

Assessment report

Bachelor of Music

Royal Conservatoire



Certificate for Quality in Internationalisation

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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 committee which studied the self-evaluation report and undertook a site visit on 1 and 2 June 2016 in The Hague.

Standard 1: Intended internationalisation

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

The audit panel is of the opinion that the internationalisation goals of the programme are clear, adequately documented and widely shared and supported by the programme's stakeholders. The internationalisation goals include measures which contribute to the quality of teaching and learning. The development of intercultural competencies could, however, be addressed in a more elaborated way. The internationalisation goals are adequately operationalised in sufficiently verifiable objectives. The audit panel recommends to further improve the quality of these objectives by incorporating qualitative and/or quantitative elements.

Standard 2: International and intercultural learning

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

The programme's internationalisation goals are reflected by its internationally validated intended learning outcomes, which have an intrinsic international dimension. They include learning outcomes which are explicitly related to the development of those international and intercultural skills that are necessary to work in the international professional field of music. The panel commends the programme on its choice to use internationally validated intended learning outcomes. International and intercultural competencies are assessed as an integral part of the regular course assessments and the assessment methods used are suitable. The audit panel applauds the use of international external examiners in the final exams and recommends the programme to make this practice structural. The graduates demonstrably achieve the intended (international and intercultural) learning outcomes.

Standard 3: Teaching and Learning

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

The audit panel is of the opinion that the content and the structure of the curriculum and the highly international learning environment provide excellent conditions for achieving the (intrinsically) international and intercultural intended learning outcomes. The teaching methods used are very suitable. The audit panel is impressed by the extent to which the programme uses international external perspectives to improve the quality of the curriculum.

Standard 4: Staff

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

The composition of the staff and the staff's wide international experience, excellent intercultural competences and language skills all facilitate the achievement of the (intrinsically) international and intercultural intended learning outcomes very well. The broad

spectrum and quality of services provided to the staff is excellent and corresponds to the staff composition and needs. The services facilitate international experiences, intercultural competences and language skills.

Standard 5: Students

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

The composition of the student group is highly international and the programme offers its students excellent opportunities to gain internationalisation experiences. The services that are offered by the programme are also very good. The audit panel is particularly enthusiastic about the 'DUWO House of Music'.

To conclude, the audit panel is impressed by the highly international character of the Royal Conservatoire, which is visible in almost all aspects of the programme, especially in the realisation of international and intercultural learning, teaching and learning, staff and student group composition and the services and internationalisation experiences that are offered to both staff and students. The audit panel applauds the programme for its open mind and the extent to which it deliberately seeks (international) external perspectives to improve itself.

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).

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
- Professor E.A. Partyka, staff conductor/arranger of HR Big Band Frankfurt, Germany, instructor for jazz composition, arranging and big band, University of Applied Sciences and Arts Lucerne, Switzerland, 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), Austria
- 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
- Mr. F. Veenstra MA, artistic director of Cross-Linx and 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

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.

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 1 June 2016. The site visit took place on 1 and 2 June 2016 at the Royal Conservatoire of University of the Arts The Hague ([Annex 3: Site visit programme](#)).

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.

The panel finalised the draft report on 3 October 2016. It was then send to the Royal Conservatoire to review the report for factual mistakes. No factual mistakes were reported, only some minor textual issues. The panel amended the report where necessary. The panel approved the final version of the report on 24 October 2016.

3. Basic information

Qualification:	Bachelor of Music
Number of credits:	240
Specialisations (if any):	<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 and Art of Sound
ISCED field(s) of study:	ISCED Code 0215
Institution:	University of the Arts The Hague – Royal Conservatoire
Type of institution:	University of Applied Sciences (HBO)
Status:	Fully accredited by NVAO
QA / accreditation agency:	NVAO
Status period:	Accredited until 31 December 2016, currently

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*.

Unsatisfactory	<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>
Satisfactory	<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>
Good	<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>
Excellent	<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 Royal Conservatoire's vision on internationalisation and internationalisation goals are described in the document 'Internationalisation at the Royal Conservatoire – A Status Report' (2016). The audit panel studied the report and learned that the Royal Conservatoire sees internationalisation in a broad perspective, i.e. as a strategic tool for institutional development and the preparation of its students for the highly international music profession. Its internationalisation goals derive from this vision and are formulated as follows:

'The goal of internationalisation at the Royal Conservatoire is 1) to use internationalisation for improvement of the artistic and educational quality of its study programmes [including the Bachelor of Music programme] and 2) answer to the demands of the international music profession by a) creating an international environment that is consistent with the international reality of the music profession, b) constantly comparing and engaging itself at the international level in international projects, international benchmarking exercises and international networks, and c) using internationally developed and recognised quality tools'.

These goals are fully adopted by the Bachelor of Music programme. The audit panel is of the opinion that these goals are clear and that they are well suited to a Bachelor of Music programme. They are reasonable, yet challenging, as they aim to place the programme on an international level, measuring it against international partners. As can be deduced from the formulation of the goals, internationalisation is not so much a goal per se, but it is rather an instrument to prepare students for the international music profession and to compare and improve the quality of the programme. The audit panel feels that this is an excellent approach to internationalisation, as it allows internationalisation to be a natural, integral part of the programme. The conversations during the site visit convincingly demonstrated that internationalisation is really part of the DNA of the programme.

Furthermore, the audit panel learned from the conversations with the various stakeholders of the programme (i.e. management, lecturers, students, (international) partners), that the programme's internationalisation goals enjoy wide support among them. The audit panel established that all stakeholders agreed, either explicitly or implicitly, that these internationalisation goals are logical to pursue.

Evidence that the internationalisation goals are supported also by stakeholders outside the programme, is constituted by the 'ConNext' partnership, which is an international strategic partnership of which the Royal Conservatoire (and thus the Bachelor of Music programme)

is a founding member. ConNext consists of eight music institutions worldwide, which have expressed the ambition to develop and maintain an intensive cooperation with regard to exchanges, advancement of expertise and curriculum development. The institutions signed a 'ConNext Charter' consisting of ten shared principles. ConNext management and teaching staff are meeting on a regular basis for management trainings, seminars and as international external examiners in assessment panels. In addition, opportunities are created for students to participate in ConNext activities and as part of exchange programmes. One of the main principles of ConNext is to serve as an international level tool to assist institutions in their institutional development¹. This means that the programme's internationalisation goals of creating an international environment that is consistent with the international reality of the music profession, comparing and engaging itself at the international level, and using internationally developed and recognised quality tools are goals the ConNext partners share and implicitly support. The same can be put forward for other institutions outside the ConNext partnership with which the Royal Conservatoire has established close formalised connections (e.g. Juilliard School in New York, Groupe de Recherches Musicales in Paris, etc.).

Conclusion

The audit panel concludes that 'internationalisation as a tool' is an excellent approach to internationalisation. The internationalisation goals for the programme are clear and adequately documented. The goals are well suited to a Bachelor of Music programme, reasonable, yet challenging, and widely shared and supported by stakeholders within and outside the programme.

Criterion 1b: Verifiable objectives

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

To monitor the achievement of the internationalisation goals, the following objectives have been formulated in the document 'Internationalisation at the Royal Conservatoire – A Status Report' (2016):

1. Using an international qualifications framework (cf. Criterion 2a) as a basis for the curriculum (internationalisation goal 2c);
2. Offering an international learning environment for its students, which will prepare them for the demands of the international music profession (internationalisation goals 1 and 2a);
3. Permanently monitoring and improving the quality of its activities through:
 - fostering a strong international dimension in its curriculum development policies and its continuing professional development activities (internationalisation goal 2a);
 - constantly comparing and engaging itself internationally in international projects, international strategic partnerships and international benchmarking initiatives (internationalisation goals 2b and 2c).

¹ Source: Self-evaluation report, p. 5

4. Actively recruiting international students and teachers to support points 2 and 3 (internationalisation goals 1 and 2a);
5. Using tools for assessment, review and accreditation developed with an international dimension that will not only verify whether the objectives are achieved according to international standards, but also support the institution in its strive for continuous improvement (internationalisation goals 2a, 2b and 2c) .

The audit panel establishes that the objectives correspond well with the programme's internationalisation goals. The audit panel also feels that the objectives are feasible and reflect the challenging character of the internationalisation goals. The objectives are, to the audit panel's opinion, also sufficiently verifiable, although regarding to the ECA framework especially the objectives 2 to 4 could have been formulated more specifically, by using either a quantitative or a qualitative element (for instance, what are the critical performance indicators for the recruitment of international students or teachers, under which circumstances does the programme realise this objective?). This could make monitoring the achievement of these objectives more easy.

Conclusion and recommendations

The audit panel concludes that objectives have been formulated which relate well to the programmes internationalisation goals. These objectives are sufficiently verifiable to allow monitoring the achievement of the programme's internationalisation goals. Adding quantitative and/or qualitative elements to the objectives would improve their value for the monitoring process.

Criterion 1c: Impact on education

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

As can be deduced from the vision and internationalisation goals, the quality of teaching and learning is defined by the extent to which students are successfully prepared for the highly international music profession. This means that internationalisation is considered to be an essential aspect of the quality of teaching and learning of which it is an inseparable part. As a consequence, the internationalisation goal of 'using internationalisation for improvement of the artistic and educational quality of its study programme' and the goal of 'answering to the demands of the international music profession by creating an international environment that is consistent with the international reality of the music profession' are directly geared towards teaching and learning. Although the formulation of the second goal does not specifically mention teaching or learning, the operationalisation of this goal into objective 2 (offering an international learning environment to the students), makes it irrefutably clear to the audit panel that it is directly aimed at teaching and learning.

The audit panel fully agrees with the programme that creating an international learning environment not only contributes, but is even essential to the quality of teaching and learning, especially for a Music programme. After all, operating in an international environment stimulates students to develop international and intercultural competencies. How this is actually realised is described under Criterion 3c. The development of

intercultural competencies could, however, be addressed in a more elaborated way regarding to the framework of ECA.

Also in another way, creating an international learning environment contributes to the quality of teaching and learning. In fact, an international learning environment presents students with the level of students coming from foreign conservatoires. This stimulates students to reflect on their own performance.

Conclusion

The audit panel concludes that the internationalisation goals also clearly relate to teaching and learning. The measures included definitely contribute to their quality.

Overall conclusion regarding Standard 1. Intended internationalisation

The audit panel found that the programme has clear internationalisation goals which are adequately documented and well suited to a Bachelor of Music programme. The goals are widely shared and supported by stakeholders both within and outside the programme. The goals include measures which undoubtedly contribute to the quality of teaching and learning. The internationalisation goals are adequately operationalised in objectives which are sufficiently verifiable to allow the monitoring of the achievement of the internationalisation goals. The audit panel recommends incorporating qualitative and/or quantitative elements in the objectives to further improve their quality and to address the development of intercultural competencies in a more elaborated way.

The audit panel deems all the underlying criteria of this standard to be systematically met. The audit panel therefore assesses *Standard 1. Intended internationalisation* as **good**.

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.

As mentioned earlier, the reality of the music profession is that it is highly international in nature. The Royal Conservatoire considers it of great importance that its study programmes (including the Bachelor of Music) have a strong international orientation which reflects this reality. The Royal Conservatoire considers this to be realised best, when the programmes refer to internationally based qualification frameworks. This puts the entire curriculum of the programmes into an international perspective, instead of formulating a set of isolated international or intercultural competences, which would be rather artificial in the already existing international reality of higher music education and of the music profession. Although the audit panel agrees on this, it is of the opinion that defining intercultural competencies in a proper way would contribute to a bigger awareness about their integration in internationalisation policies.

Therefore, instead of using the Dutch national framework of competence profiles for its programmes, the Royal Conservatoire has chosen to use the European level framework

developed by the European Association of Conservatoires (AEC) in the 'Polifonia' Network. For the Bachelor of Music, the 'Tuning' Methodology serves as the main framework of reference for its intended learning outcomes. This framework consists of the 'AEC/Polifonia Learning Outcomes for the 1st, 2nd and 3rd cycles in music' and the Polifonia/Dublin Descriptors, the musical translation of the Dublin Descriptors. Among the reasons for choosing this framework is the fact that this framework is validated by representative international organisations for music employers and musicians. Another reason is that the AEC/Polifonia Learning Outcomes are compatible with the Dublin Descriptors, which make them also compatible with the Dutch National Qualifications Framework.

For each specialisation within the programme the AEC/Polifonia Learning Outcomes have been adapted to the specificities of that specialisation, leaving, however, their original structure intact. The intended learning outcomes are documented in the 'Tuning Educational Structures in Europe: Reference Points for the Design and Delivery of Degree Programmes in Music' and the adapted versions are formulated in the Curriculum Handbooks of the various specialisations. The audit panel is of the opinion that it is an excellent choice to use an internationally accepted framework as the basis of the programme's intended learning outcomes.

The audit panel studied the intended learning outcomes ('programme objectives') of the various specialisations of the programme and establishes that they are directed towards those knowledge and competencies that are needed to function successfully in the international music profession. As such, all intended learning outcomes have an intrinsic international dimension, which is in line with the programme's vision on and approach to internationalisation. Some intended learning outcomes, however, are explicitly directed towards the development of specific international and intercultural competencies which are needed to be able to work in an international environment, such as international/intercultural communication and collaboration skills and intercultural awareness.

Examples of explicitly formulated international and intercultural learning outcomes include: 'at the completion of their studies, students are expected to have effective intercultural communication and social skills, including the ability to work with others on joint projects or activities, including in an international context' or 'at the completion of their studies, students are expected to have effective intercultural communication and social skills, including the ability to integrate with other individuals in a variety of cultural contexts', or 'they [...], are able to communicate in an international and intercultural context, and [...]'. An example of how international and intercultural competencies are implicitly integrated into the intended learning outcomes of the programme is 'at the completion of their studies, students are expected to be able to interact musically and dramatically in ensembles, varied in size, style and genre'. This intended learning outcome presupposes that the students have the necessary international and intercultural competencies to be able to perform in ensembles.

The audit panel is of the opinion that both the international dimension of the overall intended learning outcomes and the explicit international and intercultural learning outcomes correspond well to the programme's internationalisation goals. They focus on the skills students will need to be able to work successfully in the international professional field of

Music. This focus was also the starting point of the AEC/Polifonia 'Tuning' Methodology framework of reference, from which the intended learning outcomes are derived.

Conclusion

The audit panel concludes that the programme uses internationally validated intended learning outcomes. The audit panel finds this an excellent choice. All intended learning outcomes have an intrinsic international dimension, but some intended learning outcomes are explicitly related to international and intercultural skills. They focus on the development of those competencies that are necessary to work in the international professional field of Music. The audit panel concludes that both the international dimension of the overall intended learning outcomes and the explicit international and intercultural learning outcomes correspond well to the programme's internationalisation goals.

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.

The Curriculum Handbooks for the various specialisations contain the descriptions of the programme's courses. In these course descriptions the learning objectives and the assessment methods are included. It is here where the programme's approach to internationalisation as being an integral part of the programme becomes apparent. International and intercultural competencies form an integral part of the courses' learning objectives, and are assessed as such. A typical example which illustrates this practice is the 'Training orchestral parts' course. One of the learning objectives of this course is 'the student is able to cooperate with other musicians within an orchestral section'. Given the international learning environment of the programme and the music profession, this automatically implies that the student should be able to work together with persons with diverse cultural backgrounds. The course is assessed partially through compulsory attendance (of 80%), during which the lecturers assess how well the student interacts and collaborates with other international students. The second part of the assessment consists of a 20 minute exam including a first movement of a concerto and seven or eight orchestral excerpts. The performance/recital is an implicit manifestation of the international and intercultural competencies of the student, as these competencies are the prerequisites for successful collaboration.

The audit panel feels 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. The audit panel is convinced that the assessment methods used in the programme are suitable for assessing the international and intercultural learning objectives.

The international dimension in student assessment plays also a role in the following ways:

1. The programme uses international external examiners with a good international reputation on a regular basis to assess artistic standards from an international point of view. During the site visit, the programme management indicated that the use of international external examiners turns out to be very useful, as it gives the programme information on how it stands in relation to artistic standards used in other countries. The audit panel learned from the self-evaluation report that the Royal Conservatoire has

served as a pilot institution to test this methodology in the ERASMUS Network for Music 'Polifonia'. The audit panel commends the programme on this excellent practice and hopes it will be standardised.

2. Teaching staff which comes from abroad and/or is internationally active assures a good correspondence to the requirements of the international music profession, as the teachers use this knowledge when assessing examinations, presentations, recitals, etc.

Conclusion

The audit panel concludes that the methods used for the assessment of students are suitable for measuring the achievement of the (intrinsically) international and intercultural intended learning outcomes. The assessment of international and intercultural competencies forms an integral part of the regular course assessments. The audit panel appreciates the use of international external examiners and considers it an outstanding practice. It recommends the programme to standardise this practice.

Criterion 2c: Graduate achievement

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

As described under Criterion 2a, all the intended learning outcomes have an intrinsic international dimension and all of them could therefore be labelled as 'international/intercultural learning outcomes', although some intended learning outcomes are more explicitly targeted towards the development of international and intercultural competencies. The learning outcomes are directed towards those knowledge and competencies that are needed to function successfully in the international music profession. The achievement of the intended (international and intercultural) learning outcomes by the programme's graduates is demonstrated by the following facts:

1. The international and intercultural learning outcomes are (implicitly) incorporated into the (final) assessments of the programme. This means that graduation is only possible when the intended international and intercultural learning outcomes are really achieved. The fact that students fulfil the requirements of the programme in an international and multicultural environment with many international teachers and co-students, in English, is an extra guarantee that they actually achieve these learning outcomes.
2. The 'Evaluation External Committee Members, Exam period 2014-2015' reveals that the international external examiners rated the question 'is the level of this exam candidate in line with the qualifications demanded by the future field of work?' with a 4,3 on average (on a scale of 5). As the programme's intended international and intercultural learning outcomes precisely focus on the skills students need to become successful in the highly international field of Music, this is a very positive score.
3. During the site visit, the audit panel spoke with representatives of the international field of Music. They felt that the programme's students and alumni have the skills to function very well on the international level.
4. Based on the lists with prominent alumni in the prospectus of the programme, the audit panel establishes that many alumni have made significant careers in the international music profession. The audit panel learned, to its satisfaction, that the programme

recently started an Alumni Portal from which it will be able to collect more information on its graduates' activities.

5. Alumni of the programme are admitted to master's programmes abroad.
6. The list of Competition Winners the programme provided, demonstrates that the programme's international and Dutch students do well in national and international music competitions.

This direct and indirect evidence corresponds to the audit panel's own opinion. The audit panel studied a selection of final projects/assignments and theses. In addition, the audit panel attended several final examinations (recitals) of the various specialisations during the site visit. Based on the information gathered from these sources, the audit panel comes to the conclusion that the graduates undoubtedly have the international and intercultural competencies needed to become successful in the musical field, also on the international level.

Conclusion

The audit panel concludes that the graduates demonstrably achieve the (intrinsically) international and intercultural intended learning outcomes.

Overall conclusion regarding Standard 2. International and intercultural learning

The audit panel found that the programme uses internationally validated intended learning outcomes, which have an intrinsic international dimension and include learning outcomes explicitly related to the development of those international and intercultural skills that are necessary to work in the international professional field of Music. Both the international dimension of the overall intended learning outcomes and the explicit international and intercultural learning outcomes correspond well to the programme's internationalisation goals. In line with the programme's approach to internationalisation, international and intercultural competencies are assessed as an integral part of the regular course assessments. The assessment methods used are suitable for measuring the achievement of the (intrinsically) international and intercultural intended learning outcomes and the graduates demonstrably achieve these learning outcomes.

The audit panel deems all the underlying criteria of this standard to be systematically surpassed. The audit panel considers both the use of internationally validated intended learning outcomes and the use of international external examiners to be excellent practices, which can be regarded as international examples. The audit panel recommends the programme to standardise the use of international external examiners in the assessments of the final exams. The audit panel therefore assesses *Standard 2. International and intercultural learning* as **excellent**.

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.

The content and structure of the curriculum is described in the Curriculum Handbooks of the various specialisations. For every specialisation the curriculum consists of a propaedeutical phase of one year (60 ECTS) and the post-propaedeutical phase of three years (180 ECTS). The curriculum's courses are divided into five categories, e.g. the practical component, the theoretical component, personal professional preparation, tutoring and the portfolio, and electives and minor. The courses focusing on the student's 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 audit panel studied the Curriculum Handbooks and establishes that the learning objectives of the courses adequately reflect the programme's intended learning outcomes (which, as said, can all be labelled as international/intercultural, either implicitly or explicitly).

There is also other evidence that the curriculum makes it possible for the students to realise the (intrinsically) international and intercultural intended learning outcomes. As these learning outcomes are directed towards those knowledge and competencies that are needed to function successfully in the international music profession, it is important that the programme demonstrates that the content of the curriculum is sufficiently informed and influenced by the international field of Music. Moreover, this is also one of the programme's internationalisation goals (cf. Criterion 1a, internationalisation goal 2b). The audit panel confirms that this is very much the case. Not only is the curriculum based on internationally accepted frameworks (cf. Criterion 2a), but the programme also gives the external international perspective a very important role in its everyday practice and the development of the curriculum. To cite just a few examples, the programme is involved in the International Benchmark Exercise (IBE), a project with international partners leading to a set of comparative data from similar institutions. The programme uses the IBE for making international comparisons with institutions with a similar size for internal analysis. Another example is that the programme, as of 2016, uses international 'Critical Friends'. These are external international reviewers who visit the Royal Conservatoire to attend final examinations, lessons, sample written materials and talk to students and teachers to get an impression of the educational quality of the curriculum. They write down their findings and give recommendations. The audit panel has seen many examples of how international cooperation has clearly influenced the curriculum. For instance, in 2011 a new pedagogical component was introduced into the curriculum. This was supported by an external review visit of experts from the European Instrumental and Vocal Teaching Group. Furthermore, in 2014 a new music theory curriculum was introduced in the programme, which was strongly influenced by information collected from the European Improvisation Intensives. In particular, the new course 'Aural Skills and Improvisation' was a result of work being done in the European Intensives. Another example comes from the Art of Sound department, which has had a major reform of its specialisation related part of the curriculum during the last two years. The reforms were informed by reciprocal visits to the sound engineering programme at the Schulich School of Music of McGill University (a 'ConNext' partner) and to institutions with similar programmes in Detmold and Paris.

The influence from the international field of Music on the curriculum is made possible through the engagement of the programme in many international cooperations, whether it be collaborations with international partner institutions (e.g. ECMA – the Next Step,

VoxEarlyMus, AEC), participations in international projects (e.g. METRIC (ERASMUS+ Strategic Partnership project), or other activities (cf. Criterion 4c).

The audit panel learned from the conversations with the programme management and the lecturers during the site visit, that the programme has a very open mind and is very ready to critically reflect on the curriculum and to use relevant information to further improve the curriculum. The audit panel is impressed by the extent to which the programme uses international perspectives on the curriculum and feels that this is an excellent practice from which the quality of the curriculum benefits a lot.

Conclusion

The audit panel concludes that the content and the structure of the curriculum provide excellent means for achieving its (intrinsically) international and intercultural intended learning outcomes. The audit panel applauds the programme for its open-mindedness and for the extent to which it uses international external perspectives from its vast network to improve the curriculum and keep it well-aligned with the demands of the international music profession.

Criterion 3b: Teaching methods

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

The teaching methods ('work forms') are described in the course descriptions in the Curriculum Handbooks of the specialisations. The audit panel establishes that the teaching methods are varied and include lectures, group lessons, individual lessons, projects, portfolio, workshops, performances, choir rehearsal, individual study, written assignments, etc. They correspond to the learning objectives of the courses. What has been said about the assessment methods also applies to the teaching methods: international and intercultural competencies form an integral part of the courses' learning objectives, and are taught as such. Given the international composition of the student group, teaching methods involving working together, such as projects, playing together in bands, ensembles and orchestras, all force students to develop international and intercultural competencies and intercultural sensitivity. Students learn by doing and practice peer learning, which mimics future international collegial cooperation. During the group lessons, projects, ensemble playing, etc. teachers keep an eye on the development of international and intercultural skills. The audit panel asked both the lecturers and the students during the site visit whether a student who had not developed these competencies could still graduate. The lecturers and students thought that this might only happen in very rare cases, as students cannot avoid working together with students with other cultural backgrounds during their studies. In cases where students have difficulties in this respect, the programme intervenes (e.g. by extra coaching). The audit panel recommends checking in a more structured way how groups are composed to be totally sure that grouping in national groups is not possible at all.

Internationalisation is also addressed in another way. During the site visit, the audit panel learned from the lecturers and students that the teachers use a multiple perspective

approach in their teaching. Especially in the beginning of the curriculum, teachers adapt their approaches to cultural differences among the students by using multiple perspectives. Some students need, for example, more help to dare criticizing teachers than others with other cultural backgrounds. Students coming from different countries and continents are therefore handled in a way that takes into account their specific cultural backgrounds. The students stated that they are very positive about this approach.

Finally, many teachers are from abroad and/or active on the international stage. In addition, the programme hosts international visiting teachers on a regular basis. This means that students practice their international and intercultural skills also in their contacts with their teachers, especially during the individual lessons.

Conclusion

The audit panel concludes that the teaching methods are very suitable for achieving the (intrinsically) international and intercultural intended learning outcomes.

Criterion 3c: Learning environment

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

The programme creates a highly international learning environment by:

1. offering students and teachers ample opportunity to gain international experience through exchange and collaborative activities (cf. Criteria 5b and 4b for more detailed information);
2. providing various 'Internationalisation@Home' measures. This ensures that *all* students will be able to acquire the international and intercultural intended learning outcomes, not only the students who take part in exchange programmes.

The audit panel learned from the document 'Internationalisation at the Royal Conservatoire – A Status Report' (2016) and from the various conversations during the site visit, that the programme realises internationalisation@Home in the following ways:

- Through the high proportion of foreign students in the student population (cf. Criterion 5a). Because of the large extent to which students have to work together (in projects, ensembles, etc.) this automatically entails that all students have to interact with students coming from other cultural backgrounds than their own. This contributes to the development of their international and intercultural competencies, intercultural awareness and English language proficiency, as a natural consequence of the multicultural student group is that the main language used in the programme (i.e. the curriculum, the information provision, Participation Council, etc.) is English.
- Through the composition of the teaching staff (cf. Criterion 4a). Almost all teachers have international experience and/or come from abroad, which contributes to the international character of the learning environment.
- Through regular visits of international guest teachers who give master classes (51 in 2014-2015).
- By actively stimulating students to participate in all sorts of international projects, festivals, competitions, etc.

From the conversations with the students and teachers during the site visit, the audit panel learned that students with different cultural backgrounds intermingle well. Students feel that the learning environment is highly international. This is confirmed by the student satisfaction survey of 2015. Students assessed the criterion ‘the international nature of your learning environment’ with a 4,1 on a scale of 5. The audit panel is impressed by the international dimension of the learning environment. It is of the opinion that the programme’s learning environment is closely reflecting the reality of the international music profession, offering its students outstanding conditions to prepare themselves for future international careers. It is due to the very open atmosphere that possible arising cultural conflicts are dealt with in a communicative way. The audit panel observed a high awareness that a proper functioning of Internationalisation@Home needs a nurturing environment.

Conclusion

The audit panel concludes that the learning environment is excellent for achieving the (intrinsically) international and intercultural intended learning outcomes.

Overall conclusion regarding Standard 3: Teaching and Learning

The audit panel found that the content and the structure of the curriculum provide excellent means for achieving its (intrinsically) international and intercultural intended learning outcomes. In addition, the teaching methods are very suitable and the highly international learning environment provides excellent conditions for achieving the (intrinsically) international and intercultural intended learning outcomes.

The audit panel deems all the underlying criteria of this standard to be systematically surpassed. The extent to which the programme uses international external perspectives to improve the quality of the curriculum and the highly international learning environment can be regarded as international exemplary practices. The audit panel therefore assesses *Standard 3: Teaching and Learning* as **excellent**.

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.

Teaching staff is recruited on the international job market. The audit panel learned from the teaching staff biographies provided by the programme, that many teachers come from abroad from many different countries. Furthermore, 71 teachers living outside the country currently teach in the programme as regular visiting professors. The audit panel feels that these characteristics of the staff composition are excellent to facilitate the achievement of the (intrinsically) international and intercultural intended learning outcomes. The diverse cultural backgrounds of the staff contribute to a considerable degree to the international learning environment.

Conclusion

The audit panel concludes that the composition of the staff does indeed facilitate the achievement of the (intrinsically) international and intercultural intended learning outcomes.

Criterion 4b: Experience

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

The teaching staff biographies provide information on the international experiences of the staff. The audit panel establishes that virtually all staff members are or have been active in the music profession at an international level, e.g. in international orchestras, bands, ensembles, projects, etc. The audit panel feels that it is obvious that they can only succeed in working on the international stage, when they have the necessary international and intercultural competences and English language proficiency. Besides, as the programme is offered in English, teachers who do not have sufficient language skills could simply not survive in the programme. In case it is needed, the Royal Conservatoire offers English language courses to its teaching staff.

During the conversations with the teachers, the audit panel learned that the teachers are very cultural aware. For instance, one of the teachers stated that she is aware of the fact that the master-student hierarchy is for Asian students still the standard and that they are not very forthcoming with their own opinions. Therefore, she approaches Asian students differently from other students to bring out the best in them.

The multicultural backgrounds of the staff offer students the opportunities to develop their international and intercultural competencies when working with their teachers. The staff's vast experience on the international stage contributes to the preparation of their students for the international music profession. This becomes apparent, for instance, in the fact that teachers try to introduce students to their own international network.

Conclusion

The audit panel concludes that staff members have wide international experience and excellent intercultural competences and language skills.

Criterion 4c: Services

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.

The audit panel learned from the document 'Internationalisation at the Royal Conservatoire – A Status Report' (2016) that the Royal Conservatoire's professional development policy has a strong international dimension in order to ensure that the staff have access to the latest expertise in the field internationally. This results in outstanding development opportunities, which are in line with the staff composition and fit the needs of the teachers very well. In fact, the audit panel is of the opinion that the Royal Conservatoire is leading in Europe in this respect.

The document 'Internationalisation at the Royal Conservatoire – A Status Report' (2016) formulates the following opportunities for teachers to gain international experience and to maintain or further develop intercultural competencies and language skills:

- The participation of teachers in international conferences. This is actively supported through the continuing professional development budget in case teachers are invited to give presentations based on a competitive selection process.
- The participation of teachers in international assessment panels for examinations in other institutions is actively supported in the ConNext Network. Teachers have participated in assessment panels for Sibelius Academy, Norwegian Academy of Music, etc.
- The participation of teachers in various training sessions (e.g. the Innovative Conservatoire – ICON training sessions) is actively supported through the continuing professional development budget.
- The active promotion of teacher mobility through participation in ERASMUS+ for individual teacher mobility. The audit panel establishes that the teacher mobility is high: in 2015-2016, 33 staff members went abroad and the Royal Conservatoire belonged to the Top-5 of higher music education institutions throughout Europe with the highest number of ERASMUS outgoing teacher mobility in 2014. As less visiting teachers come into the programme using European funding, the Conservatoire will primarily use ERASMUS incoming teacher mobility for master classes and workshops as of the academic year 2016-2017.
- The participation of teachers in working groups and intensive staff training seminars organised by the various ERASMUS+ Strategic Partnership projects in which the Royal Conservatoire currently participates (e.g. the Teaching & Learning, Joint Curriculum Development and Blended Mobility Working Groups of the NAIP – Innovation in Higher Music Education).
- The participation of teachers in various international projects and organisations (e.g. AEC, European Music Council (EMC), International Association of Schools for Jazz (IASJ), International Music Council (IMC), European Festival Association (EFA), etc.)
- The Royal Conservatoire organises an annual 'Studium Generale' focusing on specific topics, which always includes an international dimension.
- The Royal Conservatoire offers English language courses to its teaching and non-academic staff.

In addition to these opportunities to gain international experience, the 'KC Staff Development Programme', which uses input from international partners (ConNext, ICON), the Royal Conservatoire Publication series which is disseminated among international colleagues, the possibility to upgrade pre-Bologna 2nd cycle diploma's to an officially and internationally recognised master's degree, and the involvement in developmental activities of other institutions (e.g. Conservatorium Suriname) all contribute in a more indirect way to the internationalisation of staff.

The audit panel is deeply impressed by the services offered.

Conclusion

The audit panel concludes that the services provided to the staff are consistent with the staff composition. The audit panel is impressed by the outstanding opportunities offered to teachers to gain international experience, intercultural competences and language skills.

Overall conclusion regarding Standard 4: Staff

The panel found that the composition of the staff facilitates the achievement of the (intrinsically) international and intercultural intended learning outcomes. Furthermore, staff members have wide international experience and excellent intercultural competences and language skills. The many services provided to the staff are excellent. They correspond to the staff composition and needs and facilitate international experiences, intercultural competences and language skills.

The audit panel deems all the underlying criteria of this standard to be systematically surpassed. The quality and number of services offered to teachers to facilitate international experience, intercultural competencies and language skills can be regarded as an international example. The audit panel therefore assesses *Standard 4: Staff* as **excellent**.

Standard 5: Students

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 audit panel establishes that in the academic year 2015-2016 around 35% of the students are Dutch, while around 65% of the students come from abroad (around 77% coming from EER and around 23% from non-EER countries). Furthermore, the audit panel learned from the list with international student numbers provided by the programme, that the foreign students originate from many different countries from all over the world. The audit panel is of the opinion that these are very good results, which give a good impression of the international dimension of the learning environment. The fairly large number of incoming ERASMUS students each year (2015-2016: 32) further contribute to the international composition of the student group.

Given the importance of the presence of international students in the programme for both the artistic quality and the international dimension of the learning environment, the programme actively recruits international students. Firstly, it uses the ERASMUS system as a tool for student recruitment, as statistics show that almost 30% of all incoming ERASMUS students come back as regular students. Secondly, the programme recruits international students by organising international auditions and recruitment activities (e.g. in London and China).

Conclusion

Considering the proportion Dutch - foreign students and the number of different countries students originate from, the audit panel concludes that the composition of the student

population is highly international. This contributes to the creation of an international learning environment, which is one of the programme's internationalisation goals.

Criterion 5b: Experience

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

As described under Criterion 3c, the programme uses 'Internationalisation@Home' to internationalise the learning experiences of all students. Furthermore, of course, also the specific nature of the curriculum itself, focusing on the development of those knowledge and competencies that are needed to function successfully in the international music profession (Criterion 3a), contributes to the internationalisation experience of all students.

The audit panel learned from the document 'Internationalisation at the Royal Conservatoire – A Status Report' (2016) that the programme, in addition, offers students the following opportunities to gain extra international experience:

- Participation in programme activities organised by the ConNext partners (e.g. an early music project at the Yong Siew Toh Conservatory in Singapore (2016), contemporary music project at the Sibelius Academy (2016)) or outside ConNext (e.g. cooperation in the field of early music with the Juilliard School in New York);
- Participation in sessions organised within the context of various ERASMUS+ Strategic Partnership projects (e.g. intensive programmes of the ECMA (2016, 2017, 2018), METRIC (2017 and 2018), VoxEarlyMus (2016, 2017, 2018)) projects;
- Participation in the ERASMUS+ programme for student mobility. Students have full access to the opportunities offered by the ERASMUS exchange programme and the Conservatoire signed bilateral agreements with 72 institutions. The audit panel learned from the self-evaluation report that rather few students use this opportunity to go abroad (2012-2016: 7 students each year). The programme has established target numbers of outgoing ERASMUS students per department to stimulate the use of this service.

Conclusion

The audit panel concludes that the programme offers all of its students excellent internationalisation experiences. These experiences correspond well with its internationalisation goals. The audit panel hopes that the targets set for outgoing ERASMUS students will stimulate outgoing student mobility.

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.

Apart from the regular forms of student guidance and support, the Royal Conservatoire offers students the following services specifically related to internationalisation:

- A full time International Students Adviser, who is also responsible for the individual ERASMUS mobility;

- An International Diploma Supplement;
- Reduction of the tuition fee for international students in financially difficult situations, especially those students coming from non-European Economic Area countries (given their higher tuition fees);
- Students are allowed to gain credit points for activities done outside the Conservatoire, such as summer courses, master classes, etc.
- A brochure specifically for international students (in cooperation with the Royal Academy of Fine Arts): 'How to survive The Hague'. The brochure offers practical information on studies, housing and the city.
- Accommodation in the 'DUWO House of Music' especially for international students. The 'DUWO House of Music' provides 43 apartments, refurbished specifically for music students;
- The website and all relevant documents on programmes, courses, examinations and practical issues are offered in English (e.g. study guide, Prospectus Royal Conservatoire, Curriculum Handbooks, etc.).

The audit panel feels that the services offered contribute to internationalisation very well. Most services are specifically aimed at supporting international students. This is consistent with the international composition of the student group.

Conclusion

The audit panel concludes that the services that are specifically related to internationalisation, adequately support the programme's internationalisation goals. The audit panel is particularly enthusiastic about the 'DUWO House of Music'.

Overall conclusion regarding Standard 5: Students

The panel found that the composition of the student group is highly international, which is in line with the programme's internationalisation goal of creating an international learning environment. Furthermore, the programme's internationalisation goals are adequately supported by the excellent opportunities for students to gain internationalisation experiences and the services related to internationalisation.

The audit panel deems all the underlying criteria of this standard to be systematically surpassed. The audit panel therefore assesses *Standard 5: Students* as **excellent**.

6. Overview of assessments

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

<i>Panel member</i>	<i>Subject</i>	<i>Internat.</i>	<i>Educat.</i>	<i>QA</i>	<i>Student</i>
• 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;

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

In addition to the critical reflection, the audit panel studied the following documents:

	Title	Referred to on page(s)
D	Tuning Educational Structures in Europe: Reference Points for the Design and Delivery of Degree Programmes in Music	16
E	Curriculum Handbook Bachelor of Music Classical Music	18
F	Curriculum Handbook Bachelor of Music Composition	18
G	Curriculum Handbook Bachelor of Music Early Music	18
H	Curriculum Handbook Bachelor of Music Jazz	18
I	Curriculum Handbook Bachelor of Music Theory of Music	18
J	Curriculum Handbook Bachelor of Music Sonology	18
K	Curriculum Handbook Bachelor of Music Vocal Studies	18
L	Curriculum Handbook Bachelor of Music Conducting	18
M	Curriculum Handbook Bachelor of Music Art of Sound	18
N	'Internationalisation at the Royal Conservatoire – A Status Report'	11
O	'Quality Culture at the Royal Conservatoire: 2016 and beyond'	13
T	Teaching staff biographies	24
U	Professional Stakeholders' meetings	13
V	Study Guide Royal Conservatoire	33
W	Prospectus Royal Conservatoire	33
X	Brochure Creative Departments	33
Z	Career Development Office Protocol	33
AC	Brochure KC Staff Development Programme	26
AG	List of prize winners	19
AJ	Table of incoming students of last 3 years per country	23, 29
AK	ConNext charter	11
AL	Example of a Diploma Supplement	33
AM	Overview international Master classes 2014-2015	23, 25

AN	International student brochure 'How to Survive The Hague?'	33
AO	Overview of international projects	25, 31
AP	'Polifonia' report on International External Examiners	24

Annex 3. Site visit programme

Overview

Date: 1 and 2 June 2016
Institution: Hogeschool der Kunsten Den Haag - Koninklijk Conservatorium
(University of the Arts The Hague – Royal Conservatoire)
Location: Juliana van Stolberglaan 1, 2595 CA Den Haag

Programme

<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 representative Examination Committee)	<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 ➤ 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 	Varèsezaal
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 	Varèsezaal

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 	Varèsezaal
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	<ul style="list-style-type: none"> ➤ Daan van Aalst – Teacher Art of Sound and Preparation for Professional Practice 	Varèsezaal

	<p>Committee, Participation Council and Education Committee)</p>	<ul style="list-style-type: none"> ➤ 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 ➤ 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 	
<p>10.30-11.30</p>	<p>Session with representatives of</p>	<ul style="list-style-type: none"> ➤ Ruth Mackenzie – Director Holland Festival ➤ Fedor Teunisse – Artistic Director AskolSchönberg 	<p>Varèsezaal</p>

	the music profession	<p>Ensemble</p> <ul style="list-style-type: none"> ➤ 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 	
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 instrument for jazz students (12:45 – 13:15) 	<p>Varèsezaal and SON05</p> <p>BEA6</p> <p>Kees van Baarenzaal</p> <p>Studio 3</p> <p>Studio 1</p> <p>M306</p>

		➤ Lesson Sound Recording Art of Sound with Daan van Aalst (11:30 – 12:15)	M609/M510 .../M402 Regiekamer
14.00-15.00	Lunch	Review panel	SON05
15.00-15.30	Feedback session panel	Everyone	Varèsezaal
15.30	Panel departs		

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