiQuE Standard 8.3)

From the documentation and from the interviews the audit panel learned that the Royal Conservatoire uses a wide variety of tools for information provision on its activities to both students and the public at large, such as flyers, booklets, a bilingual website (www.koncon.nl) with detailed information about the institution, the programmes, department, concert activities and teaching faculties, etc. On the website students can find information about curricula, application and admission. In Curriculum Handbooks students can find general information about the programme for a particular department, including objectives, course descriptions and assessment criteria. There also is a bilingual Study Guide and information prospectus available. Lastly, the intranet provides students with information on deadlines, examination rules etc. All information is evaluated in various surveys on a regular basis.

Conclusion

The programme has a clear and distinctive profile. The audit panel is very pleased with the fact that the Royal Conservatoire has chosen to implement the AEC/Polifonia Learning Outcomes which makes international comparison possible. These learning outcomes comply through the Polifonia Dublin Descriptors with the Dutch national framework. They also represent a good operationalization of the institution's ambitions and vision.

The Royal Conservatoire has excellent connections with the professional field. The list of contact and formal collaborations is very impressive. The audit panel was very impressed with the projects performed by students in cooperation with professional ensembles and orchestras. The conservatoire has regular meetings with representatives of the professional field to keep in touch with trends and needs. The audit panel appreciates the open atmosphere the conservatoire has for critical feedback from inside and outside. There certainly is a quality culture in which artistic standards and educational quality go hand-in-hand and where hot topics are addressed. The audit panel was impressed by the quality of the Critical Reflection that addresses weak points as well as strong points in a frank way.

On an international level the Royal Conservatoire is very active (ref. Assessment report Bachelor of Music Royal Conservatoire, Certificate for Quality in Internationalisation).

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

The Bachelor of Music of the Royal Conservatoire has fulfilled the following standards of the MusiQuE Framework:

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

NVAO Standard 2 Teaching-learning environment

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

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

Content, structure and methods of delivery (MusiQuE Standard 2.1)

Structure of the programme

As is mentioned in the Critical Reflection (p.24) the Bachelor of Music programme is a four year course, divided into a propaedeutic (first year) and a post-propaedeutic (years 2, 3 and 4) phase. Before entering, students can attend the School for Young Talent to prepare for the bachelor's programme. Recently, a new protocol was developed to allow these students to enter the bachelor's programme at a higher academic level. The implementation of obligatory research-based modules prepares students for the research activities in the Master of Music programme. The Professional Activity Plan students have to write in the fourth year of the bachelor's, is one of the requirements to enter the master's programme, as well as the minimum grade 8 ('good') for the bachelor's final presentation (ref. NVAO Standard 4).

The audit panel finds that the programme is clearly structured. The content of the bachelor's course is divided into five categories (Critical Reflection, p.24-25):

1. Practical component: subjects related to musicianship, e.g. lessons in the principal study, ensembles, orchestral classes, performance evenings and composition projects.
2. Theoretical component: subjects like Aural Skills & Analysis, Aural Skills & Improvisation, Keyboard Skills & Harmony, Rhythm Class, Music History and Classical/Early Music studies. The theory programme is tailor made for each department and forms the basis for musicianship skills.
3. Personal professional preparation: pedagogical courses, orchestral audition training sessions in the Classical Music Department, projects, activities organised by the Career Development Office. In addition to the courses there are a range of projects organised for students to gain performance experience.
4. Tutoring and the portfolio: a tutor helps students to reflect on their own artistic and personal development as well as on their study progress.
5. Electives and minors: students can choose from a list of elective subjects during the second and the third year. They also have the option to follow a minor programme for three years.

In Appendix 2 a summarized overview of the Bachelor of Music curriculum can be found which shows how the different categories are distributed over the main subjects and the years.

The programme allows for students to choose electives from a list of subjects and a number of minors as the audit panel learned from the documents and from the interviews. In the second year students can opt for electives (6 EC in the 2nd year and 6 EC in the 3rd year) or for a minor (6 EC in year 2, 3 and 4). Electives are offered at the Royal Conservatoire, at Leiden University and

at CODARTS Rotterdam. The minors form a separate 'mini-curriculum' alongside the principal study. Examples of minors are: Education, Same Instrument (e.g. classical violin/baroque violin), Voice, Conducting etc. The audit panel learned from students that they appreciate the influence they have on the content and structure of the programme as well as the choices they have of electives and minors. Alumni and students are very content with the programme.

Content of the programme

The main subject is the focal point of the studies. The curriculum consists of more than 30 EC for the main subject in the first year up to around 50 EC in the last year, depending on the main subject (ref. Appendix 2). Another important part of the curriculum is Theory, ranging from 7 to 20 EC each year.

In the academic year 2014-2015 a new curriculum for music theory was introduced in the performance curricula, that aims at building more bridges between music theory and music performance (Critical Reflection, p.27). The approach is now more practical through the use of tonal improvisation and 'solfège with the instrument'. This new approach is based on the concept 'learning by doing' where students have to participate more actively. According to the students the teachers are open for feedback to improve the new method. The audit panel was impressed by this approach and the first results are promising.

Research

Research training (Critical Reflection, p.30-32) at the Royal Conservatoire focuses on the practice of music or on the practice of education in music. Because the artistic-musical development is the centre point of the educational programmes research is directed towards this artistic development as well. In the bachelor's courses in Classical Music, Early Music, Vocal Studies, Jazz and Composition this involves the learning of basic research skills which a musician will require in their later music practice: who they are, what they stand for, what they seek to convey and how to achieve this. The exercises focus on communication, information and presentation skills. The other programmes (Sonology, Art of Sound, Music Education and Theory of Music) each have custom-made research programmes.

Basic academic research skills are explicitly addressed in the courses Classical Music Studies, Early Music Studies and Critical Jazz Studies, that are still in a pilot phase. Student feedback is overall very positive. In the Tutoring the focus is on 'reflective practice'. With the help of a portfolio, students learn to use meta-cognitive skills and apply the reflection cycle: actions, looking back, awareness, alternatives, new trials. The audit panel appreciates the step by step introduction of research skills: starting in the master's programme and now in the bachelor's as well. The panel is impressed by a definition of research that makes it not an additional endeavor but puts it at the core of the educational process. This seems to be very promising to help students to start a sustainable career in an open-minded way.

In 2011 the lectorate 'Research in the Arts' was established, with emphasis on artistic research, to further develop and strengthen the research component in the programmes of the Royal Conservatoire. The audit panel expects the positive effect from the lectorate on the research programme in the bachelor's will continue.

Preparation for the profession

In addition to the training in the main subjects there are several other ways in which students are prepared for a professional career. Practically all bachelor's graduates will teach at some point during their professional lives. Therefore a pedagogical component was introduced, consisting of Educational Skills, Ensemble Leading and Music Theory in Classical/Early/Jazz Education. Students can deepen their educational Skills even more through the Minor Education (Critical Reflection, p.27).

The many projects, ensembles and playing in orchestras give the students ample opportunity to practice their professional skills in concerts etc. The Career Development Office (CDO) supports students who want to participate in concerts and other extra-curricular activities, for which students can earn credits. The CDO also handles various assignments received from outside the institute and can help students to find jobs or internships or venues for concerts outside the Royal Conservatoire (Critical Reflection, p.30).

In all departments student are prepared for the professional practice through audition training, stage training in collaboration with a teacher of drama or professional actors, CD projects etc. This preparation already starts during the First Year festival where alumni are invited to come and tell first year students about their professional activities. According to the students this information gives them an idea of their future profession. In the fourth year students must gain professional work experience by participating in external projects. In the course 'Personal Professional Preparation' students have an opportunity to develop the creativity, flexibility, entrepreneurial spirit and personal initiative required of a professional musician. Guest teachers are invited to tell students, for example, how musicians are selected. According to the alumni the real experience starts after graduation.

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

Conservatoires should be creating the environment for students to develop:

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

Didactic approach and methods of delivery

In the Critical Reflection (p.29) it is described that, for the students in performance and composition, the most characteristic are the individual lessons with the main subject teachers that take place during the entire programme. In the Vocal and in the Composition department forms of team teaching are introduced and appreciated by students and teachers. The audit panel has attended several lectures and was content by the quality. Group lessons take place in small groups, primarily in the music theory and pedagogical courses.

Interdisciplinary collaborations between departments are growing. Projects are a perfect basis to seek collaboration with students from other departments. In the Sonology Department crossovers with jazz improvisation are realised. Another example of an interdisciplinary project is that of a traverso student who had a composition written for a mixed ensemble of old and new instruments. According to the students the collaboration between the Classical Department and the Composition Department is very good as well as between the Classical and the Jazz Departments. In the view of the audit panel the collaboration between the Jazz Department and the Composition Department could be further improved. Students meet each other, for example, in the Big Band, which consists of students from the Classical and the Jazz Departments, and also in electives and minors, but most of all in the canteen. The audit panel hopes the interdisciplinary projects will increase in future because these are very important experiences for students.

Guidance

In the Critical Reflection (p.32-33) the arrangements for students to receive academic, career and personal guidance are described. Bachelor's students are offered tutoring by the following persons: the head of department, the main subject teacher, the tutor, the International Student Adviser and the student counsellor. The head of department keeps track of the students' progress. Because of the relatively small community there is direct contact between the head of department and the student, and teachers and students. According to the students the head of department knows all the students and is easy to contact. The head of department also chairs various assessments and final presentations.

Because the main subject takes a central place in the curriculum the main subject teacher is important for students. Students discuss specific decisions with their main subject teachers who provide career guidance to students as well. The traditional master-apprentice relationship is slowly developing in one based on coaching. Coaching also allows forms of team-teaching in which students are shared by two or more teachers. The main subject teachers give feedback and advice, as well as an assessment as member of the assessment panels (ref. Standard 3).

It is important that students develop themselves as reflective practitioners to cope with the changing professional practice. During the tutoring lessons reflection on studies and artistic and personal development are central themes which will help students to prepare for the professional practice.

International students are guided by the International Student Adviser (for more information: cf the CeQuInt-report). The student counsellor advises students with, for example, physical injuries or psychological problems. The Career Development Office helps students to prepare for their professional careers, e.g. how to build up a network.

Students told the audit panel that they always get the assistance they ask for. Students are positive about the personal attention they get.

Teaching staff and supporting staff (MusiQuE Standard 4.1, 4.2 and 5.3)

The Royal Conservatoire has an international teaching faculty. Virtually all members of the teaching staff are (or have been) active in the music professions at an international level as performers and researchers. The various quality assurance surveys used indicate that the satisfaction of the students with the teaching staff is high (Student Satisfaction Survey, Kunstenmonitor 2014) (Critical Reflection, p.33-34). The audit panel has studied the biographies of the teachers and is impressed by the excellent quality they represent.

The international external examiners shared with the audit panel they are impressed by the dedication of teachers and students, e.g. in the Sonology department. Apparently teachers know how to encourage students to perform at a high level.

At the level of the institution a staff recruitment protocol is used to fill vacancies (Critical Reflection, p.34). The job requirements are explicitly stated in the job description and range from expertise in the discipline or subject area and expertise in tutoring to potential for publishing in professional journals. The head of department and the director select the best candidates for the vacancies. Students are involved in the selection procedure when a teacher is invited for a demonstration lesson.

75 percent of the teaching staff and 95 percent of the theory teaching staff holds a master's degree, or the equivalent of such a degree. To increase the percentage, the Royal Conservatoire has started a customised master's programme for performance teaching staff or alumni active in the music profession, in which they can receive exemptions for the performance components on the basis of previous second cycle diplomas and focus mainly on the research component in the master's programme. The Dutch government is supporting these teachers with the 'Lerarenbeurs' (Teacher's Grant). (Critical Reflection, p.34-35)

It is the policy of the University of the Arts The Hague that all teachers combine their teaching appointment with an active career as a professional artist (Critical Reflection, p.35). Teacher's workload for a full-time appointment (1.0 FTE) is 1659 hours per annum, conform the Collective Labour Agreement for higher professional education. According to the teachers in the interview with the audit panel they have an appointment for a number of hours with the possibility of flexible hours on top. Despite the part-time contract the teachers feel very much engaged. They feel they form a close team. The new approach with team teaching has increased this feeling. The audit panel has met very dedicated teachers during the site visit. The panel hopes this dedication and engagement will hold for all teachers with small appointments.

In the Critical Reflection (p.35) it is mentioned that one of the institutional practices that supports and enhances the teaching staff's artistic development is the engagement of teachers in the projects of the Royal Conservatoire. These projects involve not only the conservatoire's own teachers (e.g. the concert series 'Master-Apprentice') but also external specialists. Another ambition of the Conservatoire is to support research activities of teaching staff by allocating hours

in their contract for research. Teachers can submit proposals for research activities. Up till now, 26 research projects have been supported under the supervision of the lector. Finally, small groups of teachers have been involved in curriculum innovation.

The Royal Conservatoire has a clear policy for the continuing professional development of teachers (Critical Reflection, p.36). Each year (or every second year in the case of teachers of small contracts) the head of department and the individual teachers discuss the need for keeping up expertise within the framework of a personal development plan as part of the job appraisal interview. The *KC Development Programme* was introduced for the professional development of pedagogical skills of teachers. At the moment of the audit visit 18 teachers participated in this course, which will lead to a certificate 'Basiskwalificatie Didactische Bekwaamheid' (Basic Certificate Didactic Capacity). The audit panel was impressed by the continuing development plan for teachers. With this plan the Royal Conservatoire is leading in Europe.

The Royal Conservatoire supports international activities of the teachers by inviting international experts for professional development activities at the conservatoire (e.g. Studium Generale). Several teachers have participated in the activities of *Innovative Conservatoire – ICON*, which organises training sessions for conservatoire teachers around certain themes. The Royal Conservatoire encourages an active participation of teachers in ERASMUS Staff Exchange and in the ERASMUS+ Strategic Partnership projects.

In 2012 the Royal Conservatoire has launched a publication series with articles and texts written by teachers, entitled the 'Royal Conservatoire Publications'. Four publications have been published: *Improvisation? Just do it*, *From Potential to Performance*, *Help, a Talent* (on one-to-one teaching), and *A Laboratory for Sonology*. (Critical Reflection, p.36-37)

In the academic year 2015-2016 the Royal Conservatoire had 41.24 FTE of teaching staff for the Bachelor of Music programme with 384 students (Critical Reflection, p.37-38). The teacher/student ratio is 0.1011. The Royal Conservatoire anticipates diminishing or increasing demands for certain part of the curriculum (e.g. fewer or more students for a particular instrument by appointing teachers temporary or by partly combining permanent and partly temporary appointments). The conservatoire deliberately opts to call in guest teachers or appoint guest teachers on a temporary basis because this creates flexibility and offers a rapid response to developments. The audit panel points out that this might have some disadvantages in continuity.

The panel was very pleased with the support departments of the Royal Conservatoire that play a role in the organisation of teaching, such as:

- Student Administration: the administrative heart of the institution has recently been reorganised into the Student Information Point (STIP) with a service-oriented attitude.
- Planning Department for timetables and day-to-day allocation of spaces.
- Production Office for the organisation of the projects.
- Public relations and Communications Department for internal and external communications, such as the various internal publications (study guide, prospectus, concert brochure etc.). This department also includes a full-time fundraiser.
- International Student Adviser, ref. CeQuInt report.
- Quality Assurance Office to initiate, organise and analyse all quality assurance surveys.

- Facility Management Department for maintenance of the building and moving instruments.
- IT Department for supporting the use of computer hardware and software.
- Electronic Workshop to help students of the more technical oriented disciplines, e.g. synthetic sound production, sound samples, interfaces between computers and musical instruments.
- Reception desk for incoming guests and for providing keys to teachers and students.

(Critical Reflection, p.43-44)

Resources (MusiQuE Standard 5.1)

The Royal Conservatoire is situated in a building at Juliana van Stolberglaan 1 in The Hague. The building was specially designed for the conservatoire and opened in 1980. There are rooms for teaching and for private study, four studios, electronic music and recording studios, a fully equipped theatre and a fully equipped concert hall. Requirements have changed as the population has grown (almost doubled), so investments were made to improve the situation. The construction of a new building will start mid-2016. The Royal Conservatoire will be housed in the centre of The Hague together with the Residentie Orkest (The Hague Philharmonic) and the Nederlands Dans Theater (Critical Reflection, p.38-41).

The audit panel was shown around the facilities and was especially pleased with the facilities for the Sonology department and the Art of Sound department. According to the audit panel the facilities for the Jazz department could be improved, but they are adequate. Practicing rooms are sparse but will be better in the new building. According to representatives the new building will be a real improvement.

The Royal Conservatoire has 42 pianos and 74 grand pianos, including four forte pianos. There are fourteen harpsichords, spinets and two small pipe organs for continuo playing. The conservatoire also makes instruments available to students: percussion, string, historical string and wind instruments. Many students have their own instrument, but foreign students sometimes have financial or logistical problems, so they can borrow instruments.

Next to the musical instruments there are also computers with dedicated music software available. The Royal Conservatoire has implemented two large computer programmes: OSIRIS, a tracking system with information on programmes, study progress and test results, and ASIMUT for planning and producing timetables, allocating rooms and booking the concert halls and studios.

The library offers students and teachers a substantial collection of scores, various encyclopaedias and collected works, and professional literature. In addition the library also provides access to a large collection of sound carriers. Next to that, students and teachers also have access to relevant databanks, such as Oxford Music Online and Repertoire International de Littérature Musicale.

The Royal Conservatoire has two large student flats with accommodation for a hundred students. One of these flats is meant for international students (brochure *Royal Conservatoire The Hague*).

Financial resources and communication (MusiQuE Standard 5.2)

According to the Critical Reflection (p.42-43) higher arts education in the Netherlands is funded through three types of income:

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

A recent development is the possibility to apply for a grant of seven percent of the budget by submitting plans for profiling the institute. If the review committee does not approve of the plan, a seven percent reduction will take place.

The abolishment of funding to students from outside EU/EER is a recent measure that could have a negative effect. This has prompted the Royal Conservatoire to develop a fundraising policy to establish a scholarship system. In the academic year 2012-2013 the first grants have been given to the most talented students. The audit panel is under the impression that the financial resources are adequate for running the programme.

Communication, organisation and decision-making (MusiQuE Standard 6.1 and 6.2)

Students are provided with relevant information through various channels (ref. Standard 1). As mentioned above several offices and departments support teachers and students. As students stated during the site visit: 'when you ask for assistance you get it'. Students are very pleased with the personal attention from the teachers as well. As the departments are relatively small the Heads of department know all the students.

The Royal Conservatoire has twelve departments: Classical Music, Conducting, Early Music, Jazz, Music theory, Composition, Vocal Studies, the Institute of Sonology, Art of Sound, the ArtScience interfaculty, T.I.M.E. and Music Education. All departments have their own heads who play a key role in the organisation. The heads of department report to the directorate, which consists of the principal, the vice-principal for education and the vice-principal for finance and personnel (Critical Reflection, p.44-45).

Decisions regarding changes to the curriculum are discussed at the level of the department by the heads and the relevant teaching faculty, in consultation with the vice-principal for education. According to the teachers the audit panel has spoken, recent changes in the curriculum were initiated by the teachers themselves. Curricular issues are also discussed in the Education Committee (Opleidingscommissie), consisting of eight students and four teachers. The education Committee has the mandate to give advice to the management staff.

Students are organized in the Participation Council (Deelmedezeggenschapsraad) that consists of four students, two members of the support staff and three members of the teaching faculty. General issues concerning management, budgets and personnel policy must be put forward to the Participation Council. They discuss everything that is going on, according to the students. The Examination Committee (Examencommissie) is responsible for overseeing assessments and examinations (ref. NVAO Standard 3).

Conclusion

The audit panel finds that the programme is clearly structured with five components: practical, theoretical, professional preparation, tutoring and electives. Each department has its own focal point within these components. The audit panel agrees with the representatives of the professional field that the Royal Conservatoire provides students with a thorough basis in the bachelor's programme and at the same time tries to give the students a mind-set to be creative and innovative. The Royal Conservatoire also knows where it stands with respect to research.

The audit panel was impressed by the open-minded atmosphere as well as the holistic approach of the students, management, teachers, curriculum etc. The educational environment is such that students are encouraged to be active in order to develop themselves. The critical approach of the Royal Conservatoire can be felt everywhere, especially in perfecting the programme and the invitation towards the professional field to help the conservatoire to constantly improve. The audit panel was received with this same attitude.

The audit panel is of the opinion that the teacher/student ratio is good and that the teachers have excellent qualities. The Royal Conservatoire has an outstanding continuing development programme for the teachers. In this respect the Royal Conservatoire is leading in Europe. The policy that teachers should have part-time contracts to be able to combine the teaching appointment with a professional career as a musician has the advantage that all teachers know what the profession requires, but it bears the risk that teachers with very small contracts are difficult to engage.

Although practicing rooms for students are sparse, the audit panel commends the conservatoire on its facilities. Especially the facilities for the Sonology Department and the Early Music Department are very good. For Jazz the audit panel could wish for better accommodations. The plans for the future building are promising. The audit panel appreciates the flats for students.

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

The Bachelor of Music of the Royal Conservatoire has fulfilled the following standards of the MusiQuE Framework:

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

NVAO Standard 3 Assessment

The programme has an adequate assessment system in place.

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

Assessment policy

The rules relating to assessments and examinations at the Royal Conservatoire are laid down in the Education and Examination Regulations (OER). These regulations are revised annually in consultation with the Education Committee, the Examination Committee and the Participation Council as the audit panel could see in the minutes of these committees. The Hogeschool is also required to develop and maintain a Statute for Students (Studentenstatuut), which lists all rights and obligations of the students studying at the Hogeschool. In this Statute it is clearly stated that admission to the programmes is open to all, provided they have passed the entrance examination. (Critical Reflection, p.46)

After each course it is assessed whether the students have fulfilled the course requirements. The audit panel establishes that the assessment methods correspond well to the learning objectives of the courses and are in line with the competencies that are being assessed. In the Critical Reflection (p.48) the Royal Conservatoire mentions three main ways to assess students:

1. Attendance: in many courses, attendance of 80 percent or 100 percent is required.
2. Written assignments: in group lessons for the theoretical and pedagogical courses written assignments are required, which are assessed by one or more teachers. In the Theory Department a set of assessment guidelines has been developed to ensure transparency and consistency of assessment and grading when courses are given by several teachers.
3. Practical assignments: for their performance and composition courses students have to play, sing or present in front of an assessment panel consisting of teachers of the conservatoire. For the assessment of the bachelor's final presentations, an external examiner is added to the panel of teachers. Increasingly, this external examiner comes from abroad and has a good international reputation. The committee uses a collective inter-subjective method of assessment, which is supported by the presence of a set of assessment criteria. In several departments students may also be assessed in this way in progress assessments. In the Classical Music, Early Music, Vocal Studies, Conducting and Jazz programmes students are required to do a public presentation at the end of the third year in addition to the final bachelor presentation at the end of the fourth year.

According to the Dutch law students must have passed the propaedeutic examination before they can be admitted to the post-propaedeutic phase. This examination consists of a.o. the main subject, music theory subjects, the subsidiary course in piano, tutoring and the portfolio. All students receive an advice to continue or to leave. In the last case, this advice is binding. The audit panel has concluded that the hurdle is working fine. Students get good feedback after one year, so later drop-out is minimized.

There are four types of grading used in the Royal Conservatoire:

- Qualifying results: absent, exemption, extremely poor, poor, very insufficient, insufficient, sufficient, more than sufficient, good, very good, excellent.
- Numeric results: grades on a scale from 1 (extremely poor) to 10 (excellent).
- Pass/fail.
- Attendance results.

All information about assessments and grading can be found in each course description as well as in the Osiris tracking system (Critical Reflection, p.49, Curriculum Handbooks).

Execution of assessment policy (MusiQuE Standard 2.3)

The interview with students clearly demonstrated that students are familiar with the criteria they are assessed on, because these are discussed in the lessons. These criteria are linked to the course objectives but are not always listed in the Curriculum Handbooks. After each practical assignment, e.g. recital, students immediately get verbal feedback, followed by written feedback a week later. The student discusses this feedback with the teacher(s). The students appreciate this feedback more than the mark or qualifying result they get. The audit panel appreciates the immediate feedback because it stresses that the assessment procedure is part of the learning process. The audit panel thinks the Royal Conservatoire could elaborate more in the written feedback. The audit panel advises the conservatoire to make the criteria more explicit.

According to the teachers the audit panel interviewed, there are more formative assessments in the first phase of the programme, in later years the focus lies on summative assessment. After a student has successfully completed the courses in theory, educational subjects and Personal Professional Preparation, he/she is allowed to sit the bachelor's final presentation (Study Guide 2015-2016, p. 68). The assessment criteria for the final presentation, like for other presentations, are listed in the Curriculum Handbooks. According to the teachers, the criteria have made assessments more transparent. The criteria for the final presentations are presented in rubrics in order to attain a higher level of consistency in marking and grading. Rubrics also turned out to be a useful instrument in the discussion between examiners. The audit panel advises the Royal Conservatoire to evaluate and fine-tune the rubrics and to use them structurally in all assessments, as is commonly done in the Vocal Department.

During the site visit the audit panel attended several final presentations from bachelors' students as well as presentations at the end of the third year. The audit panel also attended the discussion and grading sessions of the committee of examiners. The examiners, including international external examiners and the student's teacher, all filled in a grading form and then discussed the performance of the student. Afterwards the student was invited in and received the feedback and the mark. In public, a short feedback is presented with the mark. The audit panel concludes from the interview with the international external examiners that they appreciate the assessment procedures as well as the high level the students achieve. The international external examiners suggest to first have a feedback discussion with the students where different opinions of examiners can be brought forward and afterwards have a discussion about the grade. The audit panel advises the conservatoire to experiment with different forms.

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

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

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

The audit panel noticed that the teacher of the student is one of the examiners. As a suggestion the audit panel advises the Royal Conservatoire to exclude the teacher from the committee to guarantee more objectivity. The audit panel also observed that the discussions of the committee were sometimes rather short and routinely done. According to the external examiners the committee consists of teachers and international external examiners. In some departments teachers have a long involvement with the programme, which can be a handicap when constantly assessing each other's students. On the other hand, the audit panel has seen that all students receive written feedback afterwards. And lastly the audit panel has seen that, as in all conservatoires, the marking is high.

From the Student Satisfaction Survey (2015) the Royal Conservatoire has received signals that assessment and grading could do with some improvements. Although previous years scores were a little bit higher the Royal Conservatoire has implemented several measures to improve this situation. Course descriptions have been fully reviewed and revised into the format used by the ECTS Users' Guide of the EU. The audit panel appreciates that during the past few years assessment criteria for the final presentations have been reviewed and newly formulated. The Royal Conservatoire has initiated several experiments, such as the criteria for the final presentation that will be tested by three different assessment panels during the same presentation, online peer-assessment and feedback, and peer-assessment for orchestral audition training in the Classical Department (Critical Reflection, p.49-50).

Admission procedure (MusiQuE Standard 3.1)

To enter the Royal Conservatoire each candidate has to possess a secondary education diploma and has to pass the entrance examination. At the entrance examination at least three elements are assessed:

- Musical ability, aptitude and suitability for the principal study are examined in a practical test (audition). The candidate performs a programme of twenty minutes in front of the admissions panel consisting of teachers.
- Musical ability and aptitude with regard to music theory is tested separately in the presence of two theory teachers: a written test about basic music theory knowledge and a practical examination on musicianship abilities (hearing, improvisation).

- Motivation/attitude and development potential. Candidates submit a motivation and a curriculum vitae which is discussed in an interview.

For the departments of Composition and Sonology the entrance examinations consist of a consideration of compositions and work produced by the candidate, a theoretical test, an interview, and for Sonology and Art of Sound a mathematical test and a hearing test. For Art of Sound a practical examination is also required (Critical Reflection, p.47).

The admissions panel uses a special form in which the criteria are clearly stated. Every entrance examination leads to a recommendation as to how the candidate can best give shape to his/her musical ambitions (Critical reflection, p.47).

From the interview with students it became apparent that students choose for the Royal Conservatoire because of the main subject teacher or because of the reputation of this conservatoire, e.g. the international

Reflection, p.46) supervises and is responsible for the quality of all assessments and examination procedures, including the orientation. Of the 500-600 applicants only 110-150 are admitted (Critical Reflection, p.48).

Quality assurance

The Examination Committee (Critical admission procedure, and for appointing examiners. The Examination Committee includes teachers from all programmes offered by the Royal Conservatoire. Next to several documents, like guidelines for examination and a handbook for the committee, the Examination Committee has also devised a schedule for members to attend final presentations as observers in departments other than their own. In this way, the committee safeguards the quality of the final assessments and keeps an eye on the achieved level. In addition, based on these visits the Examination Committee writes an annual report with findings and recommendations for improvement. The members of the committee are trained on a regular basis. The Royal Conservatoire is exploring the possibility of training the members of the Examination Committee towards a Senior Kwalificatie Examinering (advanced qualification for examiners), which the audit panel strongly advises.

Conclusion

The audit panel is pleased with the assessment policy the Royal Conservatoire has in place. Compared to other conservatoires in Europe this assessment system is well structured and is one of the better examples. The hurdle after the first year of study keeps the drop- out rate in the following years low.

The audit panel finds the course descriptions very clear with regard to objectives, assessment and procedures, but less so with regard to the assessment criteria. In the execution the audit panel thinks the Royal Conservatoire could improve the written feedback by giving more elaborate comments and by making the criteria more explicit.

The audit panel is very impressed by the fact the Royal Conservatoires invites international external examiners with a good international reputation to sit on the committee of examiners. The

audit panel suggests to make some changes in the procedure of the committee discussions to further enhance the objectivity.

The Examination Committee performs its legal task. The audit panel appreciates that the members attend final presentations from other departments to safeguard the quality of the final assessments, keep an eye on the achieved level and ensure consistency and fairness between departments.

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

The Bachelor of Music of the Royal Conservatoire has fulfilled the following standards of the MusiQuE Framework:

- MusiQuE Standard 3.1
- MusiQuE Standard 2.3

NVAO Standard 4 Achieved learning outcomes

The programme demonstrates that the intended learning outcomes are achieved.

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

Monitoring progression and achievement (MusiQuE Standard 3.2)

In the Critical Reflection (p.51) the Royal Conservatoire mentions that it has introduced a student tracking system entitled Osiris in 2012. The aim is for students, teachers and members of staff to have access to all relevant information on programmes, study progress and test results. The Osiris system shows the fulfilment of all required courses and with the approval of the Examination Committee the Bachelor of Music diploma is issued to the student. Another important function of Osiris is the registration of exemptions following approval of the Examination Committee.

The Royal Conservatoire uses both quantitative and qualitative methods to gain insight into the level of achievements of the students (Critical Reflection, p.51). The conservatoire offers the following information in the Critical Reflection (p.51-54).

- Because of the high number of applications for entrance to the Master of Music, internal students must gain the grade '8' for the final bachelor's presentation to be able to enter this programme. During the past few years more than 40 percent of the bachelor's students have entered the master's programme.
- Statistics on students having finished the programme within 4 years +1 show that the Bachelor of Music programme has a consistent high score of more than 80 percent finishing the programme within this timeframe (ref. Appendix 3).
- The Royal Conservatoire aims at 'fresh blood' for external examiners and therefore has added international external examiners to the list of external examiners. This way the conservatoire can also establish whether students from the Royal Conservatoire meet international standards of performance.
- Analysis of the grading shows that there are minor differences between internal and external examiners' grading (8.00-8.06 versus 8.00-7.89).
- During professional stakeholders' meetings representatives of the profession are invited to give their impression of the quality of the graduates. The overall response is positive.
- The high quality of the students is also illustrated by the fact that the National Youth Orchestra largely consists of bachelor's students from the conservatoires in The Hague and Amsterdam.
- The Royal Conservatoire keeps track of students and alumni who win prizes as can be seen in the *List of prize winners*.

The Royal Conservatoire explains in the Critical Reflection (p.53) that it has recently started to collect information on the professional activities of graduates, in order to maintain a closer connection with alumni. An Alumni Portal has been developed where alumni can register to

become a member of the KC alumni community. In one year time nearly two hundred alumni have registered.

In the national *HBO-kunstenmonitor* survey (Critical Reflection, p.53) there are statistics with regards to questions about professional integration in which the Royal Conservatoire scores above the national benchmark:

- 75 percent of the alumni agrees that the programme provided a good basis (national benchmark: 70%).
- 72 percent have found work in their own subject area (58%).
- 83 percent works at the level that connects with the level of education (74%).
- More alumni are self-employed musicians (88% versus 76%) and work as creative or performance artist (96% versus 94%).

The Royal Conservatoire can boast on a long list of prominent alumni that have made significant careers in the international music profession (Critical Reflection, p.53-54, brochure *Royal Conservatoire The Hague*).

Final presentation

In preparing for the site visit the audit panel studied fifteen recordings and documents from students that graduated in the past two years. Overall the audit panel is very satisfied with the results students achieve. The results show that all students have achieved the learning outcomes of the bachelor's programme. The audit panel was very impressed by the chamber music and ensemble playing with a broad variety in pieces. The differences between students were made clear in the feedback and the marks the students received.

The representatives of the professional field think very highly of the graduates from the Royal Conservatoire. Graduates have a very good mentality and the ambition to seek for a balance between being a good classical musician and a creative and innovative artist. Next to that graduates are ambitious and entrepreneurial. They have a good feeling for contemporary music. The new musician should be acquainted with all forms of music: contemporary, world music, jazz etc. The audit panel fully agrees with the representatives of the professional field.

Conclusion

The audit panel concludes that the Royal Conservatoire has achieved the principal goal to train talented young musicians to the highest artistic and professional standards and provide them with the versatility they need. The final examinations show that graduates from all departments perform well in the final presentations. The audit panel was especially pleased with the chamber music and ensemble playing: the variety in pieces was excellent.

The audit panel has spoken with alumni who were very open-minded. They praised the programme and the Royal Conservatoire but they also mentioned points of improvement that could be made.

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

The Bachelor of Music of the Royal Conservatoire has fulfilled the following standard of the MusiQuE Framework:

- MusiQuE Standard 3.2

General conclusion of the study programme

Assessment of the NVAO Standards

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

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

Considerations and conclusion

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

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

The audit panel concludes that the Royal Conservatoire is doing an excellent job in training young musicians for the professional field. The teaching and learning environment guarantees that students can develop their talents to the highest artistic and professional standards.

The audit panel assesses the quality of the Bachelor of Music of the Royal Conservatoire as **excellent**.

Assessment of the MusiQuE Standards

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

<i>Standard 8.2 The programme actively promotes links with various sectors of the music and other artistic professions</i>	Fulfilled
<i>Standard 8.3 Information provided to the public about the programme is clear, consistent and accurate.</i>	Fulfilled
NVAO Standard 2	
<i>Standard 2.1 The goals of the programme are achieved through the content</i>	Fulfilled
<i>Standard 4.1 members of the teaching staff are qualified for their role and are active as artists/pedagogues/researchers</i>	Fulfilled
<i>Standard 4.2 There are sufficient qualified teaching staff to effectively deliver the programmes</i>	Fulfilled
<i>Standard 5.1 The institution has appropriate resources to support student learning and delivery of the programme.</i>	Fulfilled
<i>Standard 5.2 The institution's financial resources enable successful delivery of the study programmes.</i>	Fulfilled
<i>Standard 5.3 The programme has sufficient qualified support staff.</i>	Fulfilled
<i>Standard 6.1 Effective mechanisms are in place for internal communication within the programme.</i>	Fulfilled
<i>Standard 6.2 The programme is supported by an appropriate organisational structure and clear decision-making processes.</i>	Fulfilled
NVAO Standard 3	
<i>Standard 3.1 There are clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme.</i>	Fulfilled
<i>Standard 2.3 Assessment methods are clearly defined and demonstrate achievement of learning outcomes.</i>	Fulfilled
NVAO Standard 4	
<i>Standard 3.2 The programme has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.</i>	Fulfilled

The audit panel concludes that the Bachelor of Music of the Royal Conservatoire fulfils all MusiQuE standards.

Recommendations

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

General

- There appears to be a domination of Classical Music (including Early Music, Composition and Sonology) in the communication material the audit panel has seen. The audit panel would like to see more room for the Jazz department in this material because this department has important developments to show as well.

Standard 2

- The audit panel thinks the intercultural competence could be addressed more explicitly in the curriculum, ref. Assessment report Bachelor of Music Royal Conservatoire, Certificate for Quality in Internationalisation.
- The audit panel thinks the Royal Conservatoire might be more aware of the risk of inbreeding when appointing alumni as teachers.
- Although the audit panel appreciates the policy of the Royal Conservatoire to appoint part-time teachers it wants to point out that this policy also has disadvantages.

Standard 3

- The audit panel advises the Royal Conservatoire to continue the fine-tuning of the assessment procedures.
- At the final presentations the audit panel advises to give the feedback more in the form of a dialogue with the student and the committee.
- The audit panel recommends the conservatoire to discuss the procedure of the final examinations in order to find a procedure that complies with the profile of the institution and helps students the most.

Appendices

Appendix 1: Final qualifications of the study programme

Curriculum Handbook Bachelor of Music - Classical Department:

<http://www.koncon.nl/files/Curriculum%20Handbooks/Curriculum%20Handbook%20Classical%20Music%2016-17%20DEF%20vs%201.1.pdf>

Curriculum Handbook Bachelor of Music - Vocal Department:

<http://www.koncon.nl/files/Curriculum%20Handbooks/Curriculum%20Handbook%20Vocal%20department%2016-17%20DEF%20vs%201.0.pdf>

Curriculum Handbook Bachelor of Music - Early Music Department:

<http://www.koncon.nl/files/Curriculum%20Handbooks/Curriculum%20Handbook%20Early%20Music%2016-17%20DEF%20vs.%201.0.pdf>

Curriculum Handbook Bachelor of Music – Jazz Department:

<http://www.koncon.nl/files/Curriculum%20Handbooks/Curriculum%20Handbook%20Jazz%2016-17%20DEF%20vs%201.0.pdf>

Curriculum Handbook Bachelor of Music - Music Theory Department:

<http://www.koncon.nl/files/Curriculum%20Handbooks/Curriculum%20Handbook%20Music%20Theory%202016-2017%20DEF%20vs%201.1.pdf>

Curriculum Handbook Bachelor of Music – Conducting Department:

<http://www.koncon.nl/files/Curriculum%20Handbooks/Curriculum%20Handbook%20Conducting%2016-17%20DEF%20vs%201.2.pdf>

Curriculum Handbook Bachelor of Music – Composition Department:

<http://www.koncon.nl/files/Curriculum%20Handbooks/Curriculum%20Handbook%20Composition%202016-2017%20DEF%20vs%201.2.docx>

Curriculum Handbook Bachelor of Music – Sonology Department:

<http://www.koncon.nl/files/Curriculum%20Handbooks/Curriculum%20Handbook%20Sonology%2016-17%20DEF%20vs%201.1.pdf>

Curriculum Handbook Bachelor of Music – Art of Sound Department:

<http://www.koncon.nl/files/Curriculum%20Handbooks/Curriculum%20Handbook%20Art%20of%20Sound%202016-2017%20def.pdf>

All Curriculum Handbooks can also be found via www.koncon.nl/curricula.

Appendix 2: Study programme structure

Curriculum Royal Conservatoire 2016-2017 Bachelor I - II						
I	Main subject classical music, jazz, directie, early music & music theory 34	Theory 20	CHR 2	FYF 2	TUT 2	
	Main subject vocal studies 36	Theory 20		FYF 2	TUT 2	
	Main subject art of sound 23	Main subject practical 11	Theory 20	CHR 2	FYF 2	TUT 2
	Main subject sonology 46		Theory 10		FYF 2	TUT 2
	Main subject composition 30	Projects 10	Theory 14	CHR 2	FYF 2	TUT 2
II	Main subject classical music, directie, early music & vocal studies 30	Edu 4	Theory 18	Minor or Electives 6	TUT 2	
	Main subject jazz 31	Edu 4	Theory 17	Minor or Electives 6	TUT 2	
	Main subject art of sound 22	Main subject practical 12	Theory 18	Minor or Electives 6	TUT 2	
	Main subject sonology 41		Theory 7	Edu 4	Minor or Electives 6	TUT 2
	Main subject composition 30	Projects 8	Edu 2	Theory 14	Minor or Electives 6	TUT 2
	Main subject music theory 36	Edu 4	Theory 18			TUT 2
2 4 6 8 10 12 14 16 18 20 22 24 26 28 30 32 34 36 38 40 42 44 46 48 50 52 54 56 58 60						

Curriculum Royal Conservatoire 2016-2017 Bachelor III - IV						
III	Main subject classical music & early music 34	Edu 2	Theory -16	Minor or Electives 6	TUT 2	
	Main subject vocal studies 36		Theory -16	Minor or Electives 6	TUT 2	
	Main subject jazz 35	Edu 2	Theory -15	Minor or Electives 6	TUT 2	
	Main subject directie 36		Theory -16	Minor or Electives 6	TUT 2	
	Main subject art of sound 19	Main subject practical 15	Theory 18	Minor or Electives 6	TUT 2	
	Main subject sonology 38		Theory 12	Edu 2	Minor or Electives 6	TUT 2
	Main subject composition 36	Edu 2	Projects 11	Theory 3	Minor or Electives 6	TUT 2
	Main subject music theory 56				Edu 2	TUT 2
IV	Main subject classical music, directie, early music & vocal studies 50			CDO or Minor 6	PPP 4	
	Main subject jazz - 48		Th 2	CDO or Minor 6	PPP 4	
	Main subject art of sound 9	Main subject practical 39		CDO or Minor 6	PPP 4	TUT 2
	Main subject sonology 46		Theory 8		Minor or Electives 6	
	Main subject composition 36	Projects 13	Theory 3	CDO or Minor 6	TUT 2	
	Main subject music theory 53				Didactic subjects 7	
2 4 6 8 10 12 14 16 18 20 22 24 26 28 30 32 34 36 38 40 42 44 46 48 50 52 54 56 58 60						

Appendix 3: Quantitative data regarding the study programme

<i>Domain</i>	<i>Programmes and graduation profiles</i>	<i>Discipline</i>	<i>Student numbers 2015-2016</i>	
Music	Bachelor of Music Programme (CROHO 34739)	Performing musician	Classical Music	134
			Jazz	70
			Early Music and Historical Performance	53
			Vocal studies (classical and early music)	45
			Organ	1
			Conducting	4
			- Choir - Orchestra - Wind band/fanfare/brass band	Choir = 1 Orchestra = 1 Wind band = 2
		Creation, research and development	Composition	20
			Sonology	27
			Theory of Music	2
			Art of Sound	28
			-producing	
			-recording -sound-reinforcement	

Appendix 4: Expertise members audit panel and secretary

Name (including title(s))	Brief descriptions for panel members
Mr. Professor Georg Schulz Mag.art. PhD MSc	Georg Schulz is Associate Professor and former rector at the University of Music and Performing Arts Graz (Kunstuniversität Graz, Austria)
Mr. Professor Edward Anthony Partyka	Edward Partyka is Professor at the University of Music and Performing Arts Graz (Kunstuniversität Graz, Austria), Instructor at the University of Applied Sciences and Art Lucerne (Switzerland) and Staff conductor/Arranger of HR Big Band Frankfurt (Germany) Expert in Jazz; bass trombonist/tubist, composer/arranger and conductor, musical director of the Jazz Orchestra Regensburg and co-leader of the Flip Philipp/Ed Partyka Dectet (from the US)
Mr. Frank Veenstra MA	Frank Veenstra is artistic manager at Muziekgebouw Eindhoven
Mr. Dr. Zygmunt Krauze	Zygmunt Krause is Composer of operas, instrumental music, unitary music, music for theatre and of choral pieces and songs
Ms. drs. Mariëlle (G.M.) Klerks	Mariëlle Klerks is Auditor at NQA
Mr. Lars Corijn	Lars Corijn is studying Choral Conducting and Vocal Studio at the Royal Conservatoire Antwerp

Secretary / Co-ordinator

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

Appendix 5: Programme for the site visit

<i>When</i>	<i>What</i>	<i>Who</i>	<i>Where</i>
Wednesday 1 June			
11.00-12.45	Arrival and lunch (12:00) review panel	Review panel: <ul style="list-style-type: none"> ➤ Associate Professor Georg Schulz MA PhD MSc – Kunstuniversität Graz (chair) ➤ Professor Edward Anthony Partyka – Head of Jazz Kunstuniversität Graz ➤ Mr. Frank Veenstra MA – Artistic Manager Muziekcentrum Eindhoven ➤ Dr. Zygmunt Krauze – Composer ➤ Drs. Mariëlle Klerks – Expert Internationalisation ➤ Mr. Lars Corijn – Vocal Student Koninklijk Conservatorium Antwerpen ➤ Mrs. Nel Göbel – Secretary 	SON05
12.50	Brief welcome by the directorate of the Royal Conservatoire	Directorate: <ul style="list-style-type: none"> ➤ Henk van der Meulen – Principal ➤ Martin Prchal – Vice-Principal Education, Quality Assurance and Internationalisation ➤ Karin van der Lee – Vice-Principal Facilities & Resources 	SON05
13.00-14.00	Final presentation Bachelor Violin (Olfje van der Klein), followed by attendance at meeting of the committee of examiners	Review panel	Arnold Schönberg-zaal
14.00-15.00	Visit to studios of the Sonology, Composition, Art of Sound and Jazz departments	Review panel and directorate Short introductions by: <ul style="list-style-type: none"> ➤ Kees Tazelaar – Head Sonology Department ➤ Paul Jeukendrup - Head Art of Sound Department ➤ Wouter Turkenburg – Head Jazz Department ➤ Suzanne Konings - Head Theory Department 	
15.00-16.00	Session with programme management (including	<ul style="list-style-type: none"> ➤ Henk van der Meulen – Principal ➤ Martin Prchal – Vice-Principal Education, Quality 	Varèzezaal

	representative Examination Committee)	<p>Assurance and Internationalisation</p> <ul style="list-style-type: none"> ➤ Karin van der Lee – Vice-Principal Facilities & Resources ➤ Kees Tazelaar – Head Sonology Department ➤ Suzanne Konings – Head Theory Department ➤ Wim Vos – Head Classical Music Department ➤ Johannes Boer – Head Early Music Department ➤ Wouter Turkenburg – Head Jazz Department and Chair Examination Committee 	
16.00-17.00	Session with students and alumni Bachelor of Music programme (including representatives Education Committee and Participation Council)	<ul style="list-style-type: none"> ➤ Elisa Karen Tavenier – Student Viola Classical Music ➤ Sara Zamboni – Student Composition ➤ Sophie Graven – Student Trombone Classical Music and Chair Education Committee ➤ Vera Fiselier – Student Voice ➤ Andrius Aratiunian – Alumnus Composition ➤ Veronique van der Meijden – Alumnus Voice ➤ Louis Portal – Alumnus Jazz ➤ Edgars Rubenis – Student Sonology ➤ Peter Csuka – Student Conducting and Chair Deelmedezeggenschapsraad/Participation Council ➤ May Robinson – Student Early Music 	Varèzezaal
17.00-17.30	Session with international external examiners	<ul style="list-style-type: none"> ➤ Terje Moe Hansen – Professor of Violin Norwegian Academy of Music Oslo ➤ Päivi Järvi – Professor of Early Music Voice Sibelius Academy Helsinki ➤ Dr. François Bonnet – Artistic Director Groupe de Recherches Musicales (GRM) Paris ➤ Anne La Berge – Composer and Flutist 	Varèzezaal
17.30-18.20	Final presentation Bachelor Early Music Voice (Marta Valdmaa), followed by attendance at meeting of the committee of examiners	Review panel	Kees van Baarenzaal
18.45-19.40	Dinner	Review panel	Restaurant 'La Vina'
19.40-20.00	Taxi	Review panel	From 'La Vina' to

			Theater de Regentes
20.00	Two final presentations Bachelor Sonology (Mari Mako and Julius Raskevicius) at Theater De Regentes	Review panel	Theater de Regentes
<i>When</i>	<i>What</i>	<i>Who</i>	<i>Where</i>
Thursday 2 June			
9.30-10.30	Session with teachers (including representatives Examination Committee, Participation Council and Education Committee)	<ul style="list-style-type: none"> ➤ Daan van Aalst – Teacher Art of Sound and Preparation for Professional Practice ➤ Peter Adriaansz – Teacher Composition ➤ Henk Borgdorff – Professor ‘Research in the Arts’ ➤ Gerda van Zelm – Teacher Voice, ICON Creative Director and Coordinator KC Staff Development Programme ➤ Bert Mooiman – Teacher Theory, Improvisation and Piano Class, currently doing a PhD on improvisation, has finished Master Programme in June 2015 as part of the programme for teachers to obtain a Master’s degree, current working group member of the METRIC European ERASMUS+ project on improvisation ➤ Eric Ineke – Teacher Jazz Drums, Member Participation Council, currently in the programme for teachers to obtain a Master’s degree ➤ Asdis Valdimarsdottir – Teacher Viola, current working group member of the ECMA (European Chamber Music Academy) European ERASMUS+ project on chamber music ➤ Enno Voorhorst – Teacher Guitar and Preparation for Professional Practice, Vice-Chair Examination Committee, has successfully participated in the call for research projects of teachers ➤ Kate Clark – Teacher Traverso and Historical Development, currently in the programme for teachers to obtain a Master’s degree 	Varèsezaal

		<ul style="list-style-type: none"> ➤ Yvonne Smeets – Teacher Jazz Voice and Preparation for Professional Practice, Tutor, Member Education Committee, currently in the programme for teachers to obtain a Master’s degree, has finished the KC Staff Development Programme 2015-2016 	
10.30-11.30	Session with representatives of the music profession	<ul style="list-style-type: none"> ➤ Ruth Mackenzie – Director Holland Festival ➤ Fedor Teunisse – Artistic Director Asko Schönberg Ensemble ➤ Neil Wallace – Programme Director concert hall De Doelen Rotterdam ➤ Roland Kieft – General Manager Dutch Radio Orchestra ➤ Martijn Buser – Programmer Gaudeamus Music Week ➤ Miranda van Drie – Director National Youth Orchestra ➤ Sieuwert Verster – Manager Orchestra of the 18th Century 	Varèzezaal
11:30 – 14:00	Internal meeting panel, open space for anybody wishing to meet with the panel (12:00 – 12:30) and visits to lessons and examinations	<p>Review panel</p> <p>Visits can be made to:</p> <ul style="list-style-type: none"> ➤ Viva voce as part of Sonology examination – Mari Mako (11:00 - 12:15) and Julius Raskevicius (12:15 - 13:30) ➤ Two final presentations Composition – Paolo Griffin and Sebastian Evangelista: concert (11:00 – 12:00), viva voce Paolo Griffin (12:30 – 13:15) and viva voce Sebastian Evangelista (13:15 – 14:00) ➤ Bachelor examination III -> IV Violin – Laura Lunansky (12:00 – 12:25) ➤ Bachelor examination I -> II Early Music Cello – Carlos Nicolas Alonso (11:30 – 11:45) ➤ Lesson Musicianship Methodology with Ewan Gibson (13:00 – 14:00) ➤ Lessons voice with Frans Fiselier (11:40 and 13:30) ➤ Lesson jazz drums with Eric Ineke (12:00) and trombone examination secondary classical music 	<p>Varèzezaal and SON05</p> <p>BEA6</p> <p>Kees van Baarenzaal</p> <p>Studio 3</p> <p>Studio 1</p> <p>M306</p> <p>M609/M510/M402</p> <p>Regiekamer</p>

		instrument for jazz students (12:45 - 13:15) ➤ Lesson Sound Recording Art of Sound with Daan van Aalst (11:30 - 12:15)	
14.00-15.00	Lunch	Review panel	SON05
15.00-15.30	Feedback session panel	Everyone	Varèzezaal
15.30	Panel departs		

Appendix 6: Documents examined

The following documents have been provided by the institution:

A	'Assessment framework for the Limited Programme Assessment (accreditation) of Four Music Programmes in The Netherlands, May – June 2016'
B	CeQuInt Self-Evaluation Report
C	Decision on Accreditation for the Bachelor of Music programme 2011
D	Tuning Educational Structures in Europe: Reference Points for the Design and Delivery of Degree Programmes in Music
E	Curriculum Handbook Bachelor of Music Classical Music
F	Curriculum Handbook Bachelor of Music Composition
G	Curriculum Handbook Bachelor of Music Early Music
H	Curriculum Handbook Bachelor of Music Jazz
I	Curriculum Handbook Bachelor of Music Theory of Music
J	Curriculum Handbook Bachelor of Music Sonology
K	Curriculum Handbook Bachelor of Music Vocal Studies
L	Curriculum Handbook Bachelor of Music Conducting
M	Curriculum Handbook Bachelor of Music Art of Sound
N	'Internationalisation at the Royal Conservatoire – A Status Report'
O	'Quality Culture at the Royal Conservatoire: 2016 and beyond'
P	Improvement Programme KC
Q	Concert Season Brochure 2015-2016
R	Dutch National Qualifications Framework
S	Curriculum Handbook Electives and Minors 2016-2017
T	Staff biographies
U	Professional Stakeholders' meetings
V	Study Guide Royal Conservatoire
W	Prospectus Royal Conservatoire
X	Brochure Creative Departments
Y	Survey entrance examinations
Z	Career Development Office Protocol
AA	Handbook for Tutors at the Royal Conservatoire
AB	List of teaching staff with fte and qualification level
AC	Brochure KC Staff Development Programme
AD	Examination Committee documents

AE	Analysis grading internal and external examiners
AF	Analysis questionnaire external examiners academic year 2014-2015
AG	List of prize winners
AH	Report Working Group Entrepreneurship
AI	Towards a New Academic Curriculum
AJ	Table of incoming students of last 3 years per country
AK	ConNext charter
AL	Examples of Diploma Supplements
AM	Overview international Master classes 2014-2015
AN	International student brochure 'How to Survive The Hague?'
AO	Overview of international projects
AP	'Polifonia' report on International External Examiners

Appendix 7: Summary theses

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

5	Yael Levi Pablo Castro Nikolaj Kinde Ida Vujovic
10	Saskia Voorbach Simon Renard Sara Teofilova Andrius Arutiunian Louis Portal
15	Claudio de Rosa Tia Iskandar Danny Teong Shi Feng Maxime Gulikers Anne-Linde Visser
20	Francesco Bergamini Amir Bolzman Christina Schönbach

Appendix 8: Declaration of Comprehensiveness and Accuracy

Netherlands Quality Agency



Bladnummer 2

Declaration of completeness and accuracy of the information

concerning the assessment of study programme: Muziek + BK Internationalisering

Organisation: Hogeschool der Kunsten Den Haag

Date of visit: 1-2/6/2016

Undersigned: Martin Prchal

representing the management of the above mentioned study programme,

in the position of: Vice-Principal

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

Signature:

A handwritten signature in blue ink that reads 'M. Prchal'.

Date: 28/4-2016

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