

Conservatories in Transition

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General Report

INTRODUCTION

In this introduction, the supplementary review committee will describe the process underlying the preparation of this report.

The need for a supplementary review was prompted by the results obtained from the review conducted in 2001 by the visitation committee. At this time, the visitation committee was unable to assess artistic quality. As such, the report produced by the visitation committee focused primarily on the subjects of education and organisation. The Inspectorate Higher Education subsequently requested that a supplementary review be held in order to assess the artistic qualities that the committee had previously been unable to measure. The Inspectorate asked the Association of Universities of Professional Education [*HBO-raad*] to ensure that an additional review would be carried out by a committee of independent and authoritative experts. Together with the Inspectorate and the Dutch-Flemish Accreditation Organisation [*NVAO*] the HBO-raad developed a project plan (Appendix 1: in Dutch).

In consultation between the HBO-raad and the conservatories, two questions were developed. The answers to these questions were used as the basis for the reports produced by the conservatories, which in turn served as the starting point for the supplementary review (Appendix 2).

Procedure

An international committee was created to visit and assess the various conservatories. It consisted of the following members.

I. (Ian) Horsbrugh, Chairman of AEC, retired principal of the Guildhall School of Music & Drama (GB), Chairman;

M. (Max) van der Kamp, Educationalist. Professor at the University of Groningen (NL), member;

T. (Tuula) Kotilainen, former Vice-President of AEC, Vice Rector at the Sibelius Academy of Music (Fin), member;

G. (Gottfried) Scholz, Rector of the University for Music and Visual Arts in Vienna (Austria), member;

The committee was supported by Mr. B.C.W. (Bart) van Rosmalen. He is the Director of the Walter Maas Huis and also works as an independent consultant in the cultural sector.

During preliminary discussions, the committee developed a detailed proposal for the procedure to be followed during its visits (Appendix 3). This proposal was sent to all of the conservatories, which elaborated on it.

During their subsequent preparations, the various committee members and the committee's Secretary, basing their activities on the format of the questions raised, developed a detailed set of questions for its visits, which would also serve as the format to be used in the subsequent reports. (Appendix 4).

The various institutions were visited during the months of May and June, in three consecutive blocks (4-2-4). Those post-graduate programmes with a separate legal entity (ZNHM, the Messiaen Academy and DNOA) were also included in the visit planned to one of the participating institutes.

Based on the conclusions and considerations formulated by committee members, the Secretary drew up a draft report. This was discussed over a period of two days and worked out in more detail with the full committee at the beginning of July 2004. The results obtained were used to develop the final report. Following the incorporation of final comments by committee members and final editing by the Chairman, the individual reports were sent to the institutions to be checked for any factual inaccuracies. At the beginning of October the final changes were made to the final report.

Interaction with the Conservatories

The committee would like to start by expressing its gratitude for the welcome it received and the open communication that it experienced at each and every one of the institutes visited. A word of appreciation is also due in respect of the material produced by the various conservatories prior to the committee's visits. This was intended to provide the committee with information about the institution and enable it to visualise the background to the way in which the conservatory in question worked.

Difference between the Visitation Review and the Supplementary Review

A second observation concerns the difference between a visitation and the present supplementary review. The format and organisation of this supplementary review are special, both for the conservatories involved and for the members of the committee. Contrary to what is the case where a long list of quality objects are to be assessed individually during a review, it was decided to limit the questions to be asked to just two. The first question related to the progress made since the visitation. In the second question, artistic quality and the individual conservatory's profile and vision formed the specific points for attention. Therefore, wherever possible, the conservatories were given the opportunity to put their own story forward in the reports prepared by them. The committee extended this approach to its visits and to its own reports and made every effort to evaluate the individuality of each institution. In the committee's reports, emphasis is placed on an assessment of a conservatory as observed in reports and interviews. No attempt was made to arrive at a comparison of all of the separate aspects, since the visitation committee has already achieved a sufficient basis for comparison in this respect. Undoubtedly, institutions will have reservations about some of our comments, which we fully understand. Although the committee's view was based on extensive documentation and useful discussions, it was, inevitably, subject to the relatively limited time available in comparison with a 'standard' procedure.

Report Structure (for the individual reports)

Each report starts with an introduction. In it, an overview is presented, summarising the way in which the committee views and assesses the conservatory in question. In accordance with Question 1 of the preparatory questions, the introduction is followed by a brief look back at the recommendations made by the first visitation committee and observations from the current committee as to whether or not a particular institute has made sufficient progress.

The above is followed by a discussion of Question 2, via the three sub-questions developed (2a, 2b and 2c). Under sub-question 2a, a selection of aspects relating to vision, position, profile and strategy are discussed. This is followed by the committee's comments, which are

indicated in *italics*. Under sub-question 2b, a selection of aspects relating to the process of change, the programme, staff and students is discussed. This part of the report is also concluded with observations from the committee, again indicated in *italics* (a number of general observations applied to all of the conservatories. These are discussed in the general chapter preceding the individual reports).

At this stage, some further observations are made on the quality aspects raised in sub-question 2c. In general, the committee does not make any concluding observations here since the critical observations applicable are so general in nature that the committee has chosen to discuss them in the general chapter.

The committee's reports conclude with a number of recommendations. Here, the committee translates the various observations and descriptions into a number of advisory recommendations that we hope may help the institutes improve or further strengthen the features that have been highlighted.

Finally

Through their own individual experiences, the members of the Committee recognise only too well the immense challenge faced by all those involved in conservatory education and do not underestimate the implications of many of the recommendations. However, these have been made in the spirit of support for fellow musicians and our overriding interest in the improvement of the opportunities for those who want to learn.

We have thoroughly enjoyed our work and found it very inspirational. We trust that it has been of value to you. We feel privileged to have been involved in the review process.

Ian Horsbrugh

GENERAL REMARKS

Vision

It was not always evident that conservatories were able to articulate a clear vision. A vision (which is not the same as a mission statement) is the expression of the culture of an institution that is aware of its position/role in society. A vision should attempt to demonstrate a realistic and well-researched response to the range of opportunities available for the future employment of musicians, the uniqueness of its provision, a relevance to the context in which it sees itself and a dynamic and innovative contribution to this context.

Context:

The institute's context is the changing nature of performance practice and the multi-faceted world for which young musicians are being prepared. It is also the regional, national and international environment in which the conservatory must define itself.

A conservatory's artistic and social environment influences its vision. In which cultural/musical context is the conservatory functioning? Is it in a city that is well known internationally? Is it a region rich in highly skilled amateur musicians? Is it in the province (regional department)? Or does it form part of an international and comprehensive musical life, which is the surrounding community? *The committee was interested in the way in which institutes describe the musical and social cultural life surrounding them and their relevance to it.*

Artistic Concept/Musical Concept

An important aspect of the profile adopted by the various institutes is the aspect setting out their approach to music and the musician. Which professional image of the musician, or which position and role of music, is giving direction to the programme? There is a growing positive distinction between the different conservatories. The committee observed a variety of 'concepts', some of which in their early stages, others more developed.

The committee wishes to encourage the growing diversity in profiles. The number of contexts in which music is professionally involved is increasing and diversifying rapidly. A small country with a large number of professional institutes is able to mirror this variety.

Embedding in a University of Professional Education

All of the conservatories are embedded in a larger institute in one form or another. Some universities of professional education focus on the arts (mono-sectoral), while others include a variety of different disciplines (multi-sectoral). The impact and the effect of this embedding have not always been clearly addressed in reports and discussions. The institutes are not always aware of how their future development could or will be related (with advantages and disadvantages: utilising the opportunities available, etc.) to the larger development of the university of professional education in question. *The committee wishes to recommend that more structural attention be paid to this aspect, also in plans and reports dealing with matters of content.*

Different Students?

On various occasions, it was said that a new type of student is emerging: self-responsible, curious and eager, with a broad scope and expressing changing demands. For some institutes, this new type of student is the real catalyst for the process of change. Other institutes

explicitly try to ensure that new students are given every possible opportunity to develop their individuality.

Although its contacts with students did not always confirm the institutes' belief in the emergence of a new type of student, the committee does recognise the notion and feels that it is valuable for institutes' further development. It was apparent to the committee that institutions in the major cultural environments were far more aware of this aspect than those elsewhere in the country.

Cross-music and Cross-arts Traffic

A fairly large number of students expressed specific interest in cross-arts activities or demonstrated a cross-musical curiosity. Many of the institutes have the potential to develop cross-music and cross-arts activities through various means: associations with related faculties, embedding in schools for the arts, or in collaborations with related universities. However, the actual level of cross-music and cross-arts activities is often still rather poor and sometimes even conservative. They exist mainly as concepts, rather than reality.

The committee wishes to encourage Dutch conservatories to exploit the rich possibilities that exist in this respect.

The 'Broad Musician'

In some form or other, all institutes are dealing with the question of 'How to develop the musician for the broad and mixed professional practice'? The will exists to offer students a broad range of new skills. However, this must be achieved in the same number of study years as applicable before when the objective underlying the tuition provided was focused more on the achievement of performance skills. The dilemma faced is a challenging one. The (singular) quality of playing is no longer the only quality; it is surrounded by (a plurality of) other qualities.

The problems that have arisen, i.e. how to find a new balance and how to define 'the new musician' have not yet been resolved. The expressions used sometimes have negative connotations, such as 'not the soloist' or 'useful musicians'. Other expressions, such as the 'specialist-generalist' or 'the community musician' remain vague when clarification is required. This affects student expectations. No challenge is presented to students to become 'not the soloist'. Although student expectation should, of course, be realistic, they should not be without their dreams.

The committee therefore feels that where the professional image is changing, new expressions and shared vocabulary are needed to ensure that the dreams of today's future musicians are adequately nurtured.

Process of Change

As far as educational innovation is concerned, the state of the art might be characterised as 'conservatories in transition'. All of the conservatories are working (sometimes slowly) on the implementation of the Bachelor-Master structure, the development of majors and minors, and on the implementation of competency-based curriculum development.

The committee was struck by the range of proposals for the future that many institutions presented. However, in some cases, insufficient consideration had been given to specific plans for the change(s) envisaged, the way in which a shared view of the future should be developed, the extra resources needed and the need for a transparent, time-related framework facilitating the gradual achievement of specified results.

On some occasions, the committee was unable to see the intended strong relationship between Questions IIa and b in the process of change: How is vision(a) translated into reality(b)?

Vision and reality sometimes appeared to be completely separate. *The committee regards the 'continuous' response to this question, moving backwards and forwards between two dynamic poles ('vision' and 'reality'), as an important aspect of the integral approach to change and a strong impulse constantly improving the quality of higher music education.*

Management

Most innovations are top-down management initiatives. The rate at which staff commitment is increasing varies, but, generally, a more structured approach should be adopted in this respect. The situation is showing signs of significant progress in comparison with the situation experienced by the first visitation committee.

The committee was struck by the almost complete absence of women in the conservatories' management teams. Throughout the country, the committee met some 100 senior management staff members, of which no more than 4 were women. *A better gender balance could have a positive effect on management culture.*

Staff

Today's teaching staff are being confronted with a number of challenges. Teachers are expected to support team teaching, exchange students and discuss ideas and methods and the improvements of students. Teachers are often expected to show an interdisciplinary attitude and an openness to a variety of musical styles. Job appraisal interviews have been introduced. The approach adopted by teachers will be a competency-based one. As such, learning and personal development will also become more relevant. The next step will be to increase the still modest number and variety of specific opportunities that exist for staff development and training in relation to processes of change.

In various places, the committee has observed that staff involvement and staff development, both fundamental conditions for the implementation of changes in professional music education, have not yet been developed adequately.

Students

The (formal) involvement of students in the innovation process is still modest. In many of the conservatories, a student council or education committee had recently been created, but did not have any results and was not yet recognised by the conservatory's students. The voices of these conservatories' students could be heard more clearly.

The committee feels that student involvement must become far stronger in many of the conservatories visited.

The Programme

Approximately two years ago, all of the institutes agreed upon the document entitled 'The Learning Profile'. This was to mark a (potential) turning point, the introduction of a competency-based approach. Although all of the institutes are now using the same document, the approach adopted by them is different. Some seem to see it as a formula to be completed. Others want to use it as a tool to rethink what is essential. When used as an instrument of change it can be used:

- to achieve integrated curriculum;

- to achieve educational innovation;
- to introduce aspects of lifelong learning;
- to kick-start a competency-based approach with teachers.

Many of the recommendations made by the first visitation committee, for example on credits, study load, aspects of the curriculum and study content explication, are responded to in the reports produced for the supplementary review when referring to the 'learning profile'.

The committee strongly supports the use of the learning profile and the change to a competency-based approach. Much of the progress achieved on the recommendations made by the visitation committee has been facilitated by using the learning profile as an instrument.

Lifelong Learning

The ideas underlying competencies almost imply lifelong learning. Many of the institutes expressed the importance of the subject but are only now starting to develop ideas. In general, emphasis is being placed on the development of the attitude of lifelong learning in actual students. Some professionals are being offered the opportunity to re-enter the learning process. However, this is incidental rather than an overall approach. Although the committee has not really had the opportunity to investigate the situation, it does feel that there is 'demand' for the above from professional practice.

The associate professorship on lifelong learning recently introduced by the North Netherlands/The Hague conservatories could be of very significant value to the continuing debate on musical education at conservatory level. *It will be important to ensure wide dissemination of the issues raised by the associate professorship, both in the wider community and within the two institutions themselves.*

Coherence in the Curriculum

The competency-based learning profile would also seem to be encouraging the introduction of more coherence in the curriculum, a recommendation made in a number of the first visitation committee's reports. The committee encountered several inspiring examples during its visits to the various institutes: theory related to practice; study labs with peer review between students; ensemble playing approached as a project; situations in which students were given the opportunity to discover all of the various learning aspects; integrated improvisation for all musicians, problem-based learning; a pop curriculum that is already entirely competency-based and functions as a forerunner for other departments, etc.

The committee encourages initiatives that have best practice exchange at their core. This might be done within the network of conservatories that previously developed the learning profile together.

The Major/Minor Structure

The Bachelor-Master structure presents specific challenges, such as the major-minor structure. The development of a major-minor structure is generally seen as the answer for flexibility in the study paths taken by individual students. The rate and nature of development in terms of scale, organisation, vision and flexibility of each institute to collaborate with universities, etc. varies widely amongst the institutes studied. Two different models are being used:

- a- the broad major-minor with connections to other studies, such as those developed by The Hague and Leiden;

- b- the major-minor model in which both the major and minor are strictly music related.

The major-minor structure is being introduced, but evidently requires greater thought and refinement. This is another area in which the exchange of experiences between institutions could be advantageous.

About Quality

The final sub-question on quality reminds us of the reason why a supplementary review was considered necessary following the review conducted by the visitation committee in 2001. Quality, an aspect always considered the main one for a musician, pertains to the quality of playing. This is a reality that has steadily developed over time. Today, we see the growing differentiation of contexts being accompanied by a shift from a singular quality to a more plural use of quality. Quality is being related to different contexts. Quality is developing into 'qualities'.

When developing Question 2, it became clear that many aspects relate to artistic quality: vision, profile, position, the changing reality, etc. When developing sub-question 2c, on quality, it became clear that several aspects actually play a role. In the 'writing guide' (Appendix ..) the institutes were asked to answer questions such as the question below:

To what extent does tuition reflect current developments in professional practice, teacher quality, the network of relevant (art) institutions maintained by the university of professional education? How does the university of professional education maintain an overview of student development during the course of the programme, in terms of the exit level to be attained?

The writing guide also includes the following instructions:

When a quality assurance system has been introduced, or an institute is in the process of introducing one, it can be described in an addendum to the report. Institutes are also requested to pay specific attention to three aspects that play a crucial role in the implementation of tuition.

Some key words were also mentioned: quality assurance, teacher quality, network quality, curriculum currency, testing and assessment. In addition, some addenda were also mentioned: quality assurance system, student monitoring system, personnel policy (teacher and guest teacher CVs, overview of relevant network, tuition and examination regulations).

The committee started reading all of the reports submitted, together with the information sent to it. Following this, it prepared a questionnaire of sorts for 'the quality question' to be used during its visits to the various institutes, just as it had done for the other questions:

- a- The committee asked various questions on the feedback process:
 - formalised feedback from stages?
 - feedback on examinations?
 - external members in examinations?
 - procedure?
- b- The committee asked students numerous 'quality' questions, such as: Why did you choose this institute? What would you do if your teacher left? What expectations do you have of your future profession? Which particular qualities does the conservatory have? How much and what kind of 'feedback' is there from examinations and performances. Answers to

these questions were compared with corresponding statements from management and teachers;

- c- The committee asked management and staff about self-image, the level of ambition, about their thoughts on the entrance level and about actions taken to raise or maintain it. The committee asked that it be presented with repertoire from entrance and final examinations;
- d- Facts: in several cases, the annual survey assessing the position of arts graduates in the labour market [*HBO Kunsten-Monitor*] also presents institute-related facts relating to graduates in the labour market. Almost all of the institutions expect graduate feedback to become more important than the information gained from the HBO monitor.
- e- Study counselling: how is the student supported? How are choices made? How are development problems resolved?
- f- Other criteria could also play a role in the assessment of quality: prize winning, teacher quality, etc.

The committee concludes that the decision made by the visitation committee in 2001, i.e. 'not to address the quality question', actually marked the starting point of a complex process geared towards the rationalisation of the quality debate.

The supplementary review committee was confronted with the first expression of inspiring answers, persuasive approaches, good indications and intentions. A real start has already been made on many of the points raised. The next step will be to develop a simple national framework, such as that applicable for the national learning profile, in order to achieve a more systematic and, in the longer term, transparent and comparable approach.

Quality Assurance, Process

With the gradual acceptance of quality assurance in higher education, the committee recommends that the system employed by conservatories is compatible with the special nature of musical education at this level. It also recommends that any attempt to impose a rigid and unsympathetic structure is strongly resisted. This is a view supported by the AEC (European Association of Conservatories), which represents over 200 conservatories in Europe.

Teacher Quality

Teacher quality is an important indicator of a conservatory's quality. In the guidelines issued to the various conservatories on the report to be produced, they were asked to include this subject. However, the majority of the answers given were very general in nature. The committee recommends that attention be paid to a system that allows for a more transparent assessment of teachers' qualities, including their artistic experiences and activities, as well as participation in seminars etc. and the exchange of ideas with their colleagues in other schools, both nationally and internationally. University experience in this area may be of value.

Graduate Response

The committee would like to encourage all the institutions to take advantage of the wealth of information and advice that is available from its former students. There was considerable variation in this aspect, the information being largely anecdotal rather than organised. In commercial parlance, the views of past "customers" are clearly very relevant, particularly in the ten years following graduation. The committee recommends that all institutions develop a structured process in this respect.

Contacts Network

All the reports produced by the various conservatories included a more or less comprehensive overview of their network of professional contacts. The committee examined these overviews but will not comment on them, since any framework and quality indications necessary to be able to verify them are absent. In a future national quality system, the conservatories could develop something of this nature in the same vein as the national profile.

External Discussion Partners

A number of the conservatories invited external partners (large concert halls, orchestras, music education) to take part in the discussions. This contribution greatly increased the committee's understanding of the performance of the individual conservatories and of Dutch music and education practice. The information obtained has been incorporated into the reports without any reference to the source in question.

Formal Feedback on External Playing

The committee observes that, in the Dutch situation, very limited formal feedback is given by stages on which students perform. Formal feedback from professional practice could form an important quality indication and quality incentive.

Tutoring

The extent to which conservatories are developing flexible study paths and freedom of choice for its students varies strongly. Parallel to this development, many conservatories are developing tutoring. As yet, the quality of the approach adopted varies from one institute to another.

Drop-outs

The committee was surprised by the high percentage of drop-outs generally applicable (in comparison with the international situation). The committee wished to use these figures as indicators of quality. Unfortunately, this is not yet possible. A few reasons were given by the conservatories:

- in the Dutch system, the foundation programme is geared towards orientation and selection. The highest drop-out percentage will be observed at the end of the first year of the programme;
- where a student decides to change from one institute to another during the course of this study, he will be recorded as a drop-out for the institute he has left;
- international students who enrol with an institution but who remain there for just one or two years will also be added to drop-out figures;
- since the review, the overall drop-out rate has fallen from 40% to 36%.

The committee recommends that all conservatories analyse the reasons underlying its drop-out percentages and work towards achieving a reduction in the numbers of students leaving their institution prior to graduation.

Repertoire Comparison

When preparing for its visits to the various institutions, the committee asked the conservatories to produce overviews of their entrance examinations and final examinations. Unfortunately, the time available for the conservatories to fulfil this request was insufficient. As a result, the overviews provided do provide an impression, but are not complete and, as such, not easy to compare. For this reason, the committee will not comment on the

information provided in this respect. However, repertoire comparison may play a role in further institution comparisons.

Some Final Remarks Regarding the System

Continuity in the Quality process.

Given the strong and overall process of change occurring within the institutes, it is important that future reviews and assessments also be conducted along the lines developed by the former visitation committee and this supplementary review. *Continuity in the process of external quality checks is a condition for fruitful change.*

The Impact of Changing Conditions

Some institutes mentioned the heavy impact of constant policy changes in recent years. For example, the financing system is due to change again in September. Constant changes to these circumstances create the risk of an imbalance between vision and content, causing institutes to react. 'Quality', in every aspect, needs time and continuity to be able to develop and deepen. *It is important that the Dutch system offer the institutes a constant and reliable legal and financial context for development.*

Developing Master's Programmes

The committee considers it critical that, where appropriate, agreement be reached on post-graduate education at Master's programme level at the earliest opportunity possible. The current confusion does a disservice to students who are already following a post-graduate programme and reflects poorly on the international reputation of the Netherlands, a reputation that is so good in many other respects.

THE DUTCH CONSERVATORIES - AN OVERVIEW

General Observations

- The ten Dutch conservatories vary widely in terms of vision, function, scale, organisation, programmes and reputation;
- Some of them obviously have international ambitions and reputations, while others have a more regional orientation;
- The conservatories vary in terms of scale. Some of them are small and are being confronted with the need to attract (new) students;
- This is one of the reasons for co-operation between conservatories, and is even resulting in mergers between them;
- Although collaboration must be encouraged between institutions, the implications would sometimes seem to be underestimated. Besides logistical problems, other differences – in terms of mission, denomination, culture and organisational context – must also be overcome;
- The majority of the conservatories form part of large universities of professional education. Some are embedded in an autonomous institution offering a wide variety of the various arts;
- Although most conservatories have broadened their concept of the contemporary musician, cross-over within musical disciplines and between other (arts) disciplines is still limited;
- As regards educational innovation, the state of the art could be characterised as '*conservatories in transition*'. All of the conservatories are working (sometimes slowly) towards implementation of the Bachelor-Master structure, the development of majors and minors, the implementation of competency-based curriculum development – with the help of a national profile – whilst also taking into account its implications for team teaching, new forms of assessment (portfolio), credit point systems (ECTS) and procedures for quality assurance and staff-appraisal;
- The report produced by the first visitation committee (2001) has given an important impetus to these innovations. The innovations introduced are often top-down and steered by (new) management, with varied commitment from staff. The (formal) involvement of students in the whole innovation process is still modest;
- However, conservatories have not yet implemented all of the recommendations made by the first visitation committee. Academic year 2004-2005 would seem to have been designated the 'magic year', judging from managements' plans;
- Most of the Dutch conservatories have a so-called post-graduate phase – whether autonomously or in collaboration with other conservatories – during which talented musicians are able to continue their studies (or return to their studies after a period of professional practice). Officially, these do not have the status of a Dutch Master's grade. Given the international harmonisation of qualifications, this puts Dutch conservatories and their students at a disadvantage;
- The role of research within Master's programmes could play a role in this respect. Some of the conservatories have initiated research programmes in collaboration with other universities. Reconsideration of the concept of research within an artistic environment, with the help of experiences in other countries, might help to clarify the role of research within Master's programmes.
- Although it is recognised that the *concept of lifelong learning* is paramount, much work still remains to be done. The conservatories are trying to find room in their curriculums for meta-cognitive skills, such as learning-to-learn, etc. However, as

regards programmes for musicians working in the field, provisions are very modest. Nevertheless, it is promising that two of the conservatories have initiated a combined associate professorship on lifelong learning;

- Drop-out rates vary, but are too high in some cases (up to 50%). The entrance examination should be a better tool for the prevention of high drop-out rates at a later stage of the study. Although the drop-out rate is highest after the first year, a considerable number of students choose to leave during the third and fourth years of the Bachelor's programme. Some of the conservatories have not adopted a very systematic approach to this problem. Awareness, registration and exit interviews would seem to be an essential part of this aspect;
- The conservatories are increasingly recognising the importance of graduate feedback, but graduate associations are still in their infancy. Due to methodological shortcomings, the national HBO-monitor (an annual survey assessing the labour market position of higher professional education graduates) is considered to be of limited value;
- Some of the conservatories have a professional relations committee that ensures regular exchange of views between the institution and the profession;
- In general, the internationalisation of Dutch conservatories is good, but varies per institute. Some of the institutes well-known internationally have a foreign student population of up to 70%. European and other programmes offer opportunities for staff and student exchange;
- In general, the artistic quality of the Dutch conservatories, as indicated by work placements, the type of positions held by graduates, the number of Master's programme students, teachers' CVs, musical events, masterclasses and awards, is good, but varies according to their ambitions and reputation. Some of the conservatories maintain very high, international standards, while others with a greater regional orientation are able to survive but should develop a more dynamic, outward looking attitude in the years ahead.

Individual Reports

THE ROTTERDAM CONSERVATORY

I - Introduction

The Rotterdam conservatory offers a wide variety of musical disciplines: classical music, jazz, world music, pop music, music production, music theatre and music education. Its mission's key words are 'craftsmanship', 'adventure' and 'diversity'. The conservatory focuses on what is referred to as the 'mixed profession'. The committee appreciates this vision, but feels that the further elaboration and translation of this vision is needed in the conservatory's curriculum and in the relationship between it and the professional field in and outside the city of Rotterdam. A dilemma that must be dealt with by the conservatory is the question of scope, which is continuing to broaden, versus disciplinary limits. The conservatory's vision has not yet been translated into a clear major and minor structure within the Bachelor and Master framework. The post graduate curriculum in particular requires more coherence, including the opportunity for research. The Rotterdam conservatory presented a solid and transparent report for the supplementary review. The committee observed an open and entrepreneurial attitude in management, staff and students.

Progress Made on Recommendation Implementation

The visitation committee recommended that Rotterdam design an organisational structure in which tasks and responsibilities are divided up clearly and in which consultation at different levels is arranged formally. The management information system was to be improved. Students were to have all necessary information at their disposal. Consistent educational objectives and didactic approaches were to be determined for all subjects in terms of clear and integrated final assessment criteria. Education courses were to be geared towards the needs of the teaching profession.

Sufficient progress has been made on the implementation of the recommendations made by the visitation committee.

II a - Vision, Position, Profile and Strategy

The Rotterdam conservatory is being confronted with a rapidly changing music world in which the formerly dominant classical tradition is now giving way to a variety of other relevant genres and styles. Emphasis on the soloist as the ideal career is shifting towards the musician with a mixed profession. Since the needs of professional practice are changing, the Rotterdam conservatory is seeking to deliver the 'useful musician': good musicians with a broad orientation, who are able to teach and have a business-like approach. The concept of the institute is that of a house in which a whole variety of different artistic approaches are able to coexist.

The conservatory is embedded in the university of professional education for music and dance (HMD). The Dance Academy is quite well known, having established a good name for itself in the Netherlands. HMD also wishes to allow room for the debate on new art paradigms and

the changing professional practice. ‘Art for its own sake or art within a context?’. This is the question raised in the foreword to the report. “Art only becomes meaningful *within* society” is the answer to be found in the conservatory’s mission statement. The relationship between the time in which the conservatory finds itself and changing art forms and its contextual relationships with political, social and economic aspects imply enormous cultural changes. HMD wants to be aware of this and be guided by its awareness.

The city of Rotterdam is referred to as enterprising and multicultural. The conservatory feels that it is firmly rooted in this city with an open ear for all global music. HMD also feels responsible for the city’s cultural development.

In the future, it may prove difficult for HMD to remain independent. Although HMD feels political pressure to merge with larger institutions, it has made a fundamental decision to remain small and independent. HMD is now developing a network strategy connecting and cooperating with other relevant institutes. The Rotterdam conservatory has entered into a partnership with the Alkmaar conservatory (part of INHOLLAND), with the Erasmus University medical faculty (on Dance Therapy), with the SKVR amateur art school focusing on community art, with ArtEZ, and with Roosevelt Middelburg: these are all subject-related partnerships.

The committee felt that certain aspects of the conservatory’s vision still required clarification. A realistic and clearly articulated view of the relationship between the institution and the professional world is needed. When developing this, a useful tool would be to identify the future in terms of perceived opportunities and threats. While Rotterdam presents students with an interesting and imaginative range of activities, tension could result from the development of this breadth and the need to maintain disciplinary control, and the institution’s core structure could be at risk of fragmentation. The conservatory’s vision does not yet reflect the Bachelor/Master issue: plans on how to deal with research, the question of which role could be played by associate professorships and which direction Master development will take is still very much in the early stages of development. The conservatory’s relationship with the rich cultural community in Rotterdam would appear to be in the role of a follower rather than a leader in some respects. Although the conservatory’s strategy for developing a network of associations with other institutions in the Netherlands is an interesting one, the committee felt that it had failed to articulate the educational benefits and that the proposal lacked sufficient depth. The committee was particularly interested to note that the conservatory’s new relationship with INHOLLAND apparently did not feature highly in the conservatory’s priorities.

b - The Process of Change, Programme, Staff and Students

The programme is changing to a competency-based curriculum. The Pop Department has already started to implement this approach and is functioning as a catalyst for other departments. Pop staff are divided into coaches and teachers. The institute introduced team-teaching in its Music Theatre Department, Jazz Department, part of the World Music Department and in the Classical department for Voice, percussion and Brass. Woodwind will follow. The Composition Department has already been working as a team for some considerable time now. Piano and String, however, are proving more difficult to convert to team-teaching. Staff development has now been initiated.

The conservatory’s relationship with its students is also changing. The question of what an individual student wants to achieve after his study will steer the course taken in a study plan

subject to continuous development. This results in increasing responsibility for the student. The Rotterdam conservatory wants strong student involvement. This has not always been easy. Initially (some years ago), its students were not interested in participating in change. The climate at the conservatory is now changing.

The Rotterdam conservatory wants to increase direct involvement by professional practice. Pop for instance, based at 'Waterfront', where professional pop music is concentrated, started by inviting A/R managers, bookers and critics from magazines. Music theatre started by inviting casting directors. The tango orchestra from the World Music Department plays all over the country and internationally as well. World music students and their teachers often play in concerts together. The Jazz and Classical Departments will utilise the various opportunities arising for them from the different stages available in and outside Rotterdam.

The Rotterdam conservatory is keen to encourage cross-overs. Any student wishing to explore beyond the limits of his immediate boundaries should take advantage of the possibilities that exist in this respect.

In contrast to the post-graduate programme (the Master's programme), where the choices made are free and based on the individual study plan developed by the student, almost all of the subjects taken as part of the Bachelor's programme (mainly the Classical Bachelor) are compulsory. The direction taken when further developing the post-graduate programme in the future will be motivated by competency-based development and the structure of the Pop Department.

Several years ago, the conservatory was faced with a serious organisational difficulty. However, the committee was pleased to note an evident improvement in the management of the conservatory – there was a strong sense of team spirit. The committee did, however, observe that certain aspects of the decision-making process appeared to be resulting in some confusion (at senior level, who takes which decisions?). The artistically free and independent development of the various departments is a challenge but is in danger of lacking coherence – the extent to which a shared future is discussed and analysed is insufficient.

The actual changes implemented are being recognised by the conservatory's lively students, who are satisfied with the potential and are displaying an energetic "coffee corner culture". Rotterdam would appear to be successful in attracting the right type of student: open, alert and adventurous. The learning experience in this type of informal learning culture seems to work.

The idea of the 'useful' musician is not entirely shared by students who want to aim higher. The no-nonsense approach, combined with a realistic awareness of professional opportunities is greatly valued, as is the variety of styles and the broad perspective with the possibility to opt for a cross-over. The committee feels that this potential, such as the team-teaching initiative, could be exploited more systematically.

The committee was interested by the potential to develop the idea of contracts with students from the post-graduate programme, in a way similar to those being developed by the Pop Department, and felt that it was well worth developing. However, this needs to be done with greater rigour than appeared to be the case. The difficulty with the post-graduate programme is the absence of a sufficient number of shared activities, due to the individual learning pathway chosen by each student. Mentoring all individual students has a value but the

challenge facing the post-graduate programme is to create more coherence and increase peer evaluation.

Major/minor development is still vague, as are ideas about lifelong learning. These need serious thought and planning. Staff development would benefit from further attention.

c - Quality Aspects

The quality assurance system cycle will start in 2004. The questionnaires developed on the programme and education being provided are not yet functioning adequately. The education committee is now commencing its activities.

More formal feedback could be achieved following external stages, as part of increasing overall quality levels. Internally, the procedure on the provision of feedback on examinations could be formalized. A portfolio to guide student progress could be developed. The Rotterdam conservatory must be careful not to base admissions on the ensembles envisaged by it.

Recommendations

- Strengthen links between vision, artistic concept and actual and future developments in professional practice, and make these links more specific. Show that the musician is more than just 'useful';
- In the conservatory's vision and programme, demonstrate more explicitly how breadth and diversity relate to what is genre-specific. Give more method and structure to the ad hoc crossovers between the genres. Strengthen artistic consistency between the various departments;
- Develop a vision on research and improve the link between present and future associate professorships and the normal curriculum;
- Formulate a strong agenda for joint ventures entered into as a network organisation;
- Research the opportunities for greater coherence and peer assessment in the post-graduate area, while retaining individual options for students;
- Accelerate the planning and implementation of the quality cycle.

THE INHOLLAND CONSERVATORY

I Introduction

INHOLLAND has a conservatory with a regional orientation, which has developed from a rather problematic situation involving the conservatory's small number of students and questions about quality. Today, the institute is still exploring its identity, losing its Classical Department, focusing on the pop/session musician, musical musician and teacher musician. The institute is not yet well known. Self-confidence and PR, both at home and abroad, and students' 'ownership' of the course must be improved. The conservatory's embedding in INHOLLAND, a university of professional education, may offer the conservatory a number of advantages during its change process: educational expertise and input, staff appraisal, ICT, 'external' consultancy etc. The collaboration with Rotterdam has not yet been clearly worked out. Rotterdam's commitment is still unclear. However, without closer collaboration with Rotterdam at every level, the artistic quality and diversity necessary would seem difficult to achieve.

Progress Made on Recommendation Implementation

The visitation committee recommended that the institute make a definite choice for the profile of the musician teacher with a related course profile. The institute was to work on the innovation of its education-related and artistic curriculum. Another recommendation was to explicate implicit policy, starting with job appraisal interviews and staff development. The supplementary review committee considers that the new plans developed set out an approach that will be sufficient to deal with the recommendations made. The committee understands and accepts the choice made by the INHOLLAND conservatory not to focus on the classical musician teacher in collaboration with Amsterdam but instead to collaborate with Rotterdam on a more artistic profile.

A new mission and strategy are 'under construction'; there are still many uncertainties. As such, the committee is unable to judge the whole, but will limit itself to comments on certain aspects. In view of the transitional stage during which the visit took place, the committee suggests that a further review be conducted when the new activities have been in place for a sufficient time for an informed assessment to be possible.

II a - Vision, Position, Scale, Strategy

The INHOLLAND conservatory in Alkmaar closed its Classical Department due to a lack of demand. The Classical Department has insufficient critical mass to form ensembles and play together. The demands of professional practice are changing; more pop/musical-based musicians are required. As evidenced by the conservatory's Jazz-Pop Department, focus has shifted to the pop-session musician, the musical musician based on singing with strong dance and theatre elements. The Music Education Department continues in the same way. A major/minor structure will be introduced in 2004-2005. The minors proposed (for 2006-2007) are 1- Music Business, 2- Community Arts and 3- Specializing as Musician.

The central focus is to prepare musicians for their future profession. As such, 'Music' is positioned at the crossroads of Art, Education and Entrepreneurship.

The conservatory falls under the School for Communication Media and Music. This school is part of INHOLLAND University.

Some years ago the conservatory started collaboration with the Amsterdam conservatory. This was terminated for various reasons. The conservatory's present-day collaboration with Rotterdam was also initiated, marking a shift in profile towards achieving a more pop and musical-oriented niche in the market. The Rotterdam conservatory has artistic responsibility. The artistic leader at Alkmaar is also working for Rotterdam. The collaboration started with a critical review by Rotterdam of every aspect of the Alkmaar conservatory. Today, Alkmaar is further developing and implementing the plan that starts in September 2004.

INHOLLAND University was created following a merger between four UPEs two years ago. INHOLLAND has strong institute-wide strategies for innovation, evaluation, competency-based staff development, competency-based learning, student responsibility, ICT, etc. Implementation of the major-minor structure and competence based learning is supported by a project organisation in each School. This project organisation started in 2003-2004 and will remain active in the years ahead. INHOLLAND is interested in creating a minor of music as a possibility for students from other conservatories. Extra financial investments were made during the first and second year in order to resolve certain problems. From 2005 onwards, the conservatory must be financially self supporting again.

The conservatory has relations with the main stages in Alkmaar (De Vest, Provadya), Bergen, Haarlem, Zaanstad and with music conservatories and centres of art education in the region. There is a considerable amount of pop music in the region, a regional pop platform and interest in light opera and musical. The teaching market is demanding a pop and world music mix, often project-based.

The majority of students originate from the region. Many of them remain in the region after their study, where they are employed as musicians/teachers.

The committee considers the major change about to take place both a challenge and a risk. It is essential that the profile of the renewed institution be identified clearly. However, the concept of developing a specialised and small institution is at odds with the contemporary trend to broaden and diversify the range of styles to encourage the education of young musicians. It could make the institution vulnerable.

The changing needs of the profession, which are said to justify the new direction, would appear to lack any fundamental or rigorous investigation. For instance, the range of the market inquiry is small. The recording industry and the commercial music business (essential forces in the professional world for which 'new' students are being prepared) were not represented in either the discussions or in the strategic positioning. The advisory board consists of a limited group of people. The committee also identified a similar lack of serious thought and planning on the subject of 'community art'. If approached in a way that is imaginative and creative, the development of this aspect has considerable potential.

b - Process of Change, Programme, Staff and Students

Staff are being trained to provide competency-based tuition. Each teacher is confronted with questions about competencies, about the kind of musician he is, and about his strengths and weaknesses. This training also includes team aspects and attention for the different roles demanded of the teachers as a teacher and a coach. Job appraisal interviews have been introduced and will be used to develop personal development plans.

The conservatory wants to increase student involvement. A student/teacher education committee has just been created. Questionnaires on various aspects of education are being put on the Intranet. The conservatory wants to increase incentives for students, facilitating evaluation. Management and staff are seeing a change in the type of students at the conservatory. The division between 'the old type' of student, more passive and depending on the institute, and 'the new type', who use the Internet, are curious and assume more responsibility, is quite strong. The conservatory is keen to utilise this new energy.

The programme places profession-related and simulated situations at the centre of the learning process. A greater part of the curriculum is project-based. When preparing a musical show, students have to deal with all of the various aspects involved: lightening, staging, lyrics, translation, etc. The aim is also to prepare musicians/teachers for all of the other skills that will be needed in their future careers, such as teamwork, communication and project initiation. Musicians will find that they will have to be able to work in a changing context.

The conservatory is starting to use all of the various ICT facilities developed by INHOLLAND.

A strong team spirit was evident amongst the managers and teachers represented. Clearly, the institution has been under extreme pressure and has undergone a period of major change. The students, who were frank and open, would like to see more diversity in terms of teachers and guest teachers. They would also like a wide range of training styles to be introduced, including some training in classical music. The international connections considered important by students must be developed. The conservatory's students have a poor self-image. Plans for PR and marketing seemed to be absent: these aspects are critical to the development of a strong image for the institution. Student and graduate involvement can form a powerful contribution to the culture of the institution; at the present time, this is informal and unstructured. The conservatory's day-to-day relationship with Rotterdam is new and tentative. A real challenge is presented by the management aspect of this relationship, which will require careful handling by both parties. It is a novel concept. The Musical aspect could benefit from more coherence between music, text, dance and staging. The conservatory's students felt that the conditions for Musical work were severely limited.

c - Quality Aspects

Many quality aspects, pertaining both to the processes involved and the quality of music playing, are now being introduced. The conservatory is aware of which elements are essential. The conservatory's embedding in INHOLLAND may present it with real advantages in terms of the rapid development of structures and procedures on the subject of quality aspects. The committee was interested by the quite consistent use of the medium of video to give students the opportunity to learn from self-assessment.

Recommendations

- Strengthen and substantiate the image of the profession in the vision and programme. On the basis of this, develop a new image, strong marketing and image creation;
- Decide whether or not to train community musicians and provide convincing content for this professional profile in the conservatory's vision and programme;
- Carry out thorough market research and more directly involve relevant parties, such as the record industry and commercial music companies, when positioning itself and giving shape to the programme;

- Develop a results-oriented approach to meet student demand for breadth and diversity in musical styles, teachers and projects;
- Draw up a structural time and results plan for management of the changes to be implemented and elaborate persuasively on the conservatory's artistic alliance with Rotterdam;
- Other areas requiring attention are indicated in italics in the text and in the general chapter.

THE CONSERVATORY OF UTRECHT

I - Introduction

The Conservatory of Utrecht forms part of an independent university of professional education in the arts with faculties for Visual Art and Design, Art, Media and Technology, Theatre and an interfaculty. The conservatory comprises the Faculty of Music (FM) and part of the Faculty of Art, Media and Technology. This new organisational structure is the result of past organisational and management changes. However, the two different parts of the conservatory have different tasks, cultures and missions. To bring them closer together is both a challenge and a concern. The common idea of the musician as a reflective practitioner is interesting, but must be elaborated on in the curriculum and translated in the relationship between the conservatory and the professional field in and outside the city of Utrecht. The Conservatory of Utrecht produced a well-documented and transparent report for the supplementary review. This report sets out the philosophy underlying the transformation process and provides a solid blueprint for educational and artistic change. However, this change still has a long way to go, possibly with more involvement on the part of the conservatory's students.

Progress in Terms of Recommendation Implementation

The visitation committee recommended the introduction of more flexible education, more integration between departments, a stronger relationship between the curriculum and the final attainment level to be achieved. Moreover, better management was needed and study counselling and process monitoring required improvement.

The supplementary review committee feels that the changes made to management and the closer collaboration between the two faculties (FM and MT) are promising for the structural success of the implementation of the recommendations made by the visitation committee. The progress made by the Conservatory of Utrecht is sufficient.

II a - Vision, Position, Profile and Strategy

The core of the professional profile formulated for the Conservatory of Utrecht is 'the communication of music' in the broadest sense of the word, from playing, to the social level, and in varying situations and roles. This image is combined with that of the 'reflective practitioner', the musician who is able to reflect on his own practice.

The awareness of the explosive growth in the number of contexts in which music now plays a role forms the dynamic and varied background to this music- communication and reflective practices.

This continuously broadening view on professional practice forms the basis for bringing the two faculties together, almost as the two poles of the spectrum. The Conservatory of Utrecht's mission is built on collaboration between the Faculty of Music and the Music and Technology section of the Faculty of Art, Media and Technology. FM has its historic basis in the tradition of classical music and offers specialisations in light music (Pop & Jazz Department), early music, church music and carillon, while MT specialises in innovation, utilising new technology and media.

FM attracts many international students and has international ambitions. MT has developed a special pedagogical model that makes it impossible for international students to bypass the first year of a programme, although it would also like to be recognised internationally.

Both faculties are part of the Utrecht School of the Arts (HKU) with faculties for visual art and design, theatre and an interfaculty. The report produced for the supplementary review focuses on the collaboration between FM and MT. Less attention is paid to the potential of cross- discipline opportunities or the conservatory's relationship with the interfaculty.

HKU is an institute that has been accredited by the Open University (London, UK). This enables the Faculty of Art, Media and Technology to offer some Masters programmes. The accreditation relationship influences thoughts on the further development of the Bachelor-Master structure for music.

The conservatory's home base is the city of Utrecht (although MT is based in Hilversum). The conservatory considers it important to identify with the city on several levels.

The committee is positive about the conservatory's images of and ideas about music, the musician and the broadening context. The report produced was well-written and articulated a lively and ambitious environment. The combination of tradition, as represented by the Faculty of Music (FM), and innovation (Music technology) (MT), is challenging. It offers considerable potential but is still in its early stages. The vision could be clearer in terms of the nature of the role the conservatory wishes to play in relation to the city of Utrecht.

b - Process of Change, Programme, Staff and Students

It is important to note that the conservatory (the FM Department) has made some strong organisational improvements since the review. Leadership has changed and several aspects of the organisation, which found itself in a really difficult situation, have improved. The report presented addresses the changes anticipated for the years ahead.

The conservatory has developed ideas on how to implement a strong process of change. In a way, the report produced by it represents a starting point. For the first time, the report is a reflection produced by the two faculties as an integrated whole, whereas at the time of the review, two separate reports were produced. The hope is to have achieved full integration in approximately 2009.

The process of change is based on a combination of (confrontation between) two different models. The tradition-based concept embraced by the Faculty of Music will gradually shift towards the model developed by MT.

The principles underlying MT's pedagogical model means that it is already close to competency-based learning. The majority of activities are carried out in a group or project context, right from the start. Students are made responsible for their own learning to a relatively large extent and, for instance, for finding work placements. Teachers are expected to collaborate. The object is to bring projects from the 'real world' into the conservatory, thereby integrating learning and project work. The research aspect always forms part of the learning process since research and reflection are so closely interwoven with the development of new media. Besides the feedback they receive from teachers, students also give each other feedback as part of the group approach.

The intention is also to ensure that FM students play an increasingly important role, with a shift from the teacher's voice to the student's voice. There are increasingly more opportunities (and responsibility) for students to develop their own study path. Study counselling is developed in order to guide students through this process. An increasingly more entrepreneurial attitude is expected from students.

MT has initiated a practical approach to the difficult subject of research, by bringing in specific projects from the professional world and by developing the research aspect that is inherently linked to these projects.

The blueprint for the post-graduate programme is twofold: a professional profile and an academic profile.

Several refresher courses are offered as a basis for the development of further ideas on lifelong learning.

The committee sensed a tension between MT and FT, resulting from the different musical environment that each inhabit – MT with its immediate contact with the contemporary music scene and FT with its sense of tradition, but attempting to develop a more structured relevance for students with the community. The pace of change is different and it was not clear to what extent both MT and FT felt that they could realise their potential in an open and reflective relationship. For instance, MT felt that it was “one step ahead”, which may be true, but it was not evident in what respect it felt this was the case and how learning could be shared. There were two different speeds. The students emphasised this aspect and were hoping for more two-way exchanges. There seem to be real opportunities for the composers from each faculty to work together. The conservatory's vision sets out many exciting ideas, although it was evident that it had been prepared by a small group of senior management without much access to the views of teachers and students. As a consequence, extensive discussion and liaison is necessary to bring these critical people into the framework and to provide enough space for debate. In this respect, a more active council for students and teachers would provide a valuable forum and a critical part of the strategy of implementation of the new ideas.

Two subjects that would benefit from some extra attention:

- given the fact that both faculties have composers, it would seem to be an omission not to formulate a vision on whether or not to integrate the two faculties;*
- with the strong emphasis placed on group and project-based learning, the approach taken to ensemble playing could be elaborated on in more detail. Some internal clarification is needed.*

c - Quality Aspects

Process-oriented quality assurance, the processes of evaluation, formal feedback, graduates and every aspect of an accreditation-oriented quality cycle are all mentioned.

FM has great ambition in terms of the quality of playing. It has established international relationships with several European music conservatories in order to extend extra attention to upcoming talent. The young talent class seems to be of a high quality and external funding has been found for it. The conservatory's instrumental and vocal musicians are aware of a positive culture of competition, even between each other. The throughput would seem to be

improving, given the decreasing dropout percentage. Student satisfaction (as evident from the HBO monitor) was rather low and is more or less average now.

In terms of quality, the conservatory has set out ideas, but these need to be implemented. This concerns the whole area of process-orientated quality assurance, evaluation, formal feedback and every aspect of the accreditation-oriented quality cycle. A further aspect related to this issue is the nature of work placements and their assessment. Feedback on and discussion of the external activities undertaken seemed to be of a more general rather than a specific nature.

There are several validating authorities (Open University UK; NVAO and University of Utrecht). With the future development of Masters courses, there could be some advantage in reconsidering the need for a relationship with all these bodies. The nature of the conservatory's relationship with the University of Utrecht seemed insecure.

III Recommendations

- In the curriculum, elaborate on core elements of the conservatory's vision: 'the reflective practitioner' and 'the communication of music'. Show how these elements affect work placements and projects. Make the vision the proactive deployment of the artistic relationship between the conservatory and the city of Utrecht;
- Develop an attractive programme shared by FM and MT, with student participation from both sides, in which the added value of collaboration is given concrete form;
- Position the collaboration between faculty management and the management team in relation to the other art disciplines at HKU;
- When implementing the change, pay sufficient attention to the development of commitment in teachers and students;
- Draw up a time/results plan with attention to the differences possible in terms of culture and speed of implementation;
- Other points for attention can be found in the text and in the general chapter.

THE FONTYS CONSERVATORY

I – Introduction

The Fontys conservatory forms part of Fontys, a large university of professional education. The conservatory is small and collaborates with the Maastricht conservatory in the field of its post-graduate programme (Masters). The conservatory is firmly rooted in the Brabant region. The committee values the conservatory's regional identity, but a more global and international perspective must be developed in order to increase the self-confidence of its students and to survive in the years to come. The open and informal atmosphere among staff and students is good, but must not result in an 'overprotected' environment. The recommendations made by the first visitation committee have resulted in a solid and transparent report for the supplementary review, which contains the ingredients necessary for educational and artistic change. The committee is positive about ensemble playing as a central issue in the conservatory's competency-based curriculum. The new building, which also accommodates other art disciplines, will offer greater opportunities for cross-overs between disciplines.

Progress in Terms of Recommendation Implementation

The recommendations to the Fontys conservatory by the visitation committee raise mixed practice as the key issue to each Bachelor programme. Fontys was also advised to develop more flexibility in its curriculum, actualise the system of credits and curriculum, and explicate all implicit policy, roles and regulations. The final recommendation made stated the need for more selection and competition between students.

The supplementary review committee feels that Fontys' implementation of the committee's recommendations is well on track.

II a - Vision, Position, Profile and Strategy

In its description of today's musician, the Fontys conservatory acknowledges all the inspiring challenges experienced by students. The Fontys draft of musical life shows a completely 'mixed practice'. One remarkable aspect of the vision formulated by Fontys is the strong relationship evident between music and the other arts disciplines. The (future) role given to music is to establish interdisciplinary and transdisciplinary connections.

The Fontys conservatory, a small-scale conservatory, is firmly rooted in the Brabant region. 20% of its students come from countries other than the Netherlands. Importance is placed on attracting and facilitating local talent. The conservatory is developing a growing network of music schools, in order to develop talent and professional quality. Since the national professional market is considered to be saturated, future professionals will have to focus on an international market.

Similar to its network of music schools, the institute relates to the region's musical life. The conservatory's home town Tilburg is known for its strong jazz scene around Paradox, in which the conservatory also takes part. Mutual appointments with the Brabant orchestra and the main music stages in Eindhoven and Den Bosch are organized in covenants. The institute's ensemble-based approach, strongly related to creation (composition and improvisation, new combinations, etc.), contributes to musical life.

The Fontys conservatory is embedded in Fontys, a university of professional education. In the near future all of this institution's art faculties will come together in one building, centred around one campus. Pop music, concentrated in the separate Rock Academy, is one of the six art faculties that will share the building. The various faculties are already considering which cross-art opportunities will be possible in the future.

The Fontys conservatory offers Bachelor's programmes in Classical, Improvised Music and Music Theatre. The post-graduate programme is offered in collaboration with Maastricht in a separate foundation.

The Fontys conservatory states that the future development of a Master's programme is very valuable for the institute for various reasons. It would fit in with the overall cohabitation of art schools in Tilburg and would facilitate more reflexive and research opportunities. The development of a Master's programme would also offer the Fontys conservatory a powerful instrument for ongoing change.

The conservatory's relationship with the University of Tilburg is growing. The university is interested in collaborating with the conservatory in the development of minors. The conservatory is also interested in developing new types of minor (art and philosophy, for example).

The committee observes some tension between the conservatory's vision and reality, between innovation and change and the implementation of change. A clear balance must be expressed between tradition and innovation. The committee is positive about the network-based approach but sees that a realistic connection between the conservatory's regional roots and international ambitions have not yet been found and articulated. The conservatory's relationship with Fontys was unclear to the committee. The committee recognises the value of the institute's spirit and its intentions, but also sees some problems in its realisation. Its relative small scale, and its separation from Pop, would seem to make it difficult for the conservatory to initiate ideas and set the agenda with the other disciplines.

b - Process of Change, Programme, Staff and Students

The national training profile plays a central role in the changes made at the Fontys conservatory. The newly introduced competency profile made it clear to the institute that, to a great extent, the improvised department had in fact already implemented a competency-based approach. Now, the profile is used as an instrument of change. It structures discussions with the teachers, aspects of the curriculum etc.

Ensemble playing is an issue central to competency-based learning at Fontys. In the field of ensembles (all kind of ensembles), students study interpretation, playing skills, theory, organisation, programme notes, interaction with composers, etc. The approach adopted is intended to integrate all of the various learning aspects.

Flexibility in the curriculum will be achieved by developing the major-minor structure, with minors related to the major. Here too, there is, of course, there is a limit to the flexibility possible, due to the conservatory's small scale.

There was demand from students for more guest teachers on the programme.

A new Composition Department is under construction based upon new ideas on the role of the composer and on the interaction between creation and re-creation. Furthermore, all of Fontys' students, including its classical students, are being confronted with improvisation.

The final examination for each student is a real concert programme or project. Students are expected to deliver a programmatic idea and programme notes and to defend their proposals. The conservatory wants to offer students an effective counselling system during their study. The Dean functions as a kind of (constructive) 'counterweight' to the main subject teacher.

The conservatory presents clear ideas about its transition from a more informal structure towards a more structured institute. It incorporates all items relevant to the transition. The approach is robust and inspired. There is a sufficient level of educational and organisational support from the Fontys university of professional education. Despite this, the committee would like to stress the importance of a more 'planned change' in the longer term, in order to divide forces realistically and live up to expectations.

Management's interaction with the students is too much of a reflection of an atmosphere of improvisation rather than organisation. It is too flexible. The students have failed to show the same drive or the same sense of urgency as that evident in management. The students feel at ease in the small institute, and this is one of the reasons why they opt for Fontys. They do not yet mirror the statements in the report about 'fighting for a project', 'music to connect between art disciplines' or other actual challenges. However, the students were realistic about the extent to which they could have 'ownership' of their study. The committee feels that an impulse in student culture towards real participation in change, or even to take the lead in change, could be essential.

The Fontys conservatory organises several committees to generate ideas from the professional fields. This support is promising and valuable but the institute should ensure that it is able, in the longer term, to maintain the energy levels needed to support those activities that arise from these connections. This issue is highlighted by the fact that the conservatory is a small-scale institution.

c - Quality Aspects

The Fontys university of professional education provides the conservatory with its approach for quality care, which would seem to be in line with the future accreditation situation. Some other elements are the portfolio in which students collect all the results and the formal feedback from stages on student performances.

One of the recommendations made by the first visitation committee (recommendation no. 6) highlighted the need for more selection and competition. The Fontys conservatory is working to raise the entrance level applicable through strong collaboration with music schools. Talented children are offered the opportunity to benefit from extra lessons. When a child's talent continues to develop, he may be offered one or two years of preparatory training.

The quality issues mentioned in the report provide a comprehensive and clear expression of the issue at hand. The institute seems to be at ease in its implementation of the accreditation-based quality cycle. The committee is positive about the benefits possible from the growing network of music schools, but doubts whether this will be sufficient in the longer term to provide the range and quality of students that the institute wishes to attract.

III Recommendations

- Provide a balanced overview of those creative aspects and links to other disciplines that are now stressed as 'innovative' by the profession and in the curriculum;
- Translate the various vision elements into a profile and develop strong marketing and image building;
- On the basis of the institution's own convincing agenda, seek to position the university and far-reaching exchanges with other faculties and the Rock Academy;
- On the basis of a substantive vision, develop an international perspective consistent, with regard to the partners involved, with the specific choices that have been made and which provide an insight into the type of student to be recruited in the future;
- Draw up a feasible and results-oriented plan for change, including the more formal involvement of students and the group-based method of teaching;
- Provide a stimulus to student culture by further encouraging competition and entrepreneurship (also internally);
- Devise a solution that will make it possible to continue creating large ensembles in the future;
- Implement the plan developed to implement the use of a future Master's programme as a catalyst for far-reaching change.

THE MAASTRICHT CONSERVATORY

I - Introduction

The focus of the Maastricht conservatory lies on the surrounding 'Euroregion', also including parts of Germany and Belgium. Indeed, a considerable percentage of its students do come from neighbouring countries. In spite of this, the Maastricht conservatory does not have a real international orientation. Its students feel protected within the open and informal atmosphere, but, in the opinion of the committee, lack some dynamism. The advantages offered to the conservatory by the city of Maastricht also result in a number of disadvantages in this respect. The committee was struck by the discrepancy between the self-defensive report produced for the supplementary review of the conservatory and the open and constructive attitude obvious in management and staff during the visit. A willingness and capacity for change certainly does exist within the conservatory, but the rate at which change is being achieved could be increased. The formal and informal involvement of the institute's students in this process of change could also be improved. Cross-overs with other art disciplines should be increased. Collaboration with the University of Maastricht is presenting the conservatory with new opportunities.

Progress Made on Recommendation Implementation

The visitation committee was rather critical of Maastricht. They recommended that the mixed practice be used as a profile for each Bachelor's programme and that the performing musician specialisation be saved for the post-graduate programme. Other recommendations were to strengthen the relationship between the curriculum and final attainment levels, to improve the communication between teachers, decrease the autonomy enjoyed by some main subject teachers and improve study counselling. The supplementary review committee accepts the way in which the conservatory disagrees with the committee's recommendation with regard to mixed practice, but does have some serious concerns about the rate at which the recommendations have been followed up so far. *However, as regards the new plans developed and the promising expectations that were pointed out during the visit, there is enough reason to trust that Maastricht is sufficiently on track to achieve essential improvements.*

II a - Vision, Position, Profile and Strategy

The Maastricht conservatory emphasises the performance of professional musicians, i.e. the performance of music. The mixed professional practice is regarded as reality, but students are allowed to decide for themselves whether it is for this practice that they wish to explicitly prepare themselves for.

The Maastricht conservatory presents itself in direct relation to the surrounding region. This region is not only Dutch, but extends to parts of Germany (Aachen, Cologne) and Belgium (Luik) too. In European terms, (looking beyond national borders) this region is referred to as a 'Euroregio'. The majority of the conservatory's 60% of international students come from Belgium and Germany (its other international students are from 24 different EU and non-EU countries). Numerous projects and performances are realized in collaboration with the euroregional cities mentioned above and their institutes. Recently, a variety of other nationalities have enrolled for places at the conservatory. The organisation is faced with a dilemma: (further) develop an international future or retain its focus on the region.

Maastricht is the institute's home base. It is an attractive city that welcomes students in an open and friendly atmosphere, and offers them various opportunities for small student jobs in the evening hours. The institute offers the city several projects, such as the annual festival Coup Maastricht, collaboration with LSO and music theatre initiatives from the well-developed Opera Department. The city of Maastricht is not really known for its musical activities, but rather for its theatre. The conservatory is embedded in the Zuyd university of professional education, which also has other art faculties, such as theatre, visual arts and a Master's programme in architecture.

Recently, the institute has focused on the complete restyling of its curriculum for the Bachelor's programme. The programmes are divided into two parts: classical and jazz. Students are able to opt for a specialisation in Opera. Since 1998, the post-graduate programme has formed part of the institute's collaboration with Tilburg in ZNHM. The development of future Master's programmes is not an issue at the present time. Management's impression is that students want to play; they do not want to do research. Internal debate on this subject is focusing on 'how to interpret research for musicians'?

The committee was pleasantly surprised to observe that the reality of the institution was more optimistic than evident from the formal document, which seemed defensive in several aspects. However, the pace of change since the critical report of 2001 has been slow and new aspects of the curriculum are only gradually being introduced now. There seemed to be little sense of urgency. The committee was concerned by the apparent over-emphasis on the euroregion as a perspective for the future development of the conservatory. The existence of this relationship over the years seems to have had few tangible results. The committee recognises the considerable importance of the conservatory to the city, but this relationship seems to be reactive rather than proactive. Apart from providing venues and participating in some cultural events, a really dynamic and inspiring relationship would seem to be absent, one in which the conservatory takes the lead. There is also little cross-arts traffic .

b - Process of Change, Programme, Staff and Students

The Maastricht conservatory has opted for the overall innovation of the education provided by it. The new curriculum will be introduced in September 2004 for first-year students. The above will result in a lengthy process of change for management and staff alike. To ensure success, the institute increased its PR staff and the number of management staff employed. Their remit is to deal with the existing problem (already observed by the visitation committee), namely how to reach all those teachers with very small appointments and large distances to commute. The plan is for management to form project groups and for staff to implement the changes to be introduced. A factor considered important in this process is the relationship between larger and smaller jobs.

The first real changes are now being made by theory teachers with bigger appointments. It would seem that the institute has chosen to introduce change along two parallel tracks. The main subject teachers are being confronted with competency-based thinking, but can, to a certain extent, retain their existing approach.

Greater curriculum reform, involving integration and team teaching, is achieved for theory subjects, solfège and other didactic subject too. An issue central to the changes to be made is the problem-based learning in which theory or solfège is always related to the practicalities of pieces that are performed or projects that are realized. To realize these changes teachers are receiving support from colleagues from the Zuyd university of professional education.

The conservatory's students are not yet formally involved with the changes to be introduced within the institute. A student council has been created in order to develop student participation and commitment to the process of change.

The first year of the new curriculum will commence in September 2004. Seventy percent of the curriculum constitutes the basis for classical music or jazz. Fifteen percent of the curriculum is reserved for a specialisation, whether in chamber music, orchestra, solo or ensemble singing. The final fifteen percent of the curriculum can be used as a personal profile, as part of which several options are possible: qualification as a music teacher, a broad perspective with masterclasses, workshops, a summer course, etc., studying components from different curricula.

In the report, examples are given that illustrate the conservatory's problem-based approach to the subject of singing. This approach not only develops a student's vocational skill, but also his understanding of programming, the materials and the business-organisational aspects underlying the creation of an independent production. This process is supervised by the teacher and other forms of assessment are being developed too.

The Opera class is mentioned as representing important added value for the conservatory, comprising singing, but also every aspect of orchestra, theatre and organisation. It is viewed as an interesting class by students, teachers and external contacts.

The process of innovation and change is supported by Zuyd university of professional education, which provides the conservatory with knowledge and extra resources.

Within the conservatory, there is a lack of involvement as regards the development of ideas and the exchange of views with staff, many of whom travel some distance and work autonomously. While this is not an issue with which the committee is unfamiliar, it was given the impression that involvement in debates of this nature was too much to ask of other teachers and that, as such, the issue was not going to be addressed. Since the process had involved theory teachers to some good effect, the conservatory should explore ways of involving more staff in the process. Students do not appear to be involved in the decision-making process either: student culture at the conservatory was a little laid-back, there was little excitement or spirit and the attitude shows was far too comfortable and complacent. The question is to what extent this reflects the culture envisaged by the institute and whether it lacks rigorous self-criticism. Nevertheless, the conservatory's students could be a powerful resource in the creative development of the institution and a structured approach should be devised for the development of this aspect.

The committee would like to see a structured approach to the future development of the conservatory.

c - Quality Aspects

The Maastricht conservatory uses the INK quality approach provided by Zuyd university of professional education. An audit was carried out at the beginning of 2004. The results obtained were to develop a staff plan, document the various aspects of the policy formulated by the conservatory, collect relevant key figures, record the results obtained from customer satisfaction surveys. The institute has already been using the procedures that form part of the

above quality approach for some years now. A considerable amount of formal feedback has been provided on student performances.

III Recommendations

- Develop a vision, both internally and externally, which appeals to the imagination more and is more self-aware. Present an image of the profession that is in direct relationship to current developments and the environment. When creating this vision, make a well-substantiated choice for a euroregional or international focus;
- Accelerate the rate of change and, by doing so, strengthen the involvement of subject teachers and students;
- Carry out research into how the conservatory could be dynamically challenged by external cultural stimuli (city, region, others?);
- Opt for a results-oriented approach to the possibilities that exist in the Euroregion;
- Use specific research issues in associate professorships, when working with other faculties and the University, to set out a vision and approach in the area of research.

THE ZNHM POST-GRADUATE PROGRAMME

Introduction

The present collaboration between institutes in the field of post-graduate programmes has its origin in the government regulation of 1996 (?) that offered just four institutes their own post-graduate programmes (Amsterdam, The Hague, Rotterdam and Utrecht). Other institutes were forced to collaborate. Tilburg Fontys and Maastricht united to form ZNHM. Until a few years ago, the intention was to extend this collaboration to include Bachelor's programmes and to merge the two institutes. These plans have now been abandoned (Arnhem, Zwolle and Enschede have formed the Messiaen Academy).

Progress Made on Recommendation Implementation

The recommendations made by the visitation committee include the need for a more distinct vision on the added value of the post-graduate programme and clearer and more articulate guidelines for the study plans and their development and guidance. More interaction and confrontation is necessary between students from both institutes and more masterclasses must be offered. The supplementary review committee feels that the introduction of changes has been slow to date. Both of the institutes participating in ZNHM have been undergoing some fundamental changes that will hopefully have a positive effect on the speed of change in ZNHM too. *Therefore, the committee considers that the conservatory's development in relation to the recommendations made is sufficient.*

II a, b, c Vision, Realisation and Quality

In collaboration with Fontys, the Maastricht conservatory offers students an advanced programme in music, in the form of the South Netherlands university of professional education for music [*Zuid-Nederlandse Hogeschool voor Muziek (ZNHM)*]. The basic principle is that the programme should be tailor-made to the wishes and ability of each individual student.

The type of person for whom the advanced programme is intended is 'the adult artist who can formulate his or her own learning demands, who operates within the profession, who is fairly well aware of his or her potential weak points, and who is looking to expand his or her artistic abilities'.

The official limited number of post-graduate students is 88 (enrolling over a period of two years). The institutes now have 125 students, with an imbalance in the division of students between Fontys (30) and Maastricht (95). The institutes would like to create a better balance and reduce the total number of students.

Collaboration between institutes results in greater choice in terms of teachers. Ideas can be shared and projects developed together. There is a greater opportunity to form the ensembles required. When forming them, Bachelor students often participate too.

The geographical distance between the two institutes is a problem that is difficult to deal with. Students 'belong' to one of the two mother institutes and feel 'at home' there. Students and teachers find it difficult to travel the long distance to the other institute in order to follow a project or master class there.

Applicants are asked to produce a draft study plan.
Entrance examinations always involve teachers from both sides.

The development of Master's programmes is being discussed. Until now, Maastricht's focus has very explicitly been on performance, even in the post-graduate programme. The institute more or less disagrees with the critics and with the recommendations made by the visitation committee, i.e. that it should offer more this focus alone.

The institute's reaction was to label the recommendations made as a conservatory-like approach.

As regards developments in terms of the Bachelor- Master structure, the conservatory's vision on advanced studies is changing. This influences the approach adopted by ZNHM, which is shifting more towards the direction already mentioned by the visitation committee.

The intention exists to develop a Master's programme, although a blueprint has not yet been produced. The question is 'how to deal with research?'. How to interpret research? Should it be considered applied research or a purely theoretical scientific approach.

Various connections are mentioned that could play a role in a future Master's programme: The two associate professorships at Zuyd university of professional education (a- New Theatricality with links to music theatre and opera and b- Tourism and Culture with links to the entrepreneurial side of the profession) and contact with the university of Maastricht (cultural studies) on the possibility of introducing a minor of music could be useful. Other relevant possibilities are the Fontys associate professorship on education in arts and increasing collaboration between Fontys and the University of Tilburg. This university is also interested in creating a minor.

The future challenges mentioned by the two partners are:

- to work better together, develop a serious curriculum-related programme of masterclasses in collaboration with various orchestras (LSO and the Brabants Orkest) and festivals with a long-term planning of two years;
- to focus more on students and their personal pathways;
- to increase the possibility for students to choose teachers, and to recruit teachers in line with student demand;
- to appoint a central tutor to hold monthly talks with students as checkpoints throughout the year.

The committee is unsure of the rationale underlying the association between the two institutions in terms of their present joint work and, as such, in respect of their joint development of a Master's programme. This certainly needs to be articulated in a more forthright and positive manner. It is surprising – and perhaps indicative - that after several years of collaboration, no formal name has yet been given to the joint activities undertaken. Given the competition that exists in the development of Master's programmes in other parts of the country, the Tilburg/Maastricht programme will have to develop a much stronger presentation of its identity. The important issue of Research will also need to be addressed as part of this process. There could be some benefit in approaching graduates to learn what they consider to be the critical issues to be borne in mind when developing a Master's programme. The tailor-made approach to each individual student creates the problem of diversity and of a lack of coherence too. This dilemma has not yet been resolved.

Recommendations

- Establish whether it is sufficiently clear that collaboration between the two institutes has added value, also in relation to the future development of the Master's programme. Explicate the added value applicable and utilise all relevant opportunities;
- Develop an artistic profile and give the programme an image and a name;
- Pay additional attention to earlier recommendations made by the visitation committee.

THE ARTEZ CONSERVATORY

I - Introduction

Following the review in 2001, the conservatories in Arnhem and Zwolle merged and now operate as one whole. It is anticipated that a second merger will be effected on 1 January 2006, with the Enschede conservatory. The conceptual idea is to give all three locations a special focus. Arnhem: a large Light Music Department focusing on stage presentation; a small Classical Music Department with cross-genre starting points. Zwolle: a large Classical Music Department focusing on all-round musicians and studio musicians; a reasonably large Teacher Training Course for Music. Enschede: focus on its Classical Music Department, which emphasises orchestral music, and on its Pop and Music Technology Department. A small Light Music Department will also be retained. The main objectives underlying the next merger planned are effectiveness, broader teacher possibilities, an increased level of quality and increased visibility and attractiveness. The conservatory is embedded in ArtEZ professional university for the arts, which is located in Arnhem.

ArtEZ is a new organisation in transition, with a number of unique possibilities and risks too. Much of the future anticipated for the conservatory is still tentative. The collaboration and merger between two, probably three, conservatories must be encouraged, but must be preceded by adequate preparation. ArtEZ is on track, but still has a long way to go, since it must try to solve dilemmas relating to identity, cultural differences and logistics. The institute has a realistic view of what its students will and can do, since it is shared by the students themselves. The open climate, supportive and protected atmosphere are appreciated by students at ArtEZ. The development of the new organisation demands that many issues be dealt with at the same time: an educational quality system, raising the quality level, a new management structure, staff development, a graduates association, the systematic registration of graduates, drop-out and labour market figures.

Progress Made on Recommendation Implementation

The visitation committee's recommendations on Arnhem focused on a stronger relationship between professional orientation and the final attainment level, the transformation of educational ideas into working forms, steps to maintain the depth of selective modules, course supervision (study counselling) and stronger contacts with the professional field and graduates. The recommendations made on Zwolle focused on the improvement of selection and assessment, work placements, the achievement of an integral curriculum and steps to increase teacher professionalism. *The supplementary committee feels that both institutes, operating as one after the merger, are taking sufficient steps to address the recommendations made.*

A number of critical remarks are necessary on the subject of organisation, both for the present and the future.

The decision to bring together two institutions (and later three) to make up the content offered by ArtEZ from January 2006 evidently presents all concerned with a major challenge. It is not a natural or convenient idea to link institutions that are relatively far apart and the project's success will depend on the integrity and imagination of the organisation. The committee was concerned that the approach being taken to the developing and future organisation, or to the opportunities and threats presented by it, appeared to be insufficiently structured. The recent

appointment of an overall manager is clearly extremely important. However, an uneasy relationship between the three institutions could result from the allocation of budgets and of resources in general. Tension between the individual autonomy of each location within the context of the whole may well present a significant challenge. The existence of a solid framework and vision for the future is essential.

II a -Vision, Profile, Position and Strategy

ArtEZ sees the great differentiation that exists in today's professional practice and wants to inspire students, develop teaching skills in all of them and confront them with other disciplines too. ArtEZ acts from an awareness of history, combined with an up-to-date role. Society's openness is mirrored in the openness evident in the conservatory. It is not easy to establish a clearly defined professional path for individual students. The professional must be inspired, able to successfully implement projects and take responsibility. ArtEZ's object is to work on the basis of realistic expectations, not to develop 'the great soloist'.

The existence of the conservatory is presented in direct relation to the region in which it is located. However, its student population also reflects a more national mix, with a very strong emphasis on German students. The conservatory's mission and vision highlight the importance of a 'small-scale approach, calm, a natural environment and intimacy'. The conservatory's embedding in the art school ArtEZ offers students numerous interdisciplinary opportunities with direct access to the unique location of the various faculties in Arnhem.

Arnhem and Zwolle are concentrating on the Bachelor's programme. For many years, the post-graduate programme has been developed together with Enschede in the Messiaen Academy. This separate post-graduate programme and the current focus on the merger seem to have resulted in less attention (temporarily) for the development of a Master's programme. Less time is invested in rethinking vision and education from the point of view of 'reflection', 'research' and 'associate professorships', aspects being introduced to higher arts education together with the Bachelor-Master structure. Arnhem and Zwolle refer to new programmes, such as Music Programmer and Music Theatre, that will be developed in order to distinguish themselves from other institutes.

The committee felt strongly that the conservatory's vision was not clearly articulated. There was a mixture of elements, without the sense of a well-grounded and rigorously self-critical concept. The profile of the musician as 'not the great soloist' is realistic in one sense, but could lower the expectations and ambitions of the individual student. Everyone needs dreams. Although the existence of a compact and 'cosy' environment may well be beneficial to some students, a vibrant music community is essential for the development of the imagination of each individual student.

The lack of a musical community of a sufficient size has been a limiting factor in the development of ensemble work and in this respect the conservatory's association with Enschede could provide a further solution to this problem, in spite of the logistical challenge faced. However, the committee did not feel that the institution gave the impression of having links with its own environment, including, of course, its own cities. There would seem to be a real need to position the institution clearly within a defined context. The interesting development of the Broeren Church in Zwolle was mentioned as an inspiring new development. However, no mention was made of the conservatory's relationship with its environment in this city.

b - Process of Change, Programme, Staff and Students

In relation to the merger, the conservatory formulated a list setting out 10 aspects of its new ambition: to create a complete conservatory offering a broad range of programmes, to continually increase the quality level of performance, to recruit high-calibre teachers, to achieve a balanced student population, to develop a distinctive educational profile, to pursue an increasing international policy, to offer integrated interfaculty opportunities, to develop a clear image and marketing and to ensure that students are offered adequate opportunity to perform outside the conservatory.

The merger functions as an instrument for the development of new commitment in the conservatory's existing teachers. Teachers from both sites are expected to start working as a team and to collaborate on student exchange and discussion. The first pilots in the singing class have had inspiring results. Armed with these results, as examples of good practice, other instruments must follow.

The role of the teacher is changing and is seen by ArtEZ as an individual source. He is an instructor of knowledge and skills, a supervisor of learning processes and a guide in the student's quest for information.

To support the teachers during the process of change, performance interviews are being (re)introduced. Teacher professionalisation is achieved during thematic days and refresher courses, offered on the basis of demand and developed by KtweeO.

The voice of the conservatory's students can be heard in the education committee. There is also a student council, although this is not widely recognised by students.

The programme has a compulsory basis with some free study periods and free electives. Taking this as his basis, the individual student is able to formulate his own study path. The major-minor structure is not yet an issue.

During the foundation programme each student is confronted with other art disciplines too. An interfaculty fund stimulates interdisciplinary project development in later years.

In the future, the conservatory would like to place more emphasis on creation. Composition and improvisation must have a strong and visible place in the conservatory. It also intends to create an associate professorship on pop.

Theory is becoming increasingly more integrated with musical practice.

The conservatory states that ensemble playing is important. However, it is not easy for the conservatory's students to participate in ensembles. Much depends on their own initiative, while the conservatory's small scale combined with the diversity of players sometimes makes it difficult for students to find fellow music students with whom to form ensembles.

The conservatory uses a portfolio approach, involving the use of Internet, to follow the progress being made by the individual student. Whenever a student leaves the conservatory he is asked to complete an exit poll statement. The conservatory uses this specific feedback.

The singing departments' experience of the joint activities undertaken indicates the potential benefits of ArtEZ, but also highlight the complexities involved in the management of a wide

range of joint activities. There appeared to be little long-term planning in this respect, something that is obviously crucial to its future health and development. Management seem to be very much determined to make the association work.

The issue of staff development is being promoted with the assistance of KtweeO, and is intended to impact on all staff. This is an admirable commitment but it is also essential that a structured approach be adopted in this respect and that the scheme is pertinent to the specific nature of music education.

Students recognise the need for the changes. There was a remarkable variety of reasons for the students' decision to study at Arnhem/Zwolle and they see the advantages of the merger. More structured use could be made of the student council.

c - Quality Aspects

The quality office from ArtEZ KtweeO has delivered an interesting approach to the quality cycle. It is a central feature from ArtEZ given to the faculties of music. Educational afternoons are organized on the seven quality indicators formulated by the Netherlands-Flemish Accreditation Organisation (NVAO) as a type of permanent self-evaluation.

ArtEZ wishes to raise the entrance level applicable and, as such, is trying to increase the attractiveness of the conservatory for applicants. A teacher profile related to the vision has been developed for use when recruiting new teachers: versatile, experimental and with a transdisciplinary approach. Teachers are selected by the Appointment Advisory Committee. The aim is to achieve more teacher exclusivity and increase the number of teacher's recruited for the string section.

Recommendations:

- Present a convincing view of the professional profile and the relevant developments in professional practice in relation to the profile of the various sites and their interdisciplinary positioning within ArtEZ;
- Develop an alternative for the present defensive image, i.e. 'not the great soloist'. What is needed is a positive impression that radiates self-criticism and self-confidence;
- Strengthen the conservatory's proactive role in the surrounding cultural life of the city and region and the growing network of theatres;
- Stimulate the internal 'musical community', which may result in a stronger self-image and more mutual competition;
- Prepare a structural plan for the management of the change to be implemented, focused on results, to be achieved on the basis of a feasible timetable;
- Make maximum use of KtweeO to achieve staff development and the quality cycle and to ensure close correspondence with music education requirements.

THE SAXION CONSERVATORY

I Introduction

The Enschede conservatory is small and vulnerable. It has a regional function and orientation. Therefore, the conservatory will have to accommodate the merger planned with ArtEZ (the Arnhem and Zwolle conservatories). This merger is a big challenge, but the committee feels that the Enschede conservatory's preparation for it still seems vague. The conservatory's international scope is limited. Its atmosphere is friendly and open. The conservatory's admission policy is vague and may be too permissive. Ensemble playing could be increased. There are virtually no cross-overs between musical genres.

The conservatory has succeeded in developing a solid educational plan with clear concepts for majors and minors, but which still require elaboration from an artistic point of view. The institute's staff appraisal and teacher competency development system is quite good.

Progress Made on Recommendation Implementation

The recommendations made by the visitation committee resulted in the introduction in Enschede of a completely revised curriculum, the improvement of career counselling, the improvement of the planning and control cycle and revised education and examination regulations. *The supplementary review committee feels that the progress being made by the Enschede conservatory is sufficient and appreciates the clear way in which all of the different aspects of the managerial response are set out in a time frame.*

II a - Vision, Profile, Position and Strategy

In a shift away from the dominant image of the soloist, the Enschede conservatory is now seeking to develop 'the broad musician' for a mixed practice of playing, teaching, performing and arranging, etc. The conservatory wants to have a realistic orientation, delivering musicians for the orchestra and music schools concentrated in a specific region. However, it does emphasise that 'it is **not** aiming at one particular region, market or target group'.

The institute sees itself as 'a music workplace' in Enschede. The city of Enschede is developing a name for itself as a music town, based on collaboration between six partners: opera, orchestra, concert hall, pop music production, music school and conservatory. The role of the conservatory is described as supportive, facilitative and pioneering. In practice, collaboration consists of projects, lunch concerts, educational programmes related to concerts, opera class, joint brochures, audience development, etc. In other words, the above collaboration constitutes 'a greenhouse for ideas and possibilities'.

The conservatory mentions its relationship with the *musikhochschule* Munster and its connection with the European network of conservatories.

The conservatory has a large number of German students (30%), partly motivated by the relatively easy admission requirements applicable when compared with German institutes.

The conservatory is embedded in the Saxion university for professional education. 'Deepening the understanding of, reflection on, and the regard for norms and values are

essential' is one aspect from the conservatories report that derives from the policy pursued at Saxion.

A merger is anticipated with the conservatories in Arnhem and Zwolle (which have already merged to become ArtEZ) on 1 January 2006. It is hoped that this will improve quality, promote teacher (team) exchanges, increase the opportunities available to students and create three different, complementary identities. These conservatories already work together in the post-graduate programme provided by the Messiaen Academy.

The conservatory's vision is vague on the subject of the demands of professional life. Indeed, the image of an institution that is confidently moving towards the future was unclear. The image of 'a music workplace' is an interesting idea, but was not elaborated on with any clarity. If this is to be a quality specific to the institution, it requires far greater thought and presentation. The conservatory's relationship with the city was vague and lacks imagination. Undoubtedly, there is potential, particularly if the conservatory adopts a more proactive role. The catchment area for students is relatively small, and the conservatory needs to consider whether this is desirable and, if so, which special features it has to recommend it to a wider and more diverse community. The conservatory's international relationships also seemed somewhat vague, particularly to students, who displayed little awareness of the opportunities available in terms of exchanges.

b - Process of Change, Programme, Staff and Students

A completely new Bachelor's curriculum has been developed with a broad foundation programme. It is based on the major-minor system, with majors as the main subject and music-related minors. A double major is also possible (for very talented musicians). The introduction of the new curriculum is accompanied by the innovation of the education provided, with the advent of study groups responsible for the performance of student peer reviews, the introduction of a portfolio to follow playing results and every other kind of result achieved, and the integrated delivery of theory and practice, based on the idea of 'first the skill then the knowledge'.

The metaphor for the above changes is that of a house: with the walls in place, the rooms can now be filled.

The implementation of this plan is closely linked to the interview cycles applicable to task and job interviews conducted with teachers. This cycle is also competency-based. 'Where necessary, teachers are advised to do in-service training'. Teacher involvement in the new curriculum took the form of small, committed work groups. Student commitment was obtained more or less via the advisory board committee.

The changes largely involve the theory teachers first. Some 50% of classical teachers are involved. The remaining 50% has a more specific role. The Pop academy, which with 40 students and 5 teachers, is still small, is already entirely competency-based.

In the portfolio, students gather information that is studied at the end of semester and will result in a personal development plan.

Compulsory student questionnaires are used to collect feedback on the education and programme provided.

The conservatory has now put proper measures in place to obtain feedback from graduates (also via questionnaires), however it still is difficult to get enough response.

The piano as a secondary instrument is taken as part of a more theory-related approach, which also includes improvisation. Solfège is related to singing in the vocal lab. Student self-responsibility is stimulated in study groups.

The conservatory also offers a Music Therapy Programme (and is the only institute in the Netherlands to do so). This programme and the standard programmes bear some similarity to each other in terms of pedagogics, improvisation and attitude.

The plans developed by the conservatory are consistent in focusing on a specific kind of musician: a good broad musician, based firmly in the community (playing, conducting, arranging) and working in music schools, for instance. At the present time, the institution is in the early stages of the development of its education plan, with the introduction of individual learning pathways. It was hard to discover how much development has already taken place and how strong self-criticism levels are. The individual student has not yet become the focal point of the process and it was noted that course committees [Opleidings Commissies] are a very new (and relatively unknown) initiative. A clear system of student tutoring is desirable, as mentoring and tutoring are not now available equally to all students. The committee is positive about the annual job reviews conducted, the staff development programme and the benefits presented by the Music Therapy Programme. However, Enschede's relatively small scale limits the range of activities available for students.

c - Quality

The conservatory already operates a system of evaluation assessments on students and graduates. Periodic audits by Saxion will prepare the institute for accreditation.

The conservatory's admission requirements measure more than the applicant's playing level. The conservatory also seeks to achieve an idea of the applicant's personality, motivation and development potential.

The committee expresses some doubt on the entrance level applicable. It would seem that the conservatory's need for students sometimes influences the entrance level required. The feedback systems on examinations are insufficiently consistent in terms of implementation through different departments and instruments. The conservatory's preparation for quality care according to methods geared towards accreditation is promising.

III - Recommendations

- From the present uniform professional profile, develop a convincing view of future demand from the perspective of professional practice. In doing so, strengthen the conservatory's profile, the artistic expression offered as part of the curriculum, interaction between the genres and their relationship with the Music Therapy Programme;
- In both the vision and the programme, develop a stronger and more specific expression of the conservatory's envisaged function as a 'music workplace' in Enschede in relation to its partners;
- Prepare a structural plan to ensure a sufficient number of qualified applications for admission (in the future) and increase the level of the admission criteria applicable. Pay more attention to individual study counselling in the form of mentoring and tutoring;

- Approach international points of contact with a view to the achievement of specific results;
- Enter into the merger process with ArtEZ with a strong artistic profile, and with your own contribution and expectations.

THE MESSIAEN ACADEMY

I - Introduction

The present collaboration between institutes in the field of post-graduate programmes has its origin in the government regulation of 1996 that offered four institutes their own post-graduate programmes (Amsterdam, The Hague, Rotterdam and Utrecht. Other institutes were issued with a licence on the condition that they collaborate with other institutes. Tilburg Fontys and Maastricht united to form ZNHM, while Arnhem, Zwolle and Enschede formed the Messiaen Academy. As already explained, Arnhem and Zwolle have merged and a second merger is expected with Enschede.

Progress Made on Recommendation Implementation

The recommendations made by the visitation committee suggested that this independent institute related to the three faculties of the mother institute (perhaps) reconsider its possibilities, impossibilities and ambitions. The added value of the Advanced degree must be highlighted in relation to the Bachelor's degree. Final requirements were required that were applicable for all students, as was more intense communication with students and a student coaching system.

The supplementary review committee acknowledges that progress has been made, but is critical.

The merger anticipated between Arnhem/Zwolle and Enschede in January 2006 will create a different situation. The advanced programme will no longer be provided by an independent foundation. It is important that this change be anticipated properly within the Messiaen Academy at this early stage, with visible extra commitment of the two participating institutes to increase the speed of developments. If this is not done, progress in relation to implementation of the recommendations made will be insufficient.

II - Vision, Realisation and Quality

The Messiaen academy offers the talented Bachelor graduate the opportunity to opt for ongoing education/special education for a period of two years. Financially, the Messiaen Academy is based in a separate foundation. Apart from a Director (0.7 FTE) and a Project Coordinator (0.5 FTE), the Academy has no staff of its own. The Academy's teachers come from the three participating conservatories in Arnhem, Zwolle and Enschede.

At the Messiaen Academy, emphasis is placed on the self-responsibility of students, learning by doing, ensemble playing, and a personal profile and study plan for each student. Besides playing, students also learn how to plan a project, attain performance skills and emphasis is placed on ergonomics and how to stay healthy as a professional player.

A special formula developed by the Academy offers students the possibility of a free budget to spend on lessons of their choice. Anything is possible, even at an international level.

Each year starts with two project weeks in the Landesmusikakademie (Heek, Germany), where the entire group comes together to form ensembles, take part in introductions and attend numerous masterclasses. The second week is reserved for concerts.

Students always 'belong' to and feel at home in one of the three institutes. The fact that there are three sites is sometimes experienced as problematic (during ensemble playing, or when attending a masterclass, for example). Projects, ensembles and masterclasses are often shared with Bachelor students.

Students applying for a place at the Academy develop a study plan that is submitted for the approval of the main subject teacher, coordinator and director. Applicants also take part in an entrance examination conducted before an independent jury. Since external candidates do not combine the entrance examination with a public presentation (as the internal candidates generally do at their final audition for the Bachelor's programme), but only play for a jury, they may be at some disadvantage.

Future challenges:

- To introduce peer groups in September, in order to provide some counterweight to over-individualisation. Students will be placed into groups that regularly meet to carry out peer reviews and peer assessments;
- The development of post-graduate Music Programmer (concert stages) and Music Theatres is being considered.

The committee was disappointed by the Academy's presentation. It appeared to be satisfied with the present situation and any serious and rigorous debate on its role and vision appeared to be absent. It was not easy to comprehend the relationship between the Academy and ArtEZ or whether the two organisations shared goals and methods of operation. Given the ambition that exists to make the Academy the Master's programme vehicle for ArtEZ, which would, of course, be in serious competition with other institutions, a thorough and realistic examination of the way in which it will develop the uniqueness of its provision is essential if it is to make a serious contribution in the foreseeable future.

Recommendations

- Enter into a fundamental discussion with the partners involved on the Academy's vision, positioning and future development.

THE NOORD NEDERLANDS CONSERVATORY (NNC)

I - Introduction

NNC was created further to the merger of the conservatories in Leeuwarden and Groningen. Despite its strong regional orientation, as part of which it serves the entire northern part of the Netherlands, the conservatory is still small and needs to attract more students. NNC has no post-graduate programme (Master's programme). As regards the admission procedure for the Master's programme at the Royal Conservatoire in the Hague, a special connection exists. Other aspects of this collaboration has already resulted in an exchange of students and staff and in an interesting, combined, associate professorship in lifelong learning. The committee looks forward to the results of this associate professorship and to learning of its impact on the other conservatories. The recommendations made by the first visitation committee have created an impetus for organisational and educational change at NNC. Although much progress has been made, implementation has not yet been completed. Students should be encouraged to become involved in this process of change. The opportunities that exist for cross-overs between departments and with other art disciplines (which are also part of the Hanze university of professional education) seem somewhat underutilised. The institute should encourage these cross-overs and, by doing so, deepening the conservatory's professional profile.

Progress Made on Recommendation Implementation

The visitation committee recommended that NNC explicate all rules, criteria and agreements relating to examinations, but also those relating to teaching staff's job descriptions and to executive competencies and responsibilities. The conservatory was also recommended to continue and intensify the modernisations initiated, by consulting graduate for example. The coherence and integration of general theory subjects should be extended to all subjects. The institute should introduce staff appraisal interviews and staff development. The final recommendation made by the visitation committee put forward the necessity of developing an artistic policy in order to improve the artistic quality of the conservatory's students and the image of the conservatory.

The supplementary review committee considers the progress being made by NNC to be sufficient, although some items identified as requiring extra attention will be raised again in the review below.

II a Vision, Position, Profile and Strategy

In the vision formulated by NNC in Groningen, today's visually-oriented society is manifesting a disequilibrium between the ear and the eye. There is a growing need for proper 'listening'. Music has a role to fulfil and, as all arts do, music gives us our identity. In this context, the musician plays an important role as a Performer, a Teacher and an Entrepreneur (PTE). Performing, teaching and entrepreneurship is considered a basic triangle applicable for all musicians.

Changing Context

NNC's recent background is relevant for its positioning today. Some 15 years ago, political pressure forced the conservatories in Groningen and Leeuwarden to merge, resulting in the loss of the higher arts educational infrastructure in Leeuwarden.

The above affected the overall cultural development of the city of Leeuwarden. Recently, Hanze University of professional education, which also runs NNC, returned some 'responsibility' to Leeuwarden and created the Academy for Popular Culture. The Academy consists of two departments/courses: Pop Music and Multimedia. The Academy intends to establish new connections between both its courses, focusing on the impact of media on arts, the merger between art forms and popular culture education.

In addition to the above, the structure of the Hanze University of Professional Education is also changing significantly. Until now the arts have been offered together, by one school of the arts. In Spring 2005, the decision will be taken to divide the Faculty into two schools (performing, visual) either with effect from 1 September 2005 or 1 September 2006. The Department of Performing Arts was introduced with effect from 1 September 2004 (NNC and Dance Academy North- Netherlands). Before 1 September 2005, a decision will be taken on the position of the Academy of Pop Culture in relation to the schools.

NNC has a strong regional embedding in Friesland's traditional brass band culture (*HaFaBra*). It has links with the three provinces of Groningen, Friesland and Drenthe (with a total of 2 million inhabitants) and has its base in Groningen. Most of the conservatory's students are drawn from the region, with a different balance per department. NNC plays an important role in the cultural infrastructure in relation to the orchestras, music education and festivals. The conservatory's ambition is to combine this regional function with an international standard for the classical, conducting, jazz and composition disciplines.

The institute is relatively small, which the institute itself regards as an advantage (attention for the individual student and a relaxed atmosphere), but also as a risk and a problem (with insufficient musicians available for the various ensembles). One of the main challenges is to increase the number of applicants and qualified admissions.

NNC is connected to the Royal Conservatoire in The Hague. Several teachers teach at both institutes. Student musicians sometimes participate in ensemble projects. NNC does not have its own post-graduate programme. The final examination for the Bachelor's programme can be regarded as an entrance examination for the post-graduate programme in the Hague. Both institutes collaborate in the associate professorship on lifelong learning.

The vision presented by the institution reflects a complex situation. It needs to keep attracting sufficient numbers of talented students and the future reorganisation of the conservatory within the school of the arts may well influence its role. This must also be seen in the context of an environment in which there is a powerful regional brass culture and the reawakening of an academy for pop culture in Leeuwarden and the absence of a post-graduate culture. At the same time, the conservatory has developed international links. The task of combining all of this in a relatively small institute and achieving an overall coherent artistic profile is a rather complex one.

The institution's association with The Hague is also critical to the sustained quality of the education provided by it. Management appear to be very conscious of all these influences, but

are unclear on how it is going to address them in the years ahead, or, indeed, on the process for moving forward.

The committee was greatly interested in the associate professorship in lifelong learning, which is based within the institution. However, it was not yet clear to the committee how the results of this research would be fed back into the institution. If this were to be done, it could prove a major influence.

II b - Process of Change, Programme, Staff and Students

Some of the conservatory's history is also relevant for the process of change currently underway. After the merger with Leeuwarden 15 years ago, the conservatory's expectations were initially disappointed. There was (some 10 years ago) no growth and the conservatory was experiencing financial and managerial problems. However, under new management, the conservatory found its way back to the position where we find it now, on the point of implementing numerous changes in the years ahead.

NNC seems to realise (perhaps more than some other institutes) what it means to implement a complex plan of changes. The visitation committee has already appreciated the benefits to be gained from certain aspects of the 'learning organisation', which NNC is aware of and is putting into practice.

Changes are being translated into projects and the results to be achieved. Small groups of teachers are working on their achievement in a project-based environment.

One of the aspects involved in the opening up of the organisation is the team teaching aspect. Teachers with small appointments are approached too, as are teachers from The Hague, and invited to meet colleagues, discuss developments and learn from each other. Playing together, followed by feedback, peer learning and open discussion are presented as shared values.

Teachers and students are approached and involved informally and formally too, but students could be more involved in the process of change. Procedures of review, analysis, feedback to teaching staff, communication, student council updates, etc. are used and seem to work. A start has been made with structural staff appraisal interviews. The next step will be to combine this with personal development plans.

In its documentation, NNC presented numerous project plans on the different aspects of change, programme, staff and students. Nevertheless, *the committee felt that management had a somewhat detached approach and that some of its responses were vague. A number of issues remained unclear to the committee and gave the impression that they had not been thought through with sufficient rigour, or still lacked an integrated approach. Examples are the position of the associate professorship (already mentioned), tutoring for students, the teacher as a coach, the constructive relationship between students and management, major-minor plans and e-learning. The integration in the jazz programme of theory, ear training and history with the practical seems an excellent concept, but the committee was unclear on the extent to which this approach had been considered for classical activities. The graduates questionnaire was well-structured.*

c - Quality Aspects

Earlier collaboration with the Royal Conservatoire in The Hague on a quality assurance cycle was not successful. Now, a '(tentative) support preparation accreditation system' has recently

been developed by the Staff Office Education and Student Affairs at Hanze University Groningen.

Special attention is paid to quality assessment in the Student Satisfaction and Graduates Policy restructuring projects.

During examinations, the conservatory's partnership with the Royal Conservatoire in The Hague means that it is able to obtain many of its examinations committee members from the Royal Conservatoire.

III Recommendations

- Pay considerable additional attention to the profile and positioning of the conservatory with regard to the new academy for popular culture in Leeuwarden, the other (partly new) art disciplines at Hanze university of professional education and to the conservatory's relationship with the Royal Conservatoire in The Hague;
- In combination with positioning, ensure the stronger implementation of the visitation committee's recommendation on the development of artistic policy;
- Use the refined profile and artistic policy as the basis for the image and marketing of the institution. These are intended to ensure a sufficient number of qualified applications for admission, which the Classical Music Department requires in order to function properly;
- Wherever possible, try to establish links between the associate professorship on lifelong learning and the programme right from the start of the curriculum, through to work placement practice and the various projects offered;

THE ROYAL CONSERVATOIRE IN THE HAGUE

I Introduction

The Royal Conservatoire has an extremely good reputation, high international ambitions, a foreign-student percentage of between 60% and 70% and a strict entrance policy. The total number of foreign students is even critical to ensuring continued cohesion within the student population. The conservatory has excellent relations with the professional field, which is represented in the composition of its teaching staff. The conservatory's artistic vision focuses on the personality of the individual student. Each may have different orientations, but all must develop a 'mind set of curiosity (inquisitiveness) and research'. The concept of research is developed within the conservatory with the help of interesting 'associate professorships' and in collaboration with Leiden university. Research is possible even at PhD level, but at overall programme level the coherence and artistic relevance of research must be elaborated on. New government measures, financial arrangements, intransparency about the Bachelor-Master system might interfere with educational and artistic development within the conservatory.

Progress Made on Recommendation Implementation

The visitation committee recommended that the Royal Conservatoire define its key outcomes, making it possible for it to explicitly measure itself against national and international standards. Another recommendation made was to explicit implicit criteria, agreements and consultative structures. A third and fourth recommendation suggested that the institute set up an appropriate system of supervision for students and that the curriculum be translated into credits.

The supplementary review committee considers the progress made sufficient, although the speed at which the conservatory is following up the recommendations made is rather slow (which points to some imbalance) in comparison with the strong innovation evident with respect to education to be provided by the institute in the future and its future profile.

II a - Vision, Position, Profile and Strategy

The Royal Conservatoire gives a vivid and relevant description of the surrounding world and the music profession. The arts (their content, nature, appearance and context) are changing faster than ever before. The arts context is becoming increasingly more important, due to the interaction developing between all kinds of music and due to connections that exist between music and other arts disciplines.

Today's situation presents students in the arts with a number of challenges and threats:

- ... 'only a happy few can reach the highlands of the performance practice'.
- ... 'shrinking supply of relevant structural jobs in a diminishing labour market'.
- ... 'musicians function in an 'application society'.

In the music world surrounding the Royal Conservatoire, the institute distinguishes three different types of student:

- 1 - The student rooted in traditional skills (frozen);
- 2 - The student who wants to become a professional in a contemporaneous way (liquid);
- 3 - The student in search of new orientations (gas).

Each of the above types has its own legitimacy and can make their own choices to specialise, diversify or opt for a variation:

- the monodisciplinary musician must be very good;
- more ordinary single-discipline musicians must possess broad skills in terms of instruments, styles, genres and functions;
- a broadly-based discipline as the starting point, also possessing other disciplines/a variety of functions.

The sentence key to the conservatory's artistic concept would seem to be that 'The above is only possible if students implant in themselves a mind set of curiosity (inquisitiveness) and research'. It is not so much the occupational profile underlying the study that determines who and what students become, but rather students themselves.

The institute has links with several outstanding professional music organisations, the main concert halls and ensembles in the Netherlands. The main halls state that the concert (the medium) is changing. Artists themselves often develop as programmers too. More attention is paid to visualisation in the concert practice. The Royal Conservatoire wants to continue to deliver stars for this changing practice.

The Royal Conservatoire collaborates with the University of Leiden and with NNC for minor Collaboration with Groningen.

The Royal Conservatoire offers a Bachelor's programme and a post-graduate programme, which is already referred to as a Master's programme. The Royal Conservatoire, the Conservatory of Amsterdam, Leiden University and the Orpheus institute in Gent collaborated to develop a PhD-programme (docArtes) as well. This programme focuses on both practice-based research and on practice-as-research. This programme is awarded the Doctor's degree from the Leiden University.

As an image for the future, the Royal Conservatoire says that 'the ultimate aim is to combine all these departments into one single creative arts training in which every talented student can study unimpeded and with clarity of vision'.

The concept and presentation produced by the conservatory show a sense of confidence in its own quality. It presents an imaginative, creative and realistic view for the future, which is also recognized by its students. However, the committee does make several critical observations. Unexpectedly, the rapid development of the international student population has seen the creation of 'national islands' in conservatory culture: the 'South Americans', students from the East, the 'Italians', etc. This development is observed and criticised by the students: 'the positive vibes are being lost'.

A lack of clarity is still evident on the significance and role of research in musical practice. The subject still seems to be in its infancy and the answers provided are somewhat ambiguous. The conservatory does not discuss which intentions underlie its collaboration with Groningen.

b - Process of Change, Programme, Staff and Students

The Royal Conservatoire is working on a number of changes. For instance: The main subject teacher will no longer be able to function as a dominating centre. The frozen teacher will experience difficulties when confronted with the increasing demand for team teaching. The '21st-century teacher' professorship will seek to influence the conservatory's teachers.

The institute wishes to increase its focus on attracting students that best reflect the conservatory's culture. It will also become difficult for the more traditional-oriented player (in this context, the metaphor of the flute girl with the blond hair was used on a number of occasions). Moreover, the Royal Conservatoire is also interested in target groups that it has not yet approached: the keyboard/computer generation.

During the entrance examination, applicants are asked to write a motivation letter. When admitted, the Royal Conservatoire shakes up students and deconstructs all of the standard expectations that students have of a conservatory and, by doing so, facilitate the development of the essential 'mindset of curiosity (inquisitiveness)' right from the start. The conservatory is considering changing the word 'conservatory'.

The fixed curriculum in which education, production and research are the three pillars has become more open. The conservatory already offers some major-minor combinations, between faculties and with the University of Leiden, and others will also be developed. This approach mirrors the American system more and is different to the approach usually adopted by conservatories in the Netherlands, which focus solely on music-related minors. A large number of subjects is offered.

Examples of the changes intended are the art and sound curriculum, team teaching in the vocal study and the Composition and Percussion Department and the integrated approach to music theory in the Jazz Department, reducing the number of contact hours in favour of the possibility for open study labs.

Comment [A1]: Engels?

With the appointment of several teachers as coaches, student counselling will become stronger, particularly during the first year. The institute wishes to be more specific and explicit in terms of staff feedback. Practical training in the orchestras and ensembles will rely more on feedback obtained from musicians.

The Post-graduate Programme, Master's Programme

In the Master's programme, emphasis is placed on individual choice and the personal profile. Students are able to 'reach for the top', develop broad skills or continue to develop a specific specialist aspect. Students are required to prepare a plan of study and are guided through their studies with the help of an individual portfolio.

The committee is concerned that the various innovations introduced to the curriculum mean that the speed of ideas is running ahead of their implementation. There is a need for the voice of the conservatory's students to be heard in a more structured manner; the course committee is still to become properly operational. Clear confusion was observed amongst students on

Comment [A2]: Engels?

the subject of information and the decision-making process. The committee was divided on the value of 'double' students and on the recruitment of students with a technological interest.

The job evaluation process is a little loose and lacks a clear policy and structure. It was not clear how much enthusiasm there was for this. The assessment and personal evaluation of the conservatory's external activities also requires closer attention, since their value is obviously considerable.

c - Quality Aspects

The Royal Conservatoire's first consultations on the development of an internal quality system with NNC did not generate the results envisaged. Now, in collaboration with the University of Leiden, the conservatory has developed and is implementing a quality assurance system. The first results will be available in 2004-2005.

As a pilot, the Royal Conservatoire has developed an interesting method designed to achieve rapid and objective results from a group of individuals during entrance examinations. Feedback on quality is also sustained by the conservatory's numerous connections with prominent orchestras, ensembles and concert halls. A secondary school is also linked to the Royal Conservatoire and a graduate organisation is currently being created.

III Recommendations

- Pay additional attention to the development of student culture and, despite the large number of different nationalities, ensure that the inspiring consistency, the 'conservatory culture' so characteristic of the conservatory, is retained;
- Accelerate the process of change in line with the recommendations made by the visitation committee;
- Develop a clear opinion on research, which is evident in all of the various programmes offered;
- Ensure that the speed of innovation reflects the reality of education practice, teachers and students.

THE AMSTERDAM CONSERVATORY

I - Introduction

The Amsterdam conservatory has an excellent reputation and great international ambitions. It boasts a high percentage of foreign students, a prestigious teachers staff and a strict entrance policy. Its artistic mission is presented as 'innovation and tradition', which means that its vision is based on the values of the traditional conservatory with an open mind to innovation. New ideas about team teaching, cultural diversity and competency-based curriculum development have to be balanced against a strong traditional approach to teaching soloists with the highest playing standards. The committee appreciates this vision, but also observes that the implications for the curriculum and the relationship between the conservatory and the professional field are not fully elaborated on. The conservatory's current accommodation in particular forms a barrier to the fulfilment of its greatest ambitions. The new building will be very challenging in this respect, although the committee did not gain any insights into the way in which the new space will reflect the conservatory's pedagogical model. Perhaps it would also be a challenge to encourage more cross-overs between departments and different arts disciplines. The Amsterdam conservatory is part of the Amsterdam professional university for the arts. Its collaboration with the University of Amsterdam and its promising associate professorships already present interesting opportunities for research. The concept of research – in relation to the Master's programme- should be elaborated on in the near future.

Progress Made on Recommendation Implementation

The recommendations made by the first visitation committee on programme development raised the need for clear learning objectives. It was also suggested that the conservatory draw more on the involvement of students already working in the professional field. The Quality Care recommendation called for more systematic evaluation, the use of external contacts and graduates, and the improved explication of criteria. On the subject of staff and organisation, the committee's recommendation was that performance and assessment interviews should be initiated and a professional standard developed.

The supplementary review committee is satisfied that the conservatory has made sufficient progress on the various recommendations.

II a -Vision, Position, Profile and Strategy

The Amsterdam conservatory focuses on repertoire. It regards performance and teaching as closely related to each other, both dealing with the 'transposure of repertoire'. The development of musical personality is central. The institute's ambitions are high; it wishes to position itself as one of Europe's leading institutes. The institute's culture is explicitly competitive.

The city of Amsterdam's music reputation is worldwide. Besides the excellent teachers provided by the conservatory, this is a point of great attraction for students applying for a

place at the institute. The conservatory's relations with main players (orchestras, ensembles) are good and fruitful.

The conservatory is part of the Amsterdam university of professional education for the arts. This embedding, which the institute considers to offer important added value, may offer considerable interdisciplinary opportunities.

The education provided by the conservatory is presented as one step in an ongoing process that starts with preparatory classes and, after the Bachelor's programme, continues, for very talented graduates, with the post-graduate programme and even the possibility to enrol for docArtes, a 'third phase programme' presented by the Amsterdam conservatory, the Royal Conservatoire in The Hague, the University of Leiden and the Orpheus institute in Gent.

The realisation of a new building in 2008 will (or may) be of great importance to the achievement of new perspectives. These perspectives conjure up images of a future conservatory culture where music literally forms the conservatory's heart, surrounded by open meetings between teachers and students ('everybody can meet everybody').

The title of the well-prepared report - "Innovation and Tradition" - mirrors the institution's strengths, but also some of its dilemmas. In terms of 'vision', the interrelated balance between innovation and tradition was not made clear, nor the difficulties faced when dealing with this concept.

The construction of a new building would seem to present many exciting opportunities in connection with the changing cultural environment, but little reference was made to this. The Conservatory presents strong and convincing ideas on the development of a Master's programme and on the new and developing role of research in respect of musical practice. The associate professorships at the Amsterdam university of professional education for the arts are promising.

There seems to be little interdisciplinary traffic between the various art schools in the Amsterdam university of professional education for the arts and it is not clear whether relationships such as these are important to the conservatory.

The committee feels that a more diverse and responsive network could be developed with Amsterdam's vibrant musical life.

b - Process of Change, Programme, Staff and Students

Education at the conservatory is undergoing a process of change. Some key issues are: the Master's programme with a strong emphasis on research and reflection, the approach adopted to chamber music, the connection between theory and practice and the multi-ethnic approach adopted to cultural diversity. The institute states that these changes are driven by the changing attitude and needs of students: 'students are the catalyst'.

How is the institute dealing with this process?

The several mergers that have taken place in the history of the Amsterdam conservatory have always resulted in strong debate between teachers on 'what and how to teach'. The institute states that it has learned to accommodate 'different perspectives'. The conservatory also

mentions an advisory committee and a referential group from which it is able to obtain feedback and commitment on the changes planned.

The conservatory's students were aware of positive changes. However, they were also very critical of the difficulties caused by the accommodation of so many people in a small building and the lack of opportunity for personal attention. It seemed to the committee that it was not always easy to gain commitment from the large number of international students enrolled at the conservatory either.

Some Aspects of Innovation of Education at the Conservatory

A strong emphasis on development of the student's musical personality.
Innovation is referred to in the approach adopted to chamber music.

Several examples were given of new ways to approach team teaching. In addition, another example of educational innovation were the opportunities that become possible thanks to the possibility for classical players to play on old instruments using new techniques.

World music is being developed as a minor on a broad range of subjects and possibilities. The recently-developed competency-based pop curriculum is already inspiring other faculties.

On the one hand, classical music students feel that more ensemble and orchestral projects ought to be offered. On the other hand, however, there would almost seem to be too many jazz ensembles.

The conservatory is developing a consistent system of mentoring and tutoring. The possibilities for lifelong learning are recognized but not yet largely developed.

As regards research and associate professorships, the conservatory used several specific examples to present its approach to the development of research in the post-graduate programme and its relationship with the several associate professorships that form part of the Amsterdam University of Professional Education for the arts.

The new building to be built (2008) is seen as a major step forward in the conservatory's realisation of the programme envisaged by it.

In general, the impression was of a 'top-down' approach to many of the proposals. There is an opportunity to involve students far more in the planning of future activities. While there is no doubt of the management team's quality, the committee sees its relative smallness as a real obstacle to the fulfilment of the Conservatory's ambitions. An institution of this size and position needs to give serious thought to the way in which management is structured. This will become increasingly important as the move to the new building gathers pace.

Students feel a lack of support. The conservatory has some imaginative and forthright students who have much to offer and who value their studies at the conservatory, but feel somewhat marginalised. The ideal presented, i.e. 'students as the catalyst', has not yet been achieved overall.

c - Quality Aspects

The Amsterdam university of professional education for the arts has developed a handbook for quality assurance. All the essential aspects of evaluation and feedback are now being introduced to the conservatory, as is a graduate organisation.

The conservatory's entrance level seems high. For every 1200 applicants, 200 are admitted.

The conservatory is particularly keen to attract the best, well-known teachers. In the longer term, this could be difficult to sustain, given the increasing amount of money involved.

Recommendations

- Strengthen correspondence between the various innovative and traditional parts of the programme in the vision and in the programme as a whole;
- Use the new building as the focus for the reinforcement of the conservatory's vision and profile in the medium term;
- Develop a twofold plan for change with a longer duration and a realistic estimate of time, manpower and funds that:
 1. anticipates the conservatory's transition to a new building, in terms of duration, staff, facilities, teaching methods, relationship networks, etc.;
 2. provides an adequate basis for the present changes in the curriculum, team teaching, innovations in cultural diversity, the entrepreneurial artist and research.
- Strengthen the network and diversity of relationships in relation to the city of Amsterdam;
- Pay more structural attention to students and involve them in change processes, also in relation to their wishes in respect of the curriculum and relationships with other disciplines.

THE NEW OPERA ACADEMY (DNOA)

The post-graduate Opera Programme, ‘the new opera academy’ (DNOA), has emerged as a result of collaboration between the separate programmes offered by the Royal Conservatoire in The Hague and the Amsterdam conservatory. The government regards it as a single entity and it receives extra funding.

DNOA educates students who are able to comply with the requirements of today’s music theatre practice. These relate to a singer’s vocal and theatrical qualities. DNOA seeks to achieve a degree of quality that will enable the graduate to join opera groups immediately upon graduation.

Progress Made on Recommendation Implementation

No recommendations were made by the first visitation committee, since the advanced opera course had just been introduced.

Vision, Programme and Quality

DNOA aims to develop talented singers for the highest level of Opera. The opera student is a professional musician who develops the specific vocal and theatrical qualities needed for opera productions.

The Amsterdam conservatory and the Royal Conservatoire in The Hague are both able to accommodate six participants. Admission is possible for students who followed a Bachelor’s programme at one of the institutes. It is possible to prepare for an audition in the ‘opera orientation course’, an additional programme offered as part of the Bachelor’s programme. However, external candidates are also able to apply for a place.

The programme is largely project-based. For almost half of the programme, students work step-by-step on the development of a staged opera production. Students learn about every aspect of productions. They investigate musical, theatrical and textual questions, as well as their own personal, psychological and physical ability and limitations. Each project results in a number of presentations.

The basis for the study programme is formed by training in vocal and theatrical aspects of the profession, aspects of career management and audition, knowledge of aspects of drama and design, and an insight into the social-historical context of opera.

The programme is competency-based and develops the physical, emotional, dramatic and intellectual competencies required by professional opera soloists.

The programme has one artistic leader at the central site, who guides students and organises the programme. Lessons are at two different locations. DNOA is a two-year full-time programme.

Casting directors form part of examinations boards and agents from opera groups are invited to profit from the knowledge and talent represented by the new generation of opera singers. Quality is monitored via feedback obtained from representatives from the opera world.

Future vision: a possible process of change was mentioned during the visit. During this process, a shift may occur from very a specific Opera specialisation to a broader 'umbrella', similar to a small production company, encompassing the entire music theatre field.

The committee was interested in the specific approach adopted by DNOA: a group sharing the same specialisation, centred round one artistic leader, utilising the group's dynamic power in close collaboration. The approach also appears to have positive 'spin off' effects for DNOA in terms of the level of singing achieved in the Bachelor's programmes. However, the committee was concerned about the poor link to professional practice. It is not sufficiently clear whether the labour market is actually able to offer sufficient opportunities for the talent developed by the programme. Considering the specialisation and investment involved, the academy must develop a closer relationship with the market.

Some other doubts were expressed on DNOA's somewhat isolated, introvert position in relation to the 'mother institutes'. There were few direct relationships. Self-reflection on the future development and positioning of the Opera class in relation to the changing field of music theatre could be developed further.

Recommendations

- Strengthen the academy's direct relationships with professional practice in order to form reliable links. Form direct links between developments in professional practice and the vision formulated by the programme;
- Position the specialist opera programme within the field of music theatre as a whole and within adjacent developments;
- Intensify involvement and exchange with both parent institutes in a variety of areas.

Appendices

APPENDIX 1: PROJECTPLAN ADDITIONAL REVIEW

Aan de hogescholen met een opleiding muziek
College van Bestuur/ Raad van Bestuur

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2501 CC The Hague
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e-mail: post@hbo-raad.nl

Direct line
(070) 312 21 25
Date
15 oktober 2003
Reference
03.0961/aba/bs
Subject
Aanvullend onderzoek
muziek

Geacht bestuur,

Eind 2001 is het visitatierapport muziek verschenen. Dit visitatierapport gaf een oordeel over de (bachelor)opleidingen muziek, de docentopleidingen muziek en de voortgezette opleidingen muziek. De hogescholen hebben zowel in verenigingsverband als individueel indertijd kritisch gereageerd op dit visitatierapport.

Deze kritiek is overgenomen door de Inspectie Hoger Onderwijs. In de meta-evaluatie die eind 2002 is verschenen over het visitatierapport constateert de Inspectie dat het rapport niet voldoende informatie bevat om te komen tot definitieve conclusies ten aanzien van de initiële en voortgezette opleidingen muziek. De visitatie is daarom alleen goedgekeurd met betrekking tot de docentopleidingen muziek. Ten aanzien van de initiële en voortgezette opleidingen muziek heeft de Inspectie de visitatie voorwaardelijk goedgekeurd. Naar het oordeel van de Inspectie was een aanvullend onderzoek noodzakelijk om informatie boven te krijgen, die zou kunnen leiden tot een definitieve goedkeuring van het visitatierapport, en de eventuele vaststelling van ernstige tekortkomingen in de opleidingen.

De Inspectie heeft de HBO-raad opgedragen als procescoördinator op te treden bij de invulling en uitvoering van het aanvullend onderzoek.

Inmiddels heeft een overdracht plaatsgevonden van taken van de Inspectie Hoger Onderwijs aan de NAO in het licht van de overgang van het visitatie- naar het accreditatiestelsel. Niet de Inspectie maar de NAO zal op grond van het aanvullende onderzoek een definitief oordeel geven over de kwaliteit van de opleidingen. Met de NAO is in de afgelopen periode intensief overlegd over het domein waarop de aanvullende rapportage betrekking dient te hebben, en de aanpak die wordt voorzien ten aanzien van de uitvoering hiervan. Daarbij is gestreefd naar een evenwicht tussen enerzijds het vergaren van informatie die adequate oordeelsvorming mogelijk maakt, en anderzijds beperking van de administratieve en organisatorische last voor de betrokken hogescholen.

In de bijlage treft u de opzet en invulling aan voor het aanvullend onderzoek. Deze is tot stand gekomen in nauwe samenspraak met het sectoraal adviescollege kunstonderwijs en het opleidingsnetwerk Muziek en vastgesteld door het bestuur. De kosten die samenhangen met het aanvullend onderzoek komen ten laste van de betrokken hogescholen, elk voor een gelijk deel. De HBO-raad draagt bij ten aanzien van de procescoördinatie en de facilitaire ondersteuning.

Namens het bestuur,

drs. A.B. de Graaf,
secretaris.

BIJLAGE: AANVULLEND ONDERZOEK MUZIEK

Inleiding

Vanaf 1 september zijn alle taken van de Inspectie Hoger Onderwijs met betrekking tot de bestuurlijke natrajecten van nog lopende visitaties overgedragen aan de NAO. Eén van die taken heeft betrekking op de afronding van de visitatie muziek.

In de meta-evaluatie van deze visitatie heeft de Inspectie indertijd geconcludeerd ten aanzien van de initiële en voortgezette opleidingen muziek dat een aanvullend onderzoek noodzakelijk was om de informatie te verkrijgen die het mogelijk maakt om over de gaan tot uiteindelijke oordeelsvorming over de kwaliteit van deze opleidingen. De HBO-raad heeft, als procescoördinator, de taak dit onderzoek voor te bereiden en te laten uitvoeren.

In het licht van de opdracht van de Inspectie aan de HBO-raad en de overdracht van taken van Inspectie aan de NAO, heeft overleg plaatsgevonden tussen de bureaumedewerkers van de NAO en de HBO-raad ten aanzien van de te volgen procedure. In deze gesprekken zijn de door het netwerk geconstateerde problemen die de opdracht van de Inspectie Hoger Onderwijs met zich meebracht nadrukkelijk onder de aandacht gebracht van de NAO. De NAO heeft begrip voor de lastige positie van de opleidingen en de procescoördinator. Door de NAO is met het netwerk muziek en de HBO-raad geconcludeerd dat een snelle uitvoering en afronding van het onderzoek wenselijk is. Als richtpunt kan begin 2004 worden genomen.

Onderstaand voorstel is ontwikkeld in samenspraak met het netwerk muziek. In de vergadering van het netwerk van 29 september van het netwerk is ingestemd met de voorgenomen uitwerking.

Opzet aanvullend onderzoek

In het overleg met de NAO is de volgende vraagstelling uitgewerkt:

- De HBO-raad zal een aantal vragen formuleren die betrekking hebben op twee thema's:
 1. Op welke wijze hebben de betrokken hogescholen invulling gegeven aan de aanbevelingen die de visitatiecommissie heeft gedaan ten aanzien van de initiële en voortgezette opleidingen muziek?
 2. Wat is de visie van de hogeschool op het doel van de opleiding en hoe wordt deze visie vertaald in de opleidingsprogramma's van de initiële en voortgezette opleidingen?

Hieronder worden deze vragen nader uitgewerkt.

- Deze vragen worden voorgelegd aan de betrokken hogescholen. Zij beantwoorden deze vragen afzonderlijk voor de initiële en de voortgezette opleidingen muziek. Ten behoeve van de hogescholen wordt door de procescoördinator in samenwerking met een aantal deskundigen van betrokken hogescholen een handreiking ontwikkeld voor de beantwoording van de vragen. Deze handreiking zal naar verwachting eind oktober beschikbaar zijn.

De HBO-raad benoemt een commissie van drie leden, daarbij zorgdragend voor voldoende inhoudelijke expertise van de muziek in een internationale context, en voldoende onderwijskundige expertise. Deze commissie zal op basis van de antwoorden van de hogescholen per instellingen een gesprek voeren met het College van Bestuur en de opleidingsdirectie. De commissie wordt ondersteund door een secretaris. Deze wordt

aangewezen door de procescoördinator. De hogescholen dragen via het netwerk muziek commissieleden voor, alsmede kandidaten voor de secretarisfunctie.

- De secretaris zal na zijn of haar aanstelling in december een gespreksformat ontwikkelen in samenspraak met de procescoördinator en het netwerk muziek.
- Als achtergrondinformatie zal de commissie de beschikking hebben over het visitatierapport, de bestuurlijke reacties op het rapport van de HBO-raad en de afzonderlijke instellingen en de meta-evaluatie van de Inspectie. Ten behoeve van de commissieleden zullen deze documenten worden vertaald.
- De bevindingen van de commissie worden overgedragen aan de NAO. Op grond van de rapportage komt de NAO tot een definitief oordeel over de kwaliteit van de afzonderlijke opleidingen. Indien de NAO besluit tot een positief oordeel ten aanzien van een opleiding, dan is de opleiding van rechtswege geaccrediteerd tot 1 januari 2009.

N.B.: In het nu voorliggende voorstel is niet voorzien in een nadere onderbouwing en een oordeel van de beoordelingscommissie ten aanzien van het voldoen van de voortgezette opleidingen aan het masterniveau. Gezien de aard van de opleidingen (overwegend focus op verdieping, (nog) niet op onderzoek en theorie) en de bevindingen van de visitatiecommissie zou dit kunnen leiden tot een relatief groot aantal negatieve adviezen ten aanzien van de hantering van de mastergraad. Hoewel dit niets zegt over de kwaliteit van de opleidingen als zodanig, zou het de oordelen over de kwaliteit negatief kunnen kleuren. De hogescholen hebben wel de mogelijkheid om binnen twee jaar na het verschijnen van het aanvullend onderzoek, aanvullende informatie aan te dragen op grond waarvan de NAO alsnog kan overgaan tot toekenning van de masterstatus.

Operationalisering van de vragen

De hogescholen wordt gevraagd de vragen voor initiële en voortgezette opleidingen afzonderlijk te behandelen.

Aan de instellingen zal worden gevraagd een stand van zaken notitie te schrijven met betrekking tot de omgang met door de commissie gesignaleerde knelpunten. Deze knelpunten zijn in het instellingsspecifieke deel van het visitatierapport benoemd en de commissie geeft ten aanzien van deze onderwerpen aanbevelingen.

1. Op welke wijze hebben de betrokken hogescholen invulling gegeven aan de aanbevelingen die de visitatiecommissie heeft gedaan ten aanzien van de initiële en voortgezette opleidingen muziek?
 - a. Geef per aanbeveling aan op welke wijze de aanbeveling geeft geresulteerd in verbeteractiviteiten.
 - b. Breng daarbij een relatie aan met de bestuurlijke reactie die indertijd is gegeven op het visitatierapport
 - c. Indien effecten van de verbeteractiviteiten zichtbaar zijn, beschrijf deze. Indien deze nog niet zichtbaar zijn, beschrijft de verwachte effecten.
2. Wat is de visie van de hogeschool op het doel van de opleiding en hoe wordt deze visie vertaald in de opleidingsprogramma's van de initiële en voortgezette opleidingen?
 - a. Wat is het doel van de opleiding?
Beschrijf de beoogde eindkwalificaties en betrek daarin ook de visie van de hogeschool op (de ontwikkelingen in) de beroepspraktijk en het relevante muziekdomein.

- b. Hoe wordt het doel bereikt?

Wat is de visie van de hogeschool op onderwijs en hoe komt dat tot uitdrukking in het onderwijsprogramma. Maak als opleiding aannemelijk dat de student door het te volgen programma de beoogde eindkwalificaties bereikt. Betrek hierin ook de artistieke kenmerken van de hoofdvakken.

- c. Hoe bewaakt de hogeschool de kwaliteit van de opleiding en houdt ze zicht op de beoogde eindkwalificaties?

Hoe realiseert de hogeschool een goede uitvoering van het programma. Betrek hierin de actualiteit van het onderwijs, de kwaliteit van de docenten en het netwerk van relevante (kunst)instellingen dat de hogeschool onderhoudt.

Op welke manier houdt de hogeschool gedurende de opleiding zicht op de ontwikkeling van de student in het perspectief van het beoogde eindniveau.

N.B. Door de term hogeschool te gebruiken wordt aangesloten bij de formele terminologie. Feitelijk wordt de organisatie bedoeld en kan het ook gelezen worden als conservatorium of faculteit muziek.

Met deze uitwerking van de vragen wordt een ruim kader geschapen voor de hogescholen voor het schrijven van een aanvullende rapportage. De gekozen benadering vereist voldoende kwaliteit en gezag van commissieleden ten aanzien van de beoordeling van de rapportages van de hogescholen.

APPENDIX 2: THE ORIGINAL QUESTIONS TO BE REPORTED ON BY THE CONSERVATORIES

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To the Executive Boards at all universities of
professional education with a music programme

Direct line
(070) 312 21 **25**
Date
5 November 2003
Reference
03.0993/aba/bs
Subject
Study Supplementary to the
Music Review

Dear Members of the Executive Board,

On 15 October, you received a letter from the Executive Board of the Association of Universities of Professional Education [*HBO-raad*] (reference 03.0961/aba/bs) describing the organisation of a study to be conducted supplementary to the music review. This supplementary study was organised in consultation with the Netherlands Accreditation Organisation [*Nederlandse Accreditatie Organisatie (NAO)*] and is based on the general assessment framework laid down by NAO for the accreditation of existing programmes.

As part of the supplementary study mentioned above, the universities of professional education (UPEs) concerned are now being requested to prepare a report to be used as part of their assessment by a committee. The attachment to the letter referred to above describes the questions involved in said report and the various sub-questions derived from them.

In collaboration with the office of the Association of Universities of Professional Education, several members of staff from the UPEs in question have developed a guide designed to help the UPEs put together the reports referred to above. In the guide, reference is made, per sub-question, to various elements and sources of information that UPEs are able to consult when answering the different questions.

We trust that we have been of service to you.

With kind regards,

A.B. de Graaf,
Chief Executive

Guide for the Study to be Conducted Supplementary to the Music Review

Introduction

The Executive Board at the Association of Universities of Professional Education has recently established the procedure applicable for the study to be conducted supplementary to the Music Review. The idea is that reports will be prepared by the UPEs in question for use by an assessment committee (still to be appointed). The assessment committee will use the reports produced when conducting interviews with representatives from the various institutions. The exact procedure is still to be determined.

This guide has been produced in order to help the various UPEs prepare the reports required of them, by providing them with some useful pointers for each of the questions to be answered.

UPEs are advised to limit their supplementary reports to a maximum of 20 pages (including the report on the post-graduate programmes).

Two questions are central to the supplementary study:

- 1. How have the UPEs concerned implemented the recommendations made by the visitation committee on the graduate and post-graduate music programmes?**
 - a. Per recommendation, indicate the improvement activities prompted by the recommendation in question.**
 - b. When doing so, incorporate the board response to the review report given at the time.**
 - c. Where the activities undertaken have resulted in visible improvements, describe them. Where these are not yet apparent, describe the improvements anticipated.**

The first question is intended to bring the situation up-to-date and really speaks for itself. What has happened since publication of the review report? Each UPE is asked which actions it has taken further to the recommendations made by the visitation committee. When answering this question, a UPE may also want to refer to the board response given at the time to the section of the review report relating specifically to it.

- 2. What is the UPE's philosophy in terms of the programme's objectives and how is this philosophy translated into the curricula for the graduate and post-graduate programmes?**

The background to the second question is the observation made in the report produced by the visitation committee, i.e. that it was unable to assess the artistic content of the various conservatories. The committee considered the assessment framework inadequate for this purpose. In particular, determination of the exit level achieved on the basis of the attendance of final examinations was found to be insufficiently representative for the purpose of assessment. As a result, the Inspectorate ordered a supplementary study be conducted.

In consultation with NAO and *Netwerk Muziekvakonderwijs*, a network of professionals from the music education sector, under the aegis of the Association of Universities of Professional

Education, it was ultimately decided to give the various conservatories the opportunity to describe the objectives applicable to and quality of the programmes provided, without imposing a list of standards on them. However, the institutes *are* expected to be able to explicate the philosophy on which their approach is based and the way in which this philosophy is reflected in the curriculum *and* the actual tuition provided.

The starting point is a limited-scope study. This is reflected in the clear definition of content, the number of pages specified, and the number of interviews to be conducted by the committee. The study will not include the attendance of lessons, examinations or concerts.

Bachelor

The UPEs will answer this question broken down into three sub-questions:

a. Which objectives does the programme have?

Describe the final qualification targets applicable. When doing so, include the UPE's philosophy on (developments in) professional practice and the relevant music domains.

Explanation: all of the Netherlands' conservatories have contributed to the formulation of the music programme profile, with graduation profiles for the Musician, the Composer and the Music Technologist. In the programme profile, final qualifications are described in the form of competencies. The way in which they are described leaves UPEs some choice in terms of the way a curriculum is put together, although this must result in the achievement of the final qualifications in question. As such, each conservatory makes a number of choices in terms of the specialisations it offers (classical, world music, jazz, pop music, etc., or a combination of these). Conservatories also vary in terms of their ambition and the way in which they want to serve the field of work. Some have a very strong international orientation, while others opt for a more regional function. In addition, certain developments in professional practice may influence programme content. Given the programme profile and the varying backgrounds described above, each conservatory is asked to record its aims and objectives, its position (inter)nationally and its ambitions.

Keywords: profiling, ambition and philosophy on professional practice.

Addenda: the mission pursued by the programme; (policy) documents in which specific objectives have been formulated.

b. How are the various objectives achieved?

What is the UPE's philosophy on tuition and how is this reflected in its curriculum? Explain exactly why students that have enrolled for this particular programme will be able to achieve the final qualifications required. When doing this, also refer to the artistic characteristics of the main subjects provided.

Explanation: sub-question b. focuses on the curriculum. Just as is the case with a review, the supplementary study is a snapshot reflecting one particular point in time. The image is, as it were, captured (a tableau vivant is presented) and a description is required of the programme's curriculum structure. As is also the case for sub-questions a. and b., it is essential that the answers to these questions follow on from each other. Thus, the answer to question a. should not include references to vague objectives and plans relating to some

distant date in the future and which insufficiently reflect current educational practice. For example, the decision to offer particular genres or styles necessitates the provision of certain subjects, and a certain type of structure and cohesion. Explain exactly why a student following your particular programme will achieve the final qualifications required. Incidentally, this does not mean that an exhaustive description of the entire programme should be provided. Much of the specific information required will be available from programme documents (a student handbook, for example), which can be attached to the report in the form of addenda.

Here again, a guideline that can be used when answering the question is the philosophy of the conservatory in question, in this case its educational philosophy. For example: when the main objective set by a conservatory is outstanding mastery of a particular instrument, this is likely to be reflected in the structure and content of the programme and in the amount of time spent by students on their main subjects. However, this is also likely to be reflected in the didactic approach chosen in order to achieve this level. If, by contrast, a programme opts for a somewhat 'broader' approach, this will also be reflected in the programme. The range of options available to students is also important. After all, each student is different. Which instructional methods lead to good results?

Another important aspect is the artistic characteristics of the curriculum, which will particularly be reflected in the main subjects and the placements offered. In the final qualifications (see programme profile), this is specified in the artistic competency domain. The conservatories are asked to give this their special attention. How do students attain the artistic competencies required of them? How are students prepared for the application of their artistic competencies in their future professional practice?

Keywords: philosophy on tuition and learning, curriculum, artistic quality and vocational preparation.

Addenda: student handbook and/or other programme documents in which the curriculum is described and documents evidencing the conservatory's educational philosophy.

c. How does the UPE monitor the quality of the programme and maintain an overview of the final qualifications to be achieved?

How does the UPE achieve the proper implementation of the programme? When answering this question, refer to the extent to which tuition reflects current developments in professional practice, teacher quality and the network of relevant (art) institutions maintained by the UPE.

How does the UPE maintain an overview of student development during the course of the programme, in terms of the exit level to be attained?

Explanation: in sub-question c. focus shifts to the tuition being provided. This completes the circle, since only if the programme is implemented properly (sub-question b), will it be possible to achieve the objectives set (sub-question a.).

How does the UPE build in guarantees to ensure that the quality of the tuition provided is good? Since everything is interrelated, UPEs are increasingly opting for a form of internal quality assurance that bears out the interrelationships that exist. When a quality assurance system has been introduced, or an institute is in the process of introducing one, it can be

described in an addendum to the report. Institutes are also requested to pay specific attention to three aspects that play a crucial role in the implementation of tuition:

- the extent to which the tuition provided reflects current developments in professional practice. Demonstrable connections ensure that tuition remains up-to-date and that students gain professional skills appropriate for professional practice. How is this actually achieved? When answering this question, reference may be made to the joint programme profiles and the way in which alignment with professional practice is being sought at a national level. Please note that another role is the way in which the individual profiles applicable for each programme respond to current developments.
- teacher quality. Teachers and guest teachers play a decisive role in the implementation of tuition. Are they sufficiently qualified to be able to realise the programme's objectives? How is teacher quality assured?
- the network of relevant (art) institutions maintained by the institute. It is reasonable to expect a conservatory to have a network appropriate to its profile and objectives. The network may also be expected to contribute to the tuition being provided, in terms of projects, placements, (guest) teachers etc. Which network does the conservatory have?

Programme implementation and everything involved in this is one side of the coin, the other is the way in which students experience and process the programme and develop during the course of the programme. Therefore, the final sub-question under c. is: How does the programme maintain an overview of student development in terms of the exit level to be achieved? This question requires the conservatory to describe how the programme follows the individual student and monitors the quality of the work being produced. Naturally, testing and assessment play a major role here.

Keywords: quality assurance, teacher quality, network quality, curriculum currency, testing and assessment.

Addenda: quality assurance system, student monitoring system, personnel policy (teacher and guest teacher CVs), overview of relevant network, tuition and examination regulations.

Post-Graduate Programmes

The explanation provided above may serve as a guide for the post-graduate programmes. Although no national programme profile has been defined for the post-graduate programme, the above questions relating to programme objectives, the programme and programme implementation will form a sufficient basis for a description of an institute's post-graduate programme.

APPENDIX 3: PROGRAMME AND SCHEDULE OF VISITS

(Letter from the committee on the organisation of and programme for its visits)

Dear Mr.,

On Monday 27 March, the supplementary review committee made further preparations for its visits planned to a number of universities of professional education in the framework of the study to be conducted supplementary to the music review. A first draft of the visit procedure has been discussed in the music network. The observations made by the network have been submitted to the committee. In broad outline, the committee's visit will include three sessions. Two sessions will be scheduled for the morning, one with programme management, the other with students and graduates. Both sessions will focus chiefly on the more substantive aspects of the programmes, as defined in the second question put to the institutions in the framework of the supplementary study. In a third (afternoon) session, the current situation regarding the various recommendations made following the review will be discussed with management.

In consultation with you, it has been agreed that the committee will visit your institute on 2 June 2004.

The committee consists of the following members:

Ian Horsbrugh, Chairman

Tuula Kotilainen

Gottfried Scholz

Max van der Kamp

Bart van Rosmalen, Secretary.

The committee has put together the following programme for its visit:

9.00 hours: Arrival and welcome

After arrival, the committee will need one hour to make its final preparations and process any final information about meeting participants, etc.

10.00-11.15 hours: The committee will receive between 7 to 9 session participants, who, together, will be able to provide a clear picture of the programmes being assessed and of the context within which these are offered. Therefore, the committee expects to see the following five bodies at least represented in group composition: the Board (depending on your institute, this might be the Executive Board, the Faculty Board or the Conservatory), programme management and one or two department, tuition and project heads. The remaining participants (a maximum of 4) may be selected at the institute's own discretion. These participants could be internal or external participants selected from the field of work or from your local town, city or region (making it possible to discuss the institute's embedment within the local area or region) or participants important to the programme(s) offered by you in a different respect.

After a brief word by the committee's Chairman, you will be asked to give a short introduction lasting no more than five minutes: *Which specific qualities characterise this particular programme and how are these qualities reflected in the priorities and choices made?*

The above introduction serves two purposes. It touches on the central question formulated for the supplementary study and creates a common frame of reference for the relatively large group of people present (a maximum of 9 participants and 5 committee members). Next, the

committee will ask a number of questions raised by the introduction and the report submitted to it (Questions 2 a, b and c in particular will be discussed at this point).

We would appreciate it if you could ensure that we have the names of the session participants and a description of their backgrounds (involvement with the programme) at least one week before the committee's visit.

11.30- 12.30 hours: The committee will receive a group comprising no more than 12 students and graduates. The committee hopes that the composition of this group will reflect the *characteristic qualities* described above, through the attendance of students at different stages of the programme and a representative cross-section of individuals from professional practice. The idea is for the students and graduates selected to demonstrate what the programme is all about in terms of its position and profile.

We would also be grateful if you could ensure that we have the names of these students and graduates, together with a brief description of their backgrounds (year, instrument and information on their professional activities), at least one week before the committee's visit.

12.30-13.30 hours: the committee lunches together. First impressions of the morning are exchanged and final preparations made for the afternoon session.

13.30- 14.30 hours (with the possibility to extend this session to 15.00 hours): the committee will receive management (a maximum of four persons). We understand that universities of professional education do not always share the same organisational structure and would like to ask that you carefully consider which individuals will be the most appropriate discussion partners for this final session and inform us of their names.

The first part of the afternoon session will focus on the current situation regarding the various recommendations made by the music visitation committee. The committee will ask questions raised further to the board response received to the original review report and the answer given to the first question in the report.

During the second part of the afternoon session, the committee will ask additional questions that have arisen further to the two morning sessions. Finally, there will be an opportunity to touch upon participants' initial impressions.

Additional information. As regards the quality aspect (part of Question 2c). The committee would like to receive a repertoire list of pieces played during the final examinations last year and another list detailing the admissions repertoire (played). The committee has requested that the Association of Universities of Professional Education [*HBO-raad*] provide it with national intake and graduation indicators. The Association has agreed to forward these to us directly. It has also informed the committee of inaccuracies that sometimes occur in these indicators. The figures being sent to the committee will also be made available to you. We attach these figures to this letter, giving you the opportunity to indicate any points on which you are unclear and/or actual inaccuracies before or during the visit planned to your institute. The committee would also like to gain an insight into (general) intake distribution in terms of instrument groups, thus providing the committee with a better overview of the programme. We would like to request that you supply us with this more specific information.

Please send the information requested on session participants and repertoire to Bettina Lenders at the Association of Universities of Professional Education, either by post, to the address indicated above, or by e-mail: lenders@hbo-raad.nl. For further information, please contact the committee's Secretary. Please see the end of the letter for contact information.

The committee is looking forward, in the months ahead, to entering into discussion with the programmes about the subjects central to the supplementary study.

With kind regards, also on behalf of the committee,

Bart van Rosmalen (Secretary)
Mobile 06-29014216, e-mail bartvanrosmalen@csi.com

APPENDIX 4: FORMAT OF QUESTIONS AND REPORTS FROM THE COMMITTEE

(Underlying format for the questions to be asked during the visit and report preparation)

I- Progress Made on Recommendation Implementation

II a- Vision, Position, Profile and Strategy

- 1- Musician/ music (broad, soloist, mixed professional practice) concept
- 2- Ambition (range: regional, national or international)
- 3- Scale
- 4- Community- (where you are)
- 5- Embedding (context other disciplines/ high school)
- 6- Which kind of courses (bachelor- PG)?
- 7- Vision on Master's programme/research (future development)

b- Process, Programme, Staff and Students

Process of change:

Structure the plans (time, schedule)

Staff (development, commitment, involvement)

Students

Curriculum and innovation of education

Training profile

Integrated curriculum (theory - practice, ensemble, project-based, pop)

Flexibility (major/minor- choosing, freedom versus input)

Tutoring/study counselling (coaching)

Lifelong learning (attitude and real possibilities)

c- Quality

a- Quality cycle - process ability - vision on quality.

b- Quality of playing. Entrance level (preparatory classes, relationship with network, international appeal). Graduate feedback. Formal feedback community/stages, procedure feedback assessments.

III Recommendations

