

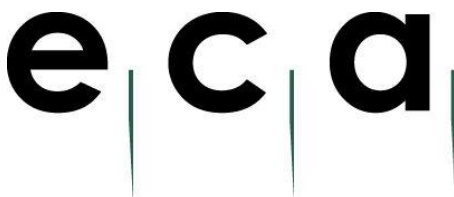
Assessment report

Bachelor of Music

Conservatorium van Amsterdam



Certificate for Quality in Internationalisation



European consortium for accreditation

Assessment report
- Programme level

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European Consortium for Accreditation in Higher Education



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1. Executive summary

The Bachelor of Music was assessed by Netherlands Quality Agency (NQA). NQA convened an assessment panel which studied the self-evaluation report and undertook a site visit on 13 and 14 June in Amsterdam.

5 **Standard 1. Intended internationalisation**

The programme receives the assessment **satisfactory** on Standard 1.

The panel is of the opinion that the internationalisation goals of the programme are clearly formulated and documented, and widely shared and supported by the programme's stakeholders. Internationalisation goal number 3 is rather ambitiously formulated, according to the panel. The goals focus on the excellence in knowledge and skills which is needed for students to become successful in the international music world and, as such, the goals clearly relate to teaching and learning. Especially given the programme's aims to educate students for the international top, the panel feels it is very important to stay well-informed on the international requirements. From that perspective, the panel feels that the programme could use its vast international network more intentionally to constantly improve the programme. The panel has not seen an independent document with internationalisation objectives, but they are listed in the self-evaluation report. The panel feels that the relationship between the objectives and the internationalization goals is little articulated and finds the objectives not verifiable. It recommends reformulating the internationalization objectives.

20 **Standard 2. International and intercultural learning**

The programme receives the assessment **good** on Standard 2.

The programme's intended learning outcomes aim at equipping students with an excellent level of knowledge and skills in order to prepare them for a career in music at the highest international level. The international orientation of the intended learning outcomes lies in their focus on excellence and the strive for the highest international level. The intended learning outcomes correspond well with the programme's internationalisation goals. International and intercultural competencies are implicitly included in the intended learning outcomes and in the learning objectives of the individual courses and are, consequently, also assessed as such. The panel is of the opinion that the assessments methods are adequate. However, the panel recommends a proper discussion on intercultural competencies and implementing them in a structured way as to ensure that the implicitly included competences are actually reached. The panel also recommends intensifying the use of international external examiners in the assessment of the final exams making this a standard practice. The graduates of the programme substantially realise the programme's intended learning outcomes with respect to internationalisation.

35 **Standard 3: Teaching and Learning**

The programme receives the assessment **excellent** on Standard 3.

The content and structure of the curriculum provide good means for achieving the international orientation of the intended learning outcomes and the implicitly included international and intercultural competencies. Furthermore, the teaching methods are very suitable. The panel is enthusiastic about the highly international learning environment, which reflects the real life international music profession very well and, thus, offers the students excellent conditions to prepare themselves for an international career.

Standard 4: Staff

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

5 The panel feels that the composition of the staff, the staff's vast internationalisation experience and excellent intercultural competences and language skills facilitate the achievement of the international orientation of the intended learning outcomes and the implicitly included international and intercultural competencies very well. The services the programme offers to the staff to gain international experience, intercultural competences and language skills are satisfactory.

Standard 5: Students

The programme receives the assessment **good** on Standard 5.

10 The composition of the student group is highly international and multicultural. The internationalisation experiences that are offered to the students are excellent. The services specifically related to internationalisation are adequate. The panel recommends the programme to take into consideration whether services/support specific to the needs of international students may be opportune.

15 To conclude, the audit panel is very positive about how the Conservatorium van Amsterdam realises the international dimension in the various aspects of its programme. The programme really excels in the field of teaching and learning, offering its students a highly international learning environment. It also excels with respect to the composition of the student group and the internationalisation experiences offered to the students. On the other hand, the audit panel feels that internationalisation could be more intentional and made more explicit, for instance with respect to intercultural competencies and how to implement them in a structured way. Furthermore, the audit panel suggests
20 the programme to more actively seek international external perspectives to innovate the programme (e.g. benchmarking with other excellent conservatories).

2. The assessment procedure

The assessment procedure was organised as laid down in the Frameworks for the Assessment of Quality in Internationalisation (Frameworks) published by the European Consortium for Accreditation (ECA).

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A panel of experts was convened and consisted of the following members:

- Professor G. Schulz Mag.art, MSc, PhD, panel chair, associate professor and teacher for accordion and chamber music at the University of Music and Performing Arts Graz (Kunstuniversität Graz), Austria
- 10 • Professor E.A. Partyka, staff conductor/arranger of HR Big Band Frankfurt, Germany and instructor for jazz composition, arranging and big band, University of Applied Sciences and Arts Lucerne, Switzerland
- Professor Z. Krauze, lecturer at the Fryderyk Chopin University of Music in Warsaw, Poland, professor of composition at the Academy of Music Łódź, Poland, composer and pianist
- 15 • Mr. F. Veenstra MA, artistic manager of Muziekgebouw Eindhoven, the Netherlands
- Ms. Drs. G.M. Klerks, ECA certified senior auditor at Netherlands Quality Agency, the Netherlands
- Mr. L. Corijn, student of choral conducting and vocal studio, Royal Conservatoire Antwerp, Belgium

20 Ms. Drs. P. Göbel, senior auditor at Netherlands Quality Agency, the Netherlands, acted as secretary of the panel.

The composition of the panel reflects the expertise deemed necessary by the Frameworks. The individual panel members' expertise and experience can be found in [Annex 1: Composition of the assessment panel](#). All panel members signed a statement of independence and confidentiality. These signed statements are available from NQA upon simple request. The procedure was coordinated by - Ms. Drs. P. Göbel, senior auditor at NQA.

30 The assessment panel studied the self-evaluation report and annexed documentation provided by the programme before the site visit ([Annex 2: Documents reviewed](#)). The panel organised a preparatory meeting on 13 June 2016. The site visit took place on 13 and 14 June 2016 at Conservatorium van Amsterdam, Amsterdam University of the Arts ([Annex 3: Site visit programme](#)).

35 The panel formulated its preliminary assessments per standards immediately after the site visit. These were based on the findings of the site visit which built upon the review of the self-evaluation report and annexed documentation.

40 The panel finalised the draft report on 3 October 2016. It was then send to the Conservatorium van Amsterdam to review the report for factual mistakes. No factual mistakes were reported. The panel approved the final version of the report on 11 December 2016.

3. Basic information

Qualification:	Bachelor of Music
Number of credits:	240
Specialisations (if any):	<ul style="list-style-type: none">- Classical Music- Jazz Music- Popular Music
ISCED field(s) of study:	0215 Music and Performing Arts
Institution:	Amsterdam University of the Arts / Conservatorium van Amsterdam
Type of institution:	Higher Professional Education
Status:	Institution and programme are NVAO accredited
QA / accreditation agency:	NVAO/NQA
Status period:	Programme accreditation: up to 31-12-2016 Institution accreditation: up to 23-02-2020

4. Assessment scale

The assessment-scale relates to the conclusions of the assessment panel at the level of the standards and is based on the definitions given below. Through the underlying criteria, each of the standards describes the level of quality or attainment required for a satisfactory assessment. The starting point of the assessment scale is however not threshold quality but generic quality. Generic quality is defined as *the quality that can reasonably be expected from an international perspective*.

<p>Unsatisfactory</p>	<p>The programme does not meet the current generic quality for this standard.</p> <p>The programme does not attain an acceptable level across the standard's entire spectrum. One or more of the underlying criteria shows a meaningful shortcoming.</p>
<p>Satisfactory</p>	<p>The programme meets the current generic quality for this standard.</p> <p>The programme shows an acceptable level of attainment across the standard's entire spectrum. If any of the underlying criteria show a shortcoming, that shortcoming is not meaningful.</p>
<p>Good</p>	<p>The programme surpasses the current generic quality for this standard.</p> <p>The programme clearly goes beyond the acceptable level of attainment across the standard's entire spectrum. None of the underlying criteria have any shortcomings.</p>
<p>Excellent</p>	<p>The programme systematically and substantially surpasses the current generic quality for this standard.</p> <p>The programme excels across the standard's entire spectrum. This extraordinary level of attainment is explicitly demonstrated through exemplary or good practices in all the underlying criteria. The programme can be regarded as an international example for this standard.</p>

5. Assessment criteria

Standard 1: Intended internationalisation

Criterion 1a: Supported goals

The internationalisation goals for the programme are documented and these are shared and supported by stakeholders within and outside the programme.

The Bachelor of Music programme is offered by the Conservatorium van Amsterdam (CvA) which is part of the Amsterdam University of the Arts (AHK). Internationalisation constitutes an important aspect of the AHK's vision and mission, which are laid down in the document 'Institution Plan 2013-2018, Amsterdam School of the Arts' (2012). The mission, which also applies to the CvA, is formulated as follows:

'The Amsterdam University of the Arts educates students for the national and international workplace in the arts, culture and heritage. The AHK stands for excellent education: outstanding teachers help particularly talented students to develop their artistic identity from craftsmanship and tradition, with an awareness for innovation and in close conjunction with the international professional field for which Amsterdam is so pivotal'.¹

The panel received an overview of the internationalisation goals for the Bachelor of Music programme and establishes that the internationalisation goals are clearly in line with this mission. They focus on preparing students for the highly international professional music practice. The internationalisation goals are formulated as follows:

1. The development of excellent instrumental/vocal skills at the highest international level, giving the CvA alumni the best possible chances in the international music world;
2. The development of excellent abilities in the field of orchestral, ensemble and chamber music playing, enabling the CvA alumni to create and maintain successful musical collaborations in the international music scene;
3. The development of world class educational abilities, to be ready for an international teaching career;
4. An excellent theoretical and general musical knowledge, combined with a well-developed artistic musicianship, which provide the CvA alumni with a solid basis for their performing and teaching career;
5. The development of a solid and creative cultural entrepreneurship, which enables the CvA alumni to create and maintain a wide range of activities in the international music scene, and to collaborate successfully with related parties in all of those activities, building an international network;
6. The development of a research-based attitude, which prepares the CvA alumni for a career in an international music world that is constantly changing, and that always poses questions that need to be answered.

The panel is of the opinion that the programme's internationalisation goals are clearly formulated. The goals evidently demonstrate that internationalisation at the CvA is understood as preparing students for the highly international music profession. To equip students with a high/excellent level of knowledge and skills in different areas is considered to be crucial for reaching this ambition. This

¹ Source: self-evaluation report p. 8

makes the goals very challenging, according to the panel. The goals are also sufficiently reasonable, although the panel feels that goal number 3 (the development of world class educational abilities, to be ready for an international teaching career) is somewhat unrealistic, considering the fact that the programme is a Bachelor of Music programme and not a Bachelor of Music in Education programme.

5 The panel feels that the programme's approach to internationalisation suits a Bachelor of Music programme well.

10 Furthermore, the panel establishes that the various stakeholders of the programme (i.e. students, teaching staff, Advisory Commission and the Management Board) explicitly or implicitly agree with and support the internationalisation goals. They feel that striving for excellence is a shared feature of the goals that is relevant for the international Music profession. The panel learned from the self-evaluation report and conversations with the stakeholders that they are involved in the regular evaluation of the internationalisation goals through meetings or evaluation forms. Moreover, informal, non structural benchmark discussions with international partners and input from representatives of the international music profession lead to updates in the internationalisation goals when needed.

20 The panel learned from the various conversations during the site visit and from the list of 'Internationalisation projects' provided by the programme, that the programme has a vast international network and many collaborative international partners. The panel commends the programme on this. The panel feels that the programme could invest more in actually using these excellent international partners to further innovate the programme (e.g. curricula, teaching methods, inclusion of research). The panel feels this is of great importance, given the programme's ambitions to educate students for the international top. In that respect, staying internationally well-informed is essential.

25 *Conclusion*

The panel concludes that the internationalisation goals are documented and are clearly formulated and well suited to a Bachelor of Music programme. They aim at excellence in knowledge and skills to prepare students for the international Music profession. The internationalisation goals are challenging, but reasonable, except for goal number 3. The panel considers this goal to be somewhat unrealistic for a Bachelor of Music programme. The internationalisation goals are widely shared and supported by stakeholders within and outside the programme. The programme has a vast international network and many international cooperation partners. Given the programme's ambitions for excellence, this international network could be used more intentionally to further innovate the programme.

Criterion 1b: Verifiable objectives

35 *Verifiable objectives have been formulated that allow monitoring the achievement of the programme's internationalisation goals.*

The panel did not receive a specific document describing the objectives that allow monitoring the achievement of the programme's internationalisation goals. However, the self-evaluation report formulates the objectives as follows:

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1. The CvA wants top level international students to come to study at the CvA
The programme considers an outstanding international student population to be essential as it allows creating a learning environment in which a broad exchange of expertise and mutual information and inspiration result in excellence in a broad global sense;
- 45 2. The CvA wants alumni to be able to reach top positions in the international music world
This objective is important for the CvA as students of CvA alumni around the world tend to return as students on the programme at the CvA;
3. The CvA aims to attract top performers and educators to come to teach at our institute,

CvA is of the opinion that an international top faculty is needed for training at an internationally excellent level;

4. The CvA wants institutions worldwide to collaborate with the CvA, giving our institute and our students a relevant network;
5. The CvA wants evaluations amongst students, alumni and international institutions to show that the curriculum is considered excellent. The CvA uses the 2002 national education profile and bases its education on international standards which are related to the Dublin descriptors and the AEC Learning Outcomes. The curriculum and the educational results are regularly evaluated with students, alumni and international institutions. The results of those evaluations and the AEC Learning Outcomes are used to develop the curriculum and maintain its international standard.

The panel establishes that the objectives include important ambitions which, in a general sense, may well support the realisation of the internationalisation goals. However, the direct relationship between the goals and the objectives has not been made explicit and it is not clear to the panel how the objectives operationalise the internationalisation goals. For instance, it is not entirely clear to the panel how internationalisation goals number 2 (development of excellent abilities in the field of orchestral, ensemble and chamber music playing, enabling the CvA alumni to create and maintain successful musical collaborations in the international music scene) or 3 (the development of world class educational abilities, to be ready for an international teaching career) are systematically covered by the objectives.

Furthermore, the panel is of the opinion that the objectives are not verifiable, as they do not include well defined quantitative or qualitative elements. For instance, with how many and with which institutions should the programme collaborate to fulfill objective 4? Another example is objective 1. When, exactly, is a student qualified as a 'top level international student'?

Given the little articulated relationship between the objectives and the internationalisation goals on one hand, and the formulation of the objectives (the objectives are not verifiable) on the other hand, the panel is of the opinion that the objectives do not convincingly allow monitoring the realisation of the internationalisation goals as it is recommended by the ECA framework.

Conclusion

The panel did not see a specific document in which the programme's internationalisation objectives are formulated, but the self-evaluation report contains a list of the objectives. Although the objectives include measures that may well support the realisation of the internationalisation goals of the programme in a general sense, the objectives do not correspond well with the specific internationalisation goals formulated for the programme. Moreover, the panel concludes that the objectives are not verifiable, as they do not include well defined qualitative or quantitative elements. As a consequence, the objectives do not allow monitoring the achievement of the programme's internationalisation goals. The panel recommends to 1) make the relationship between the internationalisation goals and the objectives transparent, 2) reformulate the objectives, making them as well as possible verifiable by using well-defined quantitative and/or qualitative elements.

Criterion 1c: Impact on education

The internationalisation goals explicitly include measures that contribute to the overall quality of teaching and learning.

The mission and the programme's internationalisation goals make clear that the quality of teaching and learning is understood as the extent to which students are successfully prepared for the international music world. Given the inherently international character of the music profession, internationalisation is considered to be a self-evident and essential aspect of the quality of teaching

and learning. Therefore, the internationalisation goals do not so much focus on specific international and intercultural competencies (they are already included in the regular teaching and learning), but rather primarily focus on the excellence in knowledge and skills, which is needed to be able to become successful on the international stage. As such, the internationalisation goals are directly geared towards teaching and learning.

The panel fully agrees with the programme that excellence is of great importance for becoming successful at the highly competitive international music world.

10 *Conclusion*

The panel concludes that the internationalisation goals also clearly relate to teaching and learning. The measure included, i.e. excellence in knowledge and skills, definitely contributes to their quality.

Overall conclusion regarding Standard 1. Intended internationalisation

15 The panel found that the programme has clearly formulated and documented internationalisation goals, which are well-suited to a Bachelor of Music programme. Internationalisation goal number 3 is rather ambitiously formulated. The goals are widely shared and supported by stakeholders both within and outside the programme. The panel feels that the programme could use its vast international network more intentionally to innovate the programme, especially given the programme's aims to educate students for the international top. The goals clearly relate to teaching and learning, focusing on the excellence in knowledge and skills which is needed for students to become successful in the international music world. The panel has not seen an independent document with internationalisation objectives, but they are listed in the self-evaluation report. The panel is of the opinion that the internationalisation objectives do not convincingly allow monitoring the achievement of the programme's internationalisation goals.

25 The panel deems the underlying criteria 1a and 1c of this standard to be met and to be systematically surpassed respectively. Criterion 1b is not met according to the ECA standards. The panel recommends reformulating the internationalisation objectives. The panel therefore assesses *Standard 1. Intended internationalisation* as **satisfactory**.

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Standard 2: International and intercultural learning

Criterion 2a: Intended learning outcomes

The intended international and intercultural learning outcomes defined by the programme are a clear reflection of its internationalisation goals.

35 In line with the CvA's mission, it is the programme's ambition 'to educate students as musicians with a creative, performing, educational or mixed professional career in music at the highest international level, in the genres of Classical, Jazz or Pop music'².

40 The programme adopted the intended learning outcomes as described in the Dutch National Training Profile for Music (the Educational Profile), which is compiled by the Music Network of the Netherlands Association of Universities of Applied Sciences (*Vereniging van Hogescholen*). These intended learning outcomes are based on the Professional Profile for Music (the '*Beroepsprofielen*'), which is validated by the Music profession at large. To make them internationally comparable, the intended learning outcomes have been linked to the Dublin Descriptors and the Polifonia Descriptors (the musical version of the Dublin Descriptors). The intended learning outcomes of the programme are

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² Self-evaluation report, p. 13

documented in the documents 'Study Guide Bachelor's Degree Programme 2015-2016' of the three specialisations offered (Classical, Jazz, Pop music). The programme has adapted the intended learning outcomes to the specificities of each specialisation.

5 The Educational Profile leaves room for programmes to add their own flavour to the intended learning outcomes. The panel studied the programme's intended learning outcomes and establishes that the programme used this room to insert its own international orientation and requirements. This has not been done by formulating a set of isolated international or intercultural competencies, as that would be rather artificial, given the fact that internationalisation is an integral part of higher music education and the entire music profession. The international orientation of the intended learning outcomes lies, however, in their striving for attaining the highest possible level in order to constitute a solid basis for a career in Music at the highest international level. As such, all intended learning outcomes have an intrinsic international orientation, which corresponds well with the programme's internationalisation goals (cf. Criterion 1a).

15 The panel establishes that the intended learning outcomes of the programme do not explicitly describe international or intercultural competencies. As internationalisation has always been a self-evident aspect of the curricula in higher music education, these competencies are often included in more generally formulated intended learning outcomes. From the conversations with the management and the lecturers the panel learned that this is also the case for the CvA Bachelor of Music programme. An example of an intended learning outcome, in which international and intercultural competencies are implicitly included is:

25 *'The ability to collaborate: The musician is capable of making an active contribution to a joint product or process together with others.
- has the social and communication skills to participate in various musical collaborative forms.'*

30 Given the highly international nature of the programme and of the Music world at large, participating in musical collaborative forms, automatically entails collaboration with people of other cultural backgrounds. The panel feels, however, that more attention should be paid to discussing intercultural competencies and implementing them in a structured way to ensure that the implicitly included competencies are actually reached.

Conclusion

35 The panel concludes that the intended learning outcomes are implicitly internationally oriented and as such correspond with the programme's internationalisation goals. They are focussed on attaining the highest possible level in knowledge and skills. The intended learning outcomes implicitly include international and intercultural competencies. Nevertheless, the panel recommends discussing intercultural competencies and implementing them in a structured way to ensure that the implicitly included competencies are reached.

Criterion 2b: Student assessment

The methods used for the assessment of students are suitable for measuring the achievement of the intended international and intercultural learning outcomes.

45 The Study Guides of the three specialisations contain the descriptions of the programme's courses. In these course descriptions the learning objectives and the assessment methods ('method of evaluation') are included.

50 The panel is of the opinion that the assessment methods are suitable for measuring the achievement of the internationally oriented intended learning outcomes (aimed at preparing students for an international music career, cf. Criterion 2a). The panel learned from the self-evaluation report and the

conversations during the site visit, that international standards are leading in student assessment. Student assessment is evaluated in exchange with international partner institutes and, when necessary, adjusted. International external assessors are sometimes invited in final exam committees to ensure that the quality of the level realised by the students is up to international (professional) standards. The panel feels that this practice should be intensified and recommends the standard use of international external examiners in the assessment of the final exams.

What has been observed with respect to the intended learning outcomes, also applies to the courses' learning objectives, i.e. international and intercultural competencies are implicitly included in the learning objectives. Consequently, they are also assessed as such. A typical example which illustrates this practice is one of the learning objectives of the 'Chamber Music' course in the Classical department, the under Criterion 2a mentioned 'ability to collaborate'. The course is assessed through practical examinations in the form of chamber music presentations open to the public. Assessment criteria are, amongst others, ensemble and communication. As already explained, given the international learning environment of the programme and the music profession, collaboration automatically implies that the student should be able to work together with persons with diverse cultural backgrounds. Therefore, the presentations are implicit manifestations of the international and intercultural competencies of the students, as these competencies are the prerequisites for successful Chamber Music playing. The Jazz and Pop departments offer courses which are comparable to the Chamber Music course (e.g. Jazz: 'Ensembles', 'Ensemble Skills'; Pop: 'Styleband 1', 'Freestyleband 1') and use comparable assessment methods and criteria.

The panel is of the opinion that assessing international and intercultural competencies as an integral part of the regular course assessment is a very realistic and natural way to assess these skills. Nevertheless the panel recommends discussing intercultural competencies and implementing them in a structured way to ensure that the implicitly included competencies are reached.

Conclusion

The panel concludes that methods used for the assessment of students are suitable for measuring the achievement of the international orientation of the intended learning outcomes and the implicitly included international and intercultural competencies. Nevertheless, also student assessment could benefit from a proper discussion on intercultural competencies and implementing them in a structured way as to ensure that the implicitly included competencies are reached. The panel recommends the standard use of international external examiners in the assessment of the final exams.

Criterion 2c: Graduate achievement

The achievement of the intended international and intercultural learning outcomes by the programme's graduates can be demonstrated.

The main focus of the intended learning outcomes with respect to internationalisation, is for students to reach the highest possible level in order to provide them with the solid basis needed for reaching the top of the international Music profession. First of all the achievement of this ambition is demonstrated by the fact that the internationally oriented intended learning outcomes, which implicitly include international and intercultural competencies, are (implicitly) incorporated into the (final) examinations of the programme. This means that graduation is only possible when the intended learning outcomes are really achieved.

Furthermore, also based on the list of 'Selected recent alumni' the programme provided, the panel established that a considerable number of the programme's graduates indeed end up as world class musicians, performing in many international orchestras, ensembles, jazz groups and bands or as

soloists, chamber musicians or music teachers worldwide. This is, however, not the case for all the alumni and cannot be used as proof for the demonstration that every single graduate achieves the intended learning outcomes.

5 During the site visit, the panel spoke with representatives of the professional field of music. They are of the opinion that the programme's students and alumni definitely have the skills to function very well on the international level. The representatives were very positive about the students' and alumni's ability to form ensembles and work together. They also told the panel that many students who play with the 'big guys' come from the CvA Bachelor of Music programme.

10 Furthermore, the results of the Arts Monitor of 2014 show that 54% of the alumni (fully) agreed that the international orientation of the programme is sufficient. The panel, furthermore, learned from the conversation with the alumni during the site visit, that they feel very well-prepared by the programme for a career in the international Music profession. A CvA survey carried out in 2015 among alumni who graduated after 2000, shows that 83% of the alumni work or play sometimes or all of the time outside the Netherlands. Finally, the document 'Conservatorium van Amsterdam – Prizes, won by students and alumni, selection of Prize winners 2015' demonstrates that the programme's students and alumni do well in national and international music competitions, which is also indicative for the level achieved.

20 *Conclusion*

The panel concludes that the graduates substantially achieve the international ambition of the intended learning outcomes and the implicitly included international and intercultural competencies.

Overall conclusion regarding Standard 2. International and intercultural learning

25 The panel found that the intended learning outcomes correspond well with the programme's internationalisation goals. The international orientation of the intended learning outcomes lies in their focus on equipping students with an excellent level of knowledge and skills in order to prepare them for a career in music at the highest international level. International and intercultural competencies are implicitly included in the intended learning outcomes. The panel is of the opinion that the assessments methods are suitable for measuring the achievement of the international orientation of the intended learning outcomes and the implicitly included international and intercultural competencies. The graduates of the programme substantially realise the programme's intended learning outcomes with respect to internationalisation.

35 The panel deems all the underlying criteria of this standard to be met. Related to both the intended learning outcomes and student assessment, the panel recommends a proper discussion on intercultural competencies and implementing them in a structured way as to ensure that the implicitly included competencies are actually reached. The panel also recommends the standard use of international external examiners in the assessment of the final exams. The panel therefore assesses *Standard 2. International and intercultural learning* as **good**.

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Standard 3: Teaching and Learning

Criterion 3a: Curriculum

The content and structure of the curriculum provide the necessary means for achieving the intended international and intercultural learning outcomes.

45 The content and structure of the curricula of the three specialisations of the programme is described in the Study Guides of the specialisations. For every specialisation the curriculum consists of four years: a preliminary phase (first year) of 60 ECTS and a main phase (second to fourth years) of 180 ECTS. In all three curricula the courses are subdivided into six subject categories, e.g. principal subject and

related subsidiary subjects, additional practical subjects, ensembles and projects, theory and history, entrepreneurship and education, and other. The courses that focus on the students' professional artistic and technical development vary for each specialisation (cf. the assessment report for the limited programme review for more information on the curriculum). The curriculum is offered in English. The panel studied the Study Guides and establishes that the learning objectives of the courses adequately reflect the programme's intended learning outcomes (which, as said, all have an intrinsic international orientation and implicitly include international and intercultural competencies).

The panel establishes that the course objectives (as described in the course contents and corresponding learning objectives), as well as the prescribed literature, adequately reflect the aim for excellence in knowledge and skills laid down in the intended learning outcomes. The courses offer the knowledge and equip students with the skills, which provide the necessary basis for a career in Music at the international top level.

Furthermore, the panel notices that all three curricula place a strong emphasis on orchestral, ensemble and chamber music playing and projects, in which communal learning plays an important role. The programme has many established orchestras, ensembles and bands, such as the Score Collective, the 100-strong Student Choir, a Concert Jazz Band and the CvA Symphony Orchestra. Furthermore, over a hundred ensembles operate every year within the chamber music programme of the Classical department, over a hundred ensembles operate in the ensemble programme at the Jazz department and the Pop department has (Free)Style Bands. As mentioned above, due to the international composition of the student population (cf. Criterion 5a), ensembles are international in nature and collaborating with students of diverse cultural backgrounds offers students excellent opportunities to train their international and intercultural competencies. In addition, the programme offers students many opportunities to work with international (top) musicians through the programme's collaborations with famous national and international groups, venues and festivals, e.g. North Sea Jazz Festival, the Royal Concertgebouw Orchestra, Grachtenfestival, etc.

The panel learned from the conversation with the teaching staff during the site visit, that internationalisation in the programme also often comes with the content of the art form. Teaching various cultural styles stimulates students' intercultural awareness, both explicitly and implicitly.

Moreover, the curricula offer various other examples which contribute to the programme's internationalisation, e.g. the Atlas Summer Academy where musicians and composers from a wide variety of cultural backgrounds collaborate with the students, or elective courses, such as 'Contemporary Music through non-Western techniques'. Teachers from abroad are invited to teach students about their cultural tradition and cultural-specific instruments and students are encouraged to improvise, making translations to contemporary music. The entrepreneurial courses help students prepare themselves for the (international) music profession, helping them to reflect on their future career and teaching them about concert acquisition, leadership, communication, etc.

The panel learned from the self-evaluation report that the content of the curriculum is regularly discussed with the CvA's international Advisory Commission and adjusted whenever needed. According to the panel, this ensures a good harmonisation with the (international) music profession. To ensure using all possibilities to provide an excellent curriculum, benchmarking with other excellent conservatories on the issue of curriculum would be a recommendation by the panel. Especially for the development of a reflective attitude about intercultural challenges and international impact on the society at large, examples will be found that could enhance CvA's good praxis.

Conclusion

The panel concludes that the content and the structure of the curriculum provide good means for achieving the international orientation of the intended learning outcomes and the implicitly included international and intercultural competencies.

Criterion 3b: Teaching methods

5 *The teaching methods are suitable for achieving the intended international and intercultural learning outcomes.*

The Study Guides of the three specialisations contain the descriptions of the programme's courses. In these course descriptions the teaching methods ('method of instruction') are included.

10 The panel establishes that the teaching methods correspond to the learning objectives of the courses. The teaching methods are varied and include individual lessons, instrumental/vocal group lessons, ensemble playing, concerts, work centre and work groups, projects, internships, laboratories, research and online education.

15 The programme intends to train its students in a way that reflects the working methods and demands of the international profession as closely as possible. A good example is chamber music rehearsing and coaching, where students are confronted with the working processes actually used in the professional world. The individual attention during the individual lessons (main instrument, composition, conducting, etc.) allow for a solid development of knowledge and skills, while teaching
20 methods involving collaboration, such as group lessons, chamber music playing, work groups, projects, playing together in bands, ensembles and orchestras, all force students to develop international and intercultural skills as a result of the international composition of the student population (cf. Criterion 5a). The programme coordinators told the panel during the site visit, that also explicit attention is paid to how to communicate in an international ensemble setting by showing a
25 movie on this topic. The programme also actively uses the international composition of the student group. The teachers of the Pop department, for instance, explained during the site visit that they deliberately introduce students from different cultural backgrounds and corresponding musical styles in order to cross-fertilize each other.

30 Furthermore, concerts and projects offer students ample opportunity to practice what they have learned and to train their performing skills. These work forms are very important 'tools' to prepare students for an international career in music.

35 Another aspect which internationalises the programme's teaching is team-teaching. The highly international composition of the teaching staff (cf. Criterion 4a) contributes to students' intercultural awareness, as it exposes students to diverse ways of teaching.

Conclusion

40 The panel concludes that the teaching methods are very suitable for achieving the international orientation of the intended learning outcomes and the implicitly included international and intercultural competencies.

Criterion 3c: Learning environment

45 *The learning environment is suitable for achieving the intended international and intercultural learning outcomes.*

The programme creates a highly international learning environment by:

1. Creating a highly international student population (cf. Criterion 5a). The multicultural student body in combination with frequent collaboration in projects, ensembles, chamber music, etc., stimulates students' cultural awareness and intercultural skills.
- 5 2. The ensemble culture (cf. Criterion 3a) further stimulates cultural awareness and international and intercultural competencies. It also offers students the opportunity to gain experience in ensemble playing, to practice, to build a network, hence, to lay the foundations for an international career.
- 10 3. The composition of the teaching staff (cf. Criterion 4a). Nearly all teachers work globally as musicians or as teachers. Furthermore, international guest teachers (soloists, ensemble players, pedagogues) regularly give master classes or workshops, which further contributes to the international character of the learning environment.
4. Offering the programme in Amsterdam, a highly international city with world class orchestras, festivals, ensembles, etc. Amsterdam offers the programme's students a rich international context.

15 From the conversations with the students during the site visit, the panel learned that students feel that the learning environment is very international and that they appreciate this a lot. The panel is enthusiastic about the international dimension of the learning environment. It reflects the real life international music profession very well and, thus, offers the students excellent conditions to prepare themselves for an international career.

20 *Conclusion*

The panel concludes that the learning environment is outstanding for achieving the international orientation of the intended learning outcomes and the implicitly included international and intercultural competencies.

25 **Overall conclusion regarding Standard 3: Teaching and Learning**

The panel found that the content and structure of the curriculum and the highly international learning environment provide excellent conditions for achieving the international orientation of the intended learning outcomes and the implicitly included international and intercultural competencies. Moreover, the teaching methods are very suitable.

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The panel deems all the underlying criteria of this standard to be systematically surpassed. The highly international learning environment can be regarded as an international exemplary practice. The panel therefore assesses *Standard 3: Teaching and Learning* as **excellent**.

35 **Standard 4: Staff**

Criterion 4a: Composition

The composition of the staff (in quality and quantity) facilitates the achievement of the intended international and intercultural learning outcomes.

40 Based on the curricula vitae of the teaching staff and the various conversations during the site visit, the panel establishes that the teaching staff is highly international. Many teachers come from outside the Netherlands from a wide variety of countries. All teachers have work experience or work in the Music profession on the international level. Furthermore, yearly, many guest teachers from abroad participate in the programme by giving master classes, workshops, etc. On top of that, the 'Artist in Residence' programme offers a number of guest musicians (e.g. John Clayton, Gary Lucas) an

45 affiliation to the CvA for a longer period.

The panel is of the opinion that these characteristics of the staff composition are excellent to facilitate the achievement of the international orientation of the intended learning outcomes and the implicitly

included international and intercultural competencies. The multicultural composition of the teaching staff contributes to a large extent to the international character of the learning environment. It offers students the opportunities to develop their international and intercultural competencies when working with their teachers.

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Conclusion

The panel concludes that the composition of the staff does indeed facilitate the achievement of the international orientation of the intended learning outcomes and the implicitly included international and intercultural competencies.

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Criterion 4b: Experience

Staff members have sufficient internationalisation experience, intercultural competences and language skills.

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The curricula vitae of the teaching staff provide information on the international experiences of the staff. The panel establishes that almost all instrumental/vocal teaching staff are also active as professional musicians at the international level, e.g. in international orchestras or ensembles, bands, projects, as soloists, etc. The fact that they work successfully on the international stage, almost automatically entails that they have the necessary international and intercultural competences. Other teaching staff (theory, history and research teaching staff) are also internationally focussed. For instance, they attend international symposia, they publish, etc. All teaching staff have an excellent English language proficiency.

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During the conversations with the teaching staff, the committee learned that the staff are very culturally aware. In their teaching they take into account the cultural backgrounds of the students and the related sensitivities or possible obstacles.

25

The contribution of the staff's broad experience in the international Music profession is extremely valuable for a good preparation of the students for the international Music world, not least because of the staff's international network, to which the students are regularly introduced.

30

Conclusion

The panel concludes that staff members have broad internationalisation experience and excellent intercultural competences and language skills.

35

The services provided to the staff (e.g. training, facilities, staff exchanges) are consistent with the staff composition and facilitate international experiences, intercultural competences and language skills.

Development of the teaching staff with respect to internationalisation is part of AHK's policy regarding staff development. Facilities for enhancing the English language proficiency are part of the services offered, as well as individual training trajectories when needed.

40

Furthermore, staff members are encouraged to participate in international study days, conferences, symposia, projects, etc. and they are encouraged and invited to give master classes abroad (recently in the USA, China and Brazil). The CvA has exchange programmes for staff with various international partners, e.g. Manhattan School of Music, New England Conservatory Boston. The policy of staff development clearly shows that the artistic competences and the teaching experience of the staff are in the focus. Other excellent conservatories are developing research competencies (which were not in the focus when staff was educated) and competencies concerning impact of the arts to a wider society as well. Given CvA's ambitions, the panel encourages CvA to use its wide network to benchmark with

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these conservatories or initiatives (like for example ICON) to be informed about developments in the last decade. This could lead to an even more apt education concerning the needs of the profession of tomorrow.

5 *Conclusion*

The panel concludes that the services provided to the staff are consistent with the staff composition. The panel is of the opinion that the programme provides satisfactory opportunities to the staff to gain international experience, intercultural competences and language skills.

Overall conclusion regarding Standard 4: Staff

10 The panel found that the composition of the staff facilitates the achievement of the international orientation of the intended learning outcomes and the implicitly included international and intercultural competencies very well. Moreover, staff members have vast internationalisation experience and excellent intercultural competences and language skills. The services provided to the staff to gain international experience, intercultural competences and language skills are satisfactory.

15 The panel deems all the underlying criteria of this standard to be met. The panel therefore assesses *Standard 4: Staff* as **good**.

Standard 5: Students

20 **Criterion 5a: Composition**

The composition of the student group (national and cultural backgrounds) is in line with the programme's internationalisation goals.

The self-evaluation report presents a table revealing the programme's student group composition. The panel establishes that in academic year 2015-2016 614 students were enrolled in the programme. 25 These students originated from 63 different countries from all over the world. The panel is of the opinion that these are excellent figures. The considerable number of incoming ERASMUS exchange students each year (2015-2016: 269 requests, 31 placed) further contribute to the international composition of the student group and prove the attractiveness of CvA to the international student body.

30 The panel did not receive objective information on the proportion Dutch students-foreign students in the student group. However, based on the conversation with the various representatives of the programme (e.g. students, teachers), the panel is convinced that the student group composition is highly international.

35 The panel feels that the highly multicultural composition of the student population contributes to a great extent to the international dimension of the learning environment. Furthermore, it reflects the reality of the international music world very well, and, as such, helps to prepare students for the music profession at the international (top) level, as the programme intends to do.

40 *Conclusion*

The panel concludes that the composition of the student group is highly international and multicultural. As this reflects the reality of the international music world, the student group composition contributes to preparing the students for the music profession at the international (top) level. As such, the 45 composition of the student population is in line with the programme's internationalisation goals.

Criterion 5b: Experience

The internationalisation experience gained by students is adequate and corresponds to the programme's internationalisation goals.

The programme offers students the following opportunities to gain international experience:

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- An international climate as a result of the highly international composition of both the staff and the student group;

- The internationally oriented curriculum;

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- The emphasis on ensemble playing which stimulates the development international and intercultural competencies (cf. Criterion 3a);

- The participation in all kinds of international projects with cooperation partners (e.g. AEC partners, Chamber Orchestra of Europe, the New York Global Academy, etc.);

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- Exchanges through the many exchange programmes with international partners (Hochschule für Musik Hanns Eisler Berlin, Royal Conservatory Toronto, Escola Música do Estado de Sao Paulo (EMESP), etc.) and through ERASMUS and ERASMUS+ exchanges (e.g. to Conservatoire Nationale Supérieure de Danse et Musique de Paris, Sibelius Academy University of the Arts Helsinki, Hochschule für Musik in Basel, etc.). The panel did not receive information on how many students actually use this opportunity.

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The panel is of the opinion that the internationalisation experiences offered by the programme are outstanding and contribute to the development of those knowledge and (international and intercultural) skills that are needed to become successful in the international music profession. This is in line with the programme's internationalisation goals.

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Conclusion

The panel concludes that the programme offers all students excellent internationalisation experiences. These experiences correspond well with its internationalisation goals. Nevertheless a more systematic use of the student body for the so called "internationalisation at home" (e.g. fora to facilitate the discussion on intercultural differences) could further enhance these experiences.

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Criterion 5c: Services provided to students

The services provided to the students (e.g. information provision, counselling, guidance, accommodation, Diploma Supplement) support the programme's internationalisation goals and correspond to the composition of the student group.

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All students, both international students and Dutch students, are supported by study advisors, the main instrument teachers, coordinators and the student councillor (cf. the assessment report for the programme accreditation for more information). Information provision is part of the regular guidance offered. The programme does not offer specific guidance to students coming from abroad. They are supported within the regular student guidance system.

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Apart from the regular forms of student guidance and support, the CvA provides the following services which are specifically related to internationalisation or have a specific impact on internationalisation:

- The Internationalisation Bureau, which is a helpdesk for CvA students. The Internationalisation Bureau organises informative meetings on exchange programmes and maintains close links with colleagues from exchange partners, IES Abroad, etc.

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- The CvA has a number of scholarship programmes, such as the AHK Talent Grant, CvA Talent Grant, the Dolf van der Brink Scholarship and the Holland Scholarship. These scholarships are

used to enable exceptionally talented individuals from all over the world to study in the programme.

- CvA Booking Agency and the production bureaus. The CvA Booking Agency processes applications for appearances outside the programme, whereas the production bureaus organise concerts, ensemble projects and band weeks. Thus, both the agency and the bureaus offer the students the opportunity to gain performing and entrepreneurial experience. This is an essential step in building an (international) career.
- The CvA building and its location. The new building (2008) offers many facilities. Students can organise concerts as soloists or with an ensemble, engage in projects with other musicians or artists from different disciplines, produce publicity materials, set up a box office, and make high quality audio and video recordings, activities that are all beneficial to the musical development of the students and the development of their international and intercultural skills (by facilitating collaboration). Furthermore, the location of the building near the Muziekgebouw aan 't IJ and the Bimhuis, allows for easy visits for lectures or guest teaching by international guest artists who perform there.
- CvA online, the online courses of the programme. The courses cover a wide area, from step-by-step learning of instrumental skills via one-to-one education to chamber music coaching and theory teaching. The courses are free for all CvA students. The courses are also available to anyone, all over the world.³

The panel feels that the services offered by the programme adequately contribute to internationalisation. They are in line with the programme's internationalisation goals, as they support the students in acquiring the knowledge and skills needed to become successful in the Music profession at the international (top) level. The panel notices that there are no specific services with respect to guidance/support of international students. Although the panel did not hear any complaints from the international students during the site visit, the panel recommends the programme considering whether services/support specifically tailored to the needs of international students may be opportune.

Conclusion

The panel concludes that the services that are specifically related to internationalisation adequately support the programme's internationalisation goals. The panel asks the programme to consider offering services/support which are specifically tailored to the needs of international students.

Overall conclusion regarding Standard 5: Students

The panel found that the composition of the student group is highly international and multicultural. This prepares students well for the highly international music profession. Therefore, the student group composition corresponds well with the programme's internationalisation goals. This is also true for the internationalisation experiences offered to the students, which are excellent. The services specifically related to internationalisation, adequately support the programme's internationalisation goals.

The panel deems all the underlying criteria of this standard to be met or surpassed. The panel recommends the programme considering whether services/support specific to the needs of international students may be opportune. The panel assesses *Standard 5: Students* as **good**.

³ Freely after/based on: self-evaluation report pages 28-31.

6. Overview of assessments

Standard	Criterion	Level of fulfilment
1. Intended internationalisation	1a. Supported goals	Satisfactory
	1b. Verifiable objectives	
	1c. Measures for improvement	
2. International and intercultural learning	2a. Intended learning outcomes	Good
	2b. Student assessment	
	2c. Graduate achievement	
3. Teaching and learning	3a. Curriculum	Excellent
	3b. Teaching methods	
	3c. Learning environment	
4. Staff	4a. Composition	Good
	4b. Experience	
	4c. Services	
5. Students	5a. Composition	Good
	5b. Experience	
	5c. Services	

Unsatisfactory	The programme does not meet the current generic quality for this standard; the programme shows identifiable shortcomings for this standard.
Satisfactory	The programme meets the current generic quality for this standard; the programme shows an acceptable level across the standard's entire spectrum.
Good	The programme surpasses the current generic quality for this standard across the standard's entire spectrum.
Excellent	The programme systematically and substantially surpasses the current generic quality for this standard across the standard's entire spectrum; it explicitly includes one or more exemplary practices and can be regarded as an international example for this standard.

Annex 1. Composition of the panel

Overview panel requirements

Panel member	Subject	Internat.	Educat.	QA	Student
• Mr. Professor Georg Schulz Mag.Art. PhD MSc	X	X	X	X	
• Mr. Edward Partyka	X	X	X		
• Mr. Frank Veenstra MA	X	X	X		
• Mr. Dr. Zygmunt Krauze	X	X	X		
• Ms. drs. Mariëlle (G.M.) Klerks		X	X	X	
• Mr. Lars Corijn	X	X			X

Subject: Subject- or discipline-specific expertise;

Internat.: International expertise, preferably expertise in internationalisation;

Educat.: Relevant experience in teaching or educational development;

QA: Relevant experience in quality assurance or auditing; or experience as student auditor;

Student: Student with international or internationalisation experience;

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Name (including title(s))	Brief descriptions for panel members
Mr. Professor Georg Schulz Mag.Art. PhD MSc (Chair)	Georg Schulz is Associate Professor and former rector at the University of Music and Performing Arts Graz (Kunstuniversität Graz, Austria). He is familiar with the accreditation system based on previous audit visits, has wide (international) knowledge of (higher) education, educational processes and quality assurance in higher education based on his qualifications and work experience. He has knowledge of the domain of Music; his fields of music expertise are instrumental music with a broad scope, own artistic emphasis on contemporary music and chamber music; theatre music, arrangement, music theory, musicology and accordion. His other fields of non-musical/organisation expertise are higher education management, quality management, music education, artistic research and curriculum design in music and theatre.
Mr. Edward Partyka	Edward Partyka is staff conductor/arranger of HR Big Band Frankfurt, instructor for jazz composition, arranging and big band at the University of Applied Sciences and Arts Lucerne and department chairman of the Jazz Institute and professor of jazz composition, arranging, jazz theory and big band at the University of Music and Performing Arts Graz (Kunstuniversität Graz). He has wide international knowledge of (higher) education and educational processes based on his qualifications and work experience.
Mr. F. Veenstra MA	Frank Veenstra is artistic director of Cross-Linx and artistic manager of Muziekgebouw Eindhoven. He initiated numerous

	interdisciplinary projects. As curator inter alia he was involved at Tromp Percussion, Storioni Festival and World Minimal Music Festival and is part of the jury of the Dutch Music Prize and VSCD Classical Music Prize The Ovation.
Mr. Dr. Zygmunt Krauze	Zygmunt Krause is composer of operas, instrumental music, unitary music, music for theatre and of choral pieces and songs, lecturer at the Fryderyk Chopin University of Music in Warsaw and professor of Composition at the Academy of Music Łódź. He has wide international knowledge of higher education and educational processes based on his qualifications and work experience.
Ms. drs. Mariëlle (G.M.) Klerks	Mariëlle Klerks is ECA certified senior auditor at Netherlands Quality Agency.
Mr. Lars Corijn	Lars Corijn is studying Choral Conducting and Vocal Studio at the Royal Conservatoire Antwerp. He is participating in theatrical and musical performances and is a member of several semi and professional chamber choirs. He is familiar with higher international education.
Ms. Drs. Nel (P.) Göbel (coordinator)	Nel Göbel is senior auditor at Netherlands Quality Agency.

Annex 2. Documents reviewed

List of documents offered to the panel at the site visit:

1. Self-evaluation report;
- 5 2. Annual reports of the Examination Board and minutes of the Faculty Council and Educational Committee;
3. Assessment policy plan, - protocols and -forms;
4. Assessment form for practical examinations;
5. Written Exams, including assessment criteria;
- 10 6. Education and Examination regulations 2015;
7. Additional Regulations With Respect to Reviews and Examinations in Accordance with Article 7(12b)(3) of the Higher Education and Research Act 2015;
8. Study Guides Bachelor programmes Classical Music, Early Muzic, Jazz and Popular Music 2015-16;
- 15 9. Literature and readers etc. as mentioned in the study guide;
10. Documentation of (international) projects, masterclasses, summer schools, etc;
11. CvA Policy Plan;
12. CvA Internationalisation Policy Plan;
13. Annual reports Amsterdamse Hogeschool voor de Kunsten/Conservatorium van Amsterdam;
- 20 14. Reports of the National Student Inquiries 2013 en 2015;
15. Lists of teaching staff, alumni and prize winners;
16. Muziekeducatie doen we samen – publication resulting of the co-operation of the CvA, the Universitaire Pabo van Amsterdam and the Pabo of the Hogeschool van Amsterdam and the iPabo, on Music Education in Primary Education.
- 25 17. CR's appendixes.

Annex 3. Site visit programme

Overview

Date: 13 and 14 June 2016

5 **Institution:** Amsterdamse Hogeschool voor de Kunsten – Conservatorium van Amsterdam (Amsterdam University of the Arts – Conservatorium van Amsterdam)

Location: Oosterdokskade 151, Amsterdam

10 Programme

Monday 13th of June 2016: Room 445 (4th floor, south wing)

Time schedule	Auditees	Auditors	Topics
11.00 – 12.30	Preparatory meeting of audit panel members	audit panel	Incl. lunch
12.30 – 13.00	Presentation of the Bachelor Programme with School Board / Programme Management: Janneke van der Wijk - director Arnold Marinissen – vice director / head classical department Ruud van Dijk – vice director / head jazz and pop department	audit panel	- mission & strategy - developments in the curricula - developments in professional field - interaction with professional field - international position - results of alumni

13.00 – 13.30	Meeting with the Board Janneke van der Wijk – director Arnold Marinissen – vice director / head classical department Ruud van Dijk – vice director / head jazz and pop department (o.v.) Sven Arne Tepl - vice director / head classical department	audit panel	- check on today's and tomorrow's programme - market position / competitive position - internationalisation - education performance / success rate - (applied) research & development - personnel management / staff policy - quality assurance
13.30 – 14.30	Tour of the building by the board	audit panel	- assessment of educational facilities for the Bachelor of Music
14.30 – 15:15	Programme co-ordinators/ Curriculum development Sven Arne Tepl - vice director / head classical department Arnold Marinissen – vice director/ head classical department Ruud van Dijk – vice director / head jazz and pop department Pierre Volders – head of brass David Kuyken – head of keyboard instruments classical music Kees Koelmans – head of strings Teunis van der Zwart – head of early music Edo Righini – head of CvA-Online Jack Pisters – coordinator pop department	audit panel	- curriculum development - study coaching - developments in the professional field - interaction with professional field - international focus - (applied) research & development - quality assurance learning assessments - relation to the management
15:15 – 16.00	Internationalisation Janneke van der Wijk – director Sven Arne Tepl - vice director/ head classical department Ruud van Dijk – vice director / head jazz and pop department David Kuyken – head of Keyboard Joël Bons – principal subject teacher composition and intercultural music Edo Righini – head of CvA-Online Lucas van Merwijk – main subject teacher drums jazz David de Marez Oyens – coordinator ensembles and bass guitar jazz	audit panel	- mission & strategy internationalisation - developments in the curricula - international environment in and around the CvA - developments in professional field - interaction with professional field - international position of the CvA - international position of alumni

16.00 – 16.30	Alumni Simone Müller – classical saxophone, 2014 Ralph van Raat – classical piano, 2000 Rachel Zhang – classical percussion, 2010 Gidon Nunes Vaz – jazz trumpet, 2013 Tineke Postma – jazz saxophone, 2001 Marco Zenini - double bass jazz, 2013 Marnix Dorrestein- pop guitar, 2012 Tessa Rose Jackson – pop voice, 2014	audit panel	- overall quality of the programme & its teachers - practical relevance of curriculum - involvement professional field - internationalisation - intrinsic backbone of the programme’s contents - distinctive features of the programme - learning assessment - tutoring - (applied) research & development
16.30 – 16.35	Walk to the Bernard Haitink hall		
16.35 – 17.00 Haitink hall	Final exam Classical Music: Karina Haas – trumpet	audit panel	- final level and relation to the professional field - quality of assessment
17.00-17.30	Meeting with the Committee of Examiners for the assessment of the final exam Karina Haas	part of the panel	- quality assurance learning assessment - assessment: involvement of the professional field
17.00 – 17.15	Break	audit panel	- assessment expertise
17.15 – 18.15 Haitink hall	Final Exam Classical Music: Daria Ionkina – Bachelor Piano	audit panel	
18.15 – 19.00	Break with dinner in room 445	audit panel	
19.00 – 19.45 Blue Note	Final exam Jazz: Gideon Tazelaar – Bachelor Saxophone	audit panel	
19.45 – 20.15 Blue room	Meeting Committee of Examiners for the assessment of the final exam of Gideon Tazelaar	part of the panel	

Tuesday 14th of June 2016: Room 445

Time schedule	Auditees	Auditors	Topics
09.30 – 10.30	Preparatory meeting	audit panel	
10.30 – 11.15	<p>Teaching staff members</p> <p>Michiel Schuijjer – lector and research coordinator</p> <p>Jan Kouwenhoven - head of woodwinds and principal subject teacher oboe</p> <p>Arno Bornkamp - principal subject teacher classical saxophone</p> <p>Nick Woud - principal subject teacher classical percussion</p> <p>Maarten Mostert - principal subject teacher cello</p> <p>Maarten van der Grinten - principal subject teacher jazz guitar</p> <p>Jasper Blom - principal subject teacher jazz saxophone</p> <p>Frits Heimans - music management and entrepreneurship</p> <p>David de Marez Oyens - coordinator and teacher methodology jazz bass guitar</p> <p>Monique Bakker - principal subject teacher voice popular music</p> <p>Nico Brandsen - principal subject teacher keyboards popular music</p>	audit panel	<ul style="list-style-type: none"> - involvement professional field - intrinsic backbone of the programme's contents - distinctive features of the programme - practical components - learning assessment (methods, standards, parties involved, scoring & feedback) - tutoring - (applied) research & development - education performance / success rate - interaction with the management - quality of assessments
11.15 – 12.00	<p>Students</p> <p>Perrine Gouarné - Classical Voice, Ba3</p> <p>Sven Hoscheit - Classical Percussion, Ba4</p> <p>André Lourenco – Harpsichord, Ba4</p> <p>Ramon van Engelenhoven, Classical Piano, Ba3</p> <p>Lucas Figueiredo – Jazz Saxophone, Ba2</p> <p>Abhishek Mangla – Bass Guitar, Ba3</p> <p>Wouter Kühne – Jazz drums, Ba2</p> <p>Floris Kappeyne van de Copello – Piano Jazz, Ba3</p> <p>Kevin van Moorsel – Pop Guitar, Ba4</p> <p>Timon Persoon – Pop Keyboards, Ba2</p>	audit panel	<ul style="list-style-type: none"> - quality of teachers - learning assessment / feedback - tutoring (incl. practical periods) - feasibility and workload - educational facilities - final projects/exams - information and communication facilities - degree of student participation in the school's decision making

12.00- 12.15	Presentation final exams popular music (on video) Jack Pisters, Ruud van Dijk, Janneke van der Wijk	audit panel	
12.15 – 13.00	Lunch break, combined with Consultation hour (12.30-13.00 hrs)	audit panel	- review of additional documents - students or staff members are invited to bring forward issues to the audit panel
13.00 – 13.45	Examination Board / Educational Committee and FR Michel Dispa – chairman Examination Board Bram Strijbis – member Examination Board Jack Pisters – member Examination Board Elisabeth Groot – secretary Examination Board Menno Wolthers – chairman Faculty Council Vincent Arp – member Faculty Council Amarante Nat – member Faculty Council	audit panel	- curriculum development - education performance / success rate - quality assurance learning assessment - authority of the examination board - assessment: involvement of the professional field - assessment expertise - relation to the management - involvement in decision making
13.45-14.30	Field representatives Sven Arne Tepl – Artistic Director Residentie Orkest Maarten van Boven - Muziekgebouw aan 't IJ Mirjam Wijzenbeek – Programmer Grachtenfestival Ed Spanjaard – Conductor Geert van Itallie - General & Artistic Director at De Melkweg Jan Willem Luyken – Director North Sea Jazz Festival Co de Kloet – Producer / Presenter music programmes & documentaries	audit panel	- overall quality of the programme & its graduates - practical relevance of curriculum - alumni success rate - CvA and the professional field
14.30 – 14.45	Short break	audit panel	
14.45 – 15.15	Presentation of projects and CvA-Online With Rob Streevelaar, Sven Arne Tepl, Michiel Schuijjer, Edo Righini, Janneke van der Wijk en Ruud van Dijk.		- distinctive features of the programme - practical components

15.15-16.00	Preparatory meeting		- retrospective - internal consultation and preparation
16.00-16.15	School Board / programme management Janneke van der Wijk – director Arnold Marinissen – vice director / head classical department Sven Arne Tepl - vice director / head classical department Ruud van Dijk – vice director / jazz and pop department Michiel Schuijjer – lector and research co-ordinator	audit panel	- Brief feedback session - Pending issues, if any
16.15 – 16.30	Open to everyone invited by the school Room 535	audit panel	- brief feedback to the school and follow up arrangements

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