

**CRITICAL REFLECTION  
MASTER OF MUSIC**

**UTRECHT SCHOOL OF THE ARTS**

**0. BASIC DETAILS****0.1 Administrative details of the course**

course name as in CROHO	M Muziek / M Music
registration number CROHO	44739
course orientation	Higher Professional Education
course level	Master's
pathways	Performance and Music Design
number of study points	120 ec's
version(s)	full-time and part-time
location(s)	Utrecht / Hilversum / Amersfoort (only carillon)

**0.2 Administrative details of the institute**

institute name	Hogeschool voor de Kunsten Utrecht (Utrecht School of the Arts)
institute status (government-funded or legal body for higher education)	government-funded
results of institute quality assurance test	planned for Nov-Dec 2012

**0.3 Quantitative details of the course**

See appendix 6.8 Quantative data of the course: input, throughput, output

#### **0.4 Reading instructions of the Critical Reflection**

The Master of Music (MMus) at the Utrecht School of the Arts (HKU) has two pathways: Music Performance and Music Design, which are often referred to as just 'Performance' or 'Design'. The pathway Music Performance comes under the Utrechts Conservatorium (UC, or the Faculty of Music), although the carillon course is given in Amersfoort. The pathway Music Design comes under the Faculty of Art, Media and Technology (KMT) in Hilversum. If this document does not refer to a specific pathway, then it refers to both pathways.

The three professional profiles defined by Netwerk Muziek – performing musician, composer and music technologist – are divided over the two pathways. The UC gives 'performing musician' and 'composer', while the KMT gives 'composer' and 'music technologist'.

Where the text uses the word 'course', it refers (more) to the course as an organisational unit, whereas 'programme' refers more to the actual content of the course.

## 1. MANAGEMENT SUMMARY

The MMus management has confirmed the development – since the last accreditation – of a structural *collaboration* between the faculties involved (UC and KMT) on various levels (students, lecturers and staff) and in various ways (projects, lessons and workshops). Thanks to this increased collaboration and the fact that the institute is spread over three locations, the programme can now offer an extensive and thus unique range of contexts and practices. Whereas the UC focuses on all the possible platforms for and combinations of performing and creative musicians, KMT focuses on a great diversity of contexts where (digital) forms of music, sound and technology meet. Besides the creative industries, these contexts also concern social sectors like education, accessibility and cultural heritage. The collaboration will be further intensified, as a new Bachelor's programme, Musician 3.0<sup>1</sup>, *Creating, Performing, Communicating*, has recently started at the UC, which overlaps with the music programmes at KMT.

The management will also focus on the further expansion and redefinition of the involvement of stakeholders in the course. This will be done through defining a more explicit form of organisation of the MMus at KMT due to the growing number of MMus students, through defining an alumni policy at UC as one of the ways to close the Plan - Do - Check - Act cycle (PDCA cycle) and through defining a new role and function for the MMus Examination Board. This process of redefining the Examination Board is currently taking place at all HKU faculties. It will lead to the review of assessment procedures and criteria, among other things.

In recent years, the management has focused on the three aspects viewed by the HKU as essential in education: *research, entrepreneurship and internationalisation*.

As far as the HKU is concerned, entrepreneurship is not only a question of business skills, but primarily one of attitude. Project-based education is one of the ways in which the students are trained as cultural entrepreneurs. We teach them to recognise and seize opportunities in the continually expanding professional field and the ever-changing social and economic contexts. The HKU-wide COCI project (Centre for Entrepreneurship in the Creative Industries) has provided important impulses in the area of entrepreneurship within the institutes.

Though internationalisation is already present, it has been taken even further in the actual content of the programmes and the associated projects, as well as in the mix of lecturers (and the student population). A research environment is under development that is becoming ever better at articulating what 'research in the music domain' involves.

The management has also confirmed that the latter component – research – will still need attention in the coming years, as art education demands specific forms of research that still have to be developed in part, and for which specific expertise from lecturers and supervisors is needed. The HKU sees research as being grounded in a process of enquiry through practice and reflective critical thinking, which develops throughout the degree and prepares students for professional work. Students work and reflect both on the process of creating work and the resulting products. They are expected to understand how to use methods of enquiry and practical research in order to realise interdisciplinary projects. Research methods at MMus level are focused on the needs of professional practice, and on training practitioners in the use of a range of methods, including library research, observation and interview, in their work processes.

All in all, management and staff will continue to focus on the three components mentioned above (*research, entrepreneurship and internationalisation*). It is the combination of the three that has proven essential to defining the profile of the HKU and the MMus. We consider entrepreneurship (i.e. an entrepreneurial attitude) as an important part of the professionalism of a MMus graduate. Such an attitude can only be achieved successfully if one is capable of practice-based research that will open up possibilities for artistic and professional development. Internationalisation, especially in the case of music, should be part of this attitude, as it is the way to deal with the increasingly international orientation of today's society.

---

<sup>1</sup> [www.hku.nl/web/Studiekeuze/Muziek/Musician3.0.htm](http://www.hku.nl/web/Studiekeuze/Muziek/Musician3.0.htm)

In the coming years, this combination will be one of the leading factors in the programme, along with increased collaboration between the two faculties and, of course, the study plans of individual students, guiding them towards a personal artistic vision and focus.

## 2. INTRODUCTION

Looking back, we can say that three functions related to our quality assurance have been assigned to the development of this critical reflection and the critical reflection as a document:

- that of *touchstone*, to measure where we stand at the moment and what our stronger and weaker points are. This measurement forms the basis for revisions to the programme. The critical reflection in itself has made us aware of several points for improvement, on which we will focus in the coming years;
- that of *reflection*, to look back on what we have undertaken since the previous accreditation in 2006. Points for reflection are improvements based on that accreditation or adjustments based on changes of direction at faculty level, resulting from policy decisions and/or social changes. One example is scrapping the specialisation Orchestral Performance, once the conservatorium no longer based its curriculum on the classical orchestral ensemble;
- that of *practice what you preach*. In writing the critical reflection, we were forced to reflect on the question of where changes of attitude have become visible and why. And what the reason and nature of these changes is, and how we can and should take advantage of this in our curricula. One example is the changing of the strand 'education' into 'performance in applied contexts'.

The critical reflection developed through a process that involved a great many people, who were tactically deployed so they could respond and participate from a certain distance and a certain angle. This group included senior lecturers who were contacted formally and informally in order to discuss important themes like research education and testing in the light of this critical reflection. There was also a core group consisting of both heads of MMus (Performance and Design) and two members of staff from the Central Board Office for Academic Affairs. This core group were responsible for writing the final critical reflection. And finally, the faculty boards of the UC and KMT have read the document as it was being written, shared their thoughts and approved the final version.

Over a period of seven months (March to September 2011), the core group has held individual and joint writing sessions on a regular basis. In preparation for the visit, the final document was discussed with the examination boards, the course committee (OC) and the lecturers and students involved in the visit. All lecturers and students will receive a copy for their information, or they can download a digital version from the intranet.

### 3. FEATURES OF THE COURSE

#### 3.1 Context and position

The HKU is an enterprising institute for higher education and research in the arts, which brings together a wide variety of disciplines. The division into five faculties is a reflection of the creative professional fields for which the HKU provides education<sup>2</sup>. The clustering of various disciplines within the HKU naturally facilitates the institute's cooperation with other disciplines, both within the same faculty (at KMT, for example, with the Art & Technology course) and with other faculties (as with the Art and Economics Faculty regarding entrepreneurship).

Each faculty of the HKU is led by a faculty board, mandated by the Central Board. Like the Bachelor of Music, the Master of Music is spread over the UC and KMT (respectively, the pathways Performance and Music Design). Each pathway has its own head, who contributes to forming the vision of the faculty to which the pathway belongs. He/she is also responsible for the day-to-day organisation and coordination of the course, for the development, creation and execution of the course's educational programmes and for the quality assurance of the course. The head is answerable to his/her own faculty board and holds regular consultations with the course coordinator(s). Coordinators are charged with day-to-day organisation and coordination of the course. Tutors are charged with the support and guidance of students in carrying out their studies.

The faculty board can set the staff tasks in the areas of education development, promotion of expertise and/or research.

The MMus is the conversion of the 'Advanced Arts Course Music'<sup>3</sup>, which like the MMus was a course with a study load of 120 study points. In 2001 and 2004, this course was visited as such for accreditation.

With regard to enrolment, the HKU's MMus has occupied third place in the Netherlands in recent years, after Amsterdam and The Hague<sup>4</sup>. The HKU's market share in percentages over the last five years is as follows:

	2006	2007	2008	2009	2010
HKU	13%	14%	17%	15%	14%

*figure 1 - market percentages MMus HKU in the Netherlands*

<sup>2</sup> See appendix 6.11 Organisation chart HKU

<sup>3</sup> Voortgezette Kunstopleiding Muziek

<sup>4</sup> See appendix 6.12 National enrolment in MMus

## 3.2 Profile

The goal of the programme is to train skilled professional musicians within the three professional profiles set out by Netwerk Muziek: *composer*, *performing musician* and *music technologist*. The HKU can thus present itself as one of the few colleges in the Netherlands to cover all three professional profiles in its MMus programme.

Over the years, a close *collaboration* has been created between the UC and KMT. This collaboration has led to a MMus course that relates to a great variety of contexts, which focus on performance, education and transfer of knowledge, identity (e.g. advertising), narrative (e.g. film, theatre, dance and documentary), interaction and adaptivity (systems that adapt to the user's behaviour, such as games and installations), and which therefore go further than the (more) traditional music industry and its associated stages. The collaboration between the UC and KMT is seen not only in annual projects like *E-live*, *Composer in Residence*, the *Composition, Improvisation and Performance Project* and the *World Composition Project*, but also in giving each other's students access to curriculum components like the artist-in-residence, music technology lessons and workshops. This results in growing collaboration between the two pathways and an associated expansion in the types of lessons and lecturers.

Specialisations are not black and white, and we also aim for depth through broadening and integration. Students are therefore invited to delve into diverse areas, such as musical and cultural-historical backgrounds and contexts, performance practices, educational or methodological topics, entrepreneurial aspects and compositional and/or music-related technological innovations, and to develop individually in these areas.

Within Design, collaboration with partners from *other sectors* than the creative industries has arisen in recent years. Using music/sound in sectors like accessibility (e.g. for people who are blind or multiply handicapped) and heritage (re-use of cultural heritage) has led to a great awareness of users and their role and function in the design process as a whole. Such collaborations and the associated confrontations with other sorts of contexts, views and processes form the necessary frame of reference for developing the focus and vision that the programme aims to nurture in the MMus graduate.

Another feature of the programme is the focus on *entrepreneurship*. Entrepreneurship is seen as a personal, critical and reality-based responsibility. Entrepreneurship forms an important part of the graduate's professionalism. The opportunity to develop entrepreneurship has been developed in a structural collaboration with the Faculty of Art and Economics, within the aforementioned COCI project.

A special feature of the course is the large number of *composers*. We train composers for the concert hall (at the UC) and for contexts such as contemporary dance, special needs (e.g. blind and sight-impaired people), and linear & adaptive media (film, advertisement, animation, games, interactive and adaptive environments).

A distinctive aspect of the course is the professional profile *music technologist*. The MMus at the KMT, along with the BMus, forms the largest music technology course in the Netherlands and occupies a leading position in Europe as well. This is underlined by the international interest shown in the education and research of the music technology course. The inclusion of the music technology course has led to innovative projects in the fields of education, accessibility and cultural heritage, such as the Music Workplace & Online Music School of MEI030<sup>5</sup> and the Trilvest, a collaborative project between Sense Company, TNO and the HKU<sup>6</sup>.

The MMus at the Utrechts Conservatorium has two unusual specialisations within the professional profile *performing musician*. It is the only place in the Netherlands and one of the few in the world to offer a Carillon course and a Church Music course at Master's level.

---

<sup>5</sup> [www.mei030.nl](http://www.mei030.nl)

<sup>6</sup> [www.sense-company.nl/page/trilvest/feel-the-music-suit.php](http://www.sense-company.nl/page/trilvest/feel-the-music-suit.php)

In addition to a strong local and national orientation, *internationalisation* plays an important role, as today's music and media productions are often international in character, are internationally distributed or are international formats with localisations. This international orientation is also reflected in the international mix of the MMus student and lecturer populations<sup>7</sup>. Students from all over the world can find the programme they want at either the UC or KMT, given by lecturers who can coach them in their further development. One of the research programmes within KMT has an *international* orientation: *Design for Development*. In this programme, MMus students can participate in international collaborative and transfer projects. The programme has gained great recognition from, for example, UNCTAD (United Nations Conference on Trade and Development), and is active in several countries in Eastern Europe, Africa and Asia. In the latter continent, for example, a joint portfolio has been developed by Vietnamese and Dutch students<sup>8</sup>. There are two directions to the international aspect: the UC receives a relatively large number of international students and KMT students are welcomed all over the world for the knowledge and skills they have gained with us.

HKU has ten *professorships*, four of which are located at the UC and KMT. The professorships at KMT aim to build on current practice, moving towards multidisciplinary research programmes that combine education, design, research and entrepreneurship. Within their relatively short period of existence, the research programmes have already become a driving force for educational reform and development. The professorship at the UC aims to develop and share knowledge regarding teaching music in a broad sense. An additional aim is to use the results for innovations in our own education. (More information about the professorships is included in section 5.2.).

---

<sup>7</sup> See appendix 6.5 Overview of allocated staff

<sup>8</sup> <http://hkuvietnam.tumblr.com>

### 3.3 Education

Here is an overview of the MMus at HKU:

profiles Network Muziek		performing musician, composer and music technologist	
Master of Music	Credits	Pathway Performance	Pathway Music Design
All semesters	4 x 10	Research Methods and Skills Techniques Theory Contexts	
Semester 1	20	<i>Orientation and Focus</i>	
		Performance & Reflection I Orientation	Music Design & Reflection I Supportive Studies I
Semester 2	20	<i>Focus and Vision</i>	
		Performance & Reflection II Internship	Music Design & Reflection II Supportive Studies II
Semester 3	20	<i>Deepening</i>	
		Performance & Reflection III Research	Music Design & Reflection III Supportive Studies III
Semester 4	20	<i>Dissemination</i>	
		Performance & Reflection IV Presentation & Evaluation	Music Design & Reflection IV Supportive Studies IV

figure 2 - overview MMus-HKU

Each semester is characterised by a certain development phase in the studies. In the individual study plan (see section 5.2), form and detail is given to this development phase through the substance given to the main subject, the choice of subjects and the subjects of the research.

Each pathway consists of a few *strands*<sup>9</sup>.

As the names indicate, the strands in the Performance pathway focus on performance-related professions and their applications:

- Performance (ensemble/chamber music, solo performance, voice, jazz & pop, accompaniment, choir conducting, composition for the stage, carillon)
- Performance in Applied Contexts (music & arts education, church music, community music and arts, entrepreneurship)

The strands in the Design pathway have a focus on professions related to music design:

- Composition
- Sound design
- Music production
- Music technology

<sup>9</sup> See appendix 6.2 Overview of the curricula in diagram form

#### 4. ACCREDITATION INSPECTION and INTERNAL AUDIT

##### Research component

The main result of the previous visit was formed by the findings of the panel regarding the research component of the MMus. The course management established that the panel's remarks concerned the situation at the Utrechts Conservatorium in particular.

The following aspects have been improved or are under development:

- The team of lecturers charged with teaching research skills and supervising research projects has been expanded from one to four persons. This has provided the students with a greater diversity of experts and focal areas (such as contemporary music, historical performance practices, jazz/pop, multidisciplinary collaborative projects, and pedagogics & didactics). Setting up this team has also started a development towards a commonly held vision of the function and place of research within the programme, and thus fulfils the wishes of the panel on this point.
- In recent years, there has been a focus on improving the teaching of research skills. The HKU-wide professorship Art Education provides support in developing a method for the research skills lessons. One element in this is the use of a schedule based on the various phases of a research process. This professorship also advises on the literature that can be used.
- The next step is to create a stronger link between the research aspects of the senior lecturers' practice and the students' research. This way, the involvement of senior lecturers in the total curriculum is being increased. This link can be realised by organising the students' research presentations in the form of small symposia, where the lecturers also present their own work. This arrangement will take place for the first time in January 2012.
- A government policy (including funding), called the 'Lerarenbeurs', has been set up for the purpose of raising the educational level of lecturers. This policy has been seized upon, particularly in Music Design, in order to stimulate further academic development and give teachers the opportunity to get a Master's degree.
- At their last visit, the panel was critical of the level of the essays they had seen, particularly regarding the formulation of research questions and engagement in critical enquiry. Guidelines and assessment forms have been developed for the research plan, the research report or supportive narrative and the final product<sup>10</sup>. The course management also recognises this criticism of the essays, but takes the standpoint that the product (presentation, concert or design) is the masterpiece, and that the essay and research report (supportive narrative) describes the route towards this product<sup>11</sup>. Further justification of our vision of research is set out in section 5.2.
- The panel also remarked that "worldwide there exists no body of knowledge" and "conservatoriums all over the world are grappling with the notion of describing what they do in performance practice as 'research'". The staff of the course is attending conferences of the AEC research working group, called EPARM (European Platform for Artistic Research in Music), in order to follow the aforementioned worldwide discussion and to exchange ideas about it. This recently resulted in revised content for the Research Methods, Skills & Techniques (MST) lessons.

<sup>10</sup> See appendix 6.13 Criteria for research plan and report MMus Performance

<sup>11</sup> Apart from that, the panel considered the level of the product – the performances and the designs – to be equivalent to the level achieved at other institutes in Europe.

And finally, we note that the Dutch government has only been stimulating research as such in universities for applied sciences since 2001, by making funding available for it. Before that, research was reserved for academic universities. The two professorships in existence at the UC at the time of the previous accreditation of the MMus were discontinued, as they did not link up well with what this faculty had formulated in the greater whole of HKU research policy. The Communicating Music professorship was set up in their stead. This professorship is still young and its content has a very specific focus for the time being, which concentrates on research into forms of team teaching in the main subject and the influence of these forms on students' competency development. The aim is to broaden the content of this professorship in the near future and to link it to the Master of Music.

#### **Other findings of the previous visit and measures for improvement**

- In the module descriptions, the panel missed a clear correlation between the learning outcomes and the goals and competencies of the modules concerned. This link has now been created in the descriptions.
- The panel commented on the lack of clear criteria for Individual Study Activities (ISAs). These have now been formulated and included in the application form.
- The panel also wanted to see detailed selection criteria. These have been formulated and are used during the entrance examinations. The criteria include artistic experience/level, explanation of motivation, position in (future) professional practice, strong/weak points, learning outcomes, possible research topic, capacity for reflection and command of Dutch and/or English<sup>12</sup>.

---

<sup>12</sup> See appendix 6.14 Criteria for cover letter, CV and interview admission MMus Performance

## 5. STANDARDS NVAO ASSESSMENT FRAMEWORK

### 5.1 Intended learning outcomes

#### Design and partners

The intended learning outcomes for the MMus were standardised in 2003 by Netwerk Muziek, a network that organises consultations and exchange of information between all the conservatories in the Netherlands. The original reference points for these attainment levels were the professional profiles and initial competences of music set by the Project Organisation Higher Arts Education (POKO) in 1999. The learning outcomes are formulated as competencies for the three aforementioned profiles: Music (Performance), Composition and Music Technology. These profiles have been accredited by educational institutes and by the professional field. The descriptions of 1st-cycle and 2nd-cycle studies in music training, by the AEC Bologna Working Group, are also used to gear the learning outcomes to the course curricula.

#### Content

Appendix 6.1 gives the link between the Dublin Descriptors for a Master's programme and the intended learning outcomes for a MMus as set by Netwerk Muziek, which therefore also apply to the HKU's MMus. We did not formulate specific learning outcomes for our own MMus. In view of the character and profile of our MMus, which is based on an individual study plan and covers all three professional profiles, the set of learning outcomes formulated by Netwerk Muziek has proven very useful, as it can be translated on a more concrete level to fit the variety of students' individual study plans. Although we tried to formulate specific 'Utrecht learning outcomes' during the previous accreditation, they did not appear productive in daily practice.

The *objective* of the programme is to develop students' personal artistic vision and focus, and their ability to use their skills independently in relevant professional situations. So an important element in our perspective on the learning outcomes is the high value we attach to the aspirations, goals and talents of each student. The programme is geared towards the students' individual development in the wide variety of musical activities and initiatives found in professional musical practice. Inherent to this approach is a detailed and fine-tuned study programme that is set out by each student in his or her individual study plan (see also section 5.2).

This study plan addresses the areas as described in the intended learning outcomes of the MMus. Students formulate their views and ideas with regard to these areas on a concrete level for the first period of study and on a more intentional level for the last period. During the course, the study plan is developed in depth, using progressive insights.

The HKU MMus programme does, however, have specific perspectives in interpreting and translating these learning outcomes set out by Netwerk Muziek. Important elements from the HKU perspective are *research*, *entrepreneurship* and *internationalisation*:

- *Research*

KMT is developing into an institute where education, design, research and entrepreneurship are combined in multidisciplinary research programmes. Although the Music Design pathway is part of this development, its exact positioning and role in the institute has to be defined more precisely, as this is of specific importance to MMus students not originating from KMT.

Within the Performance pathway, the aim of research is to contribute to personal artistic growth and to innovation, deepening and broadening. Students choose an approach that links up with the learning questions in the study plan, by opting for a more traditional, academic form of research or for a form of artistic research, whereby the musician/artist can be part of the research material.

- *Entrepreneurship*

As the government is backtracking in the support of arts and culture, an increasing demand is being made on the inventiveness and personal initiative of (up-and-coming) professional practitioners in the creative industries. As far as we are concerned, *entrepreneurship* is not only a question of business skills, but primarily one of attitude. Through project-based education, among other things, we train students to become cultural entrepreneurs and teach them to recognise and seize opportunities in the continually expanding professional field and the ever-changing social and economic contexts. The HKU-wide COCI project (Centre for Entrepreneurship in the Creative Industries) has provided important impulses in the area of entrepreneurship within the institutes.

- *Internationalisation*

The MMus programme recognises the need for internationalisation, and regards it as one of the driving forces of the programme. This is reflected not only in the large number of international collaborations on staff and student levels, but also in the actual programme content. In projects like the *World Composition Project*, composers work with performing musicians from non-Western musical cultures. This project was developed in close collaboration with the HKU Centre for Intercultural Studies, which focuses on intercultural collaboration at national and international level. Internationalisation is not just about crossing physical borders but also about interacting with the various cultures present in Dutch society.

Other examples are projects like *Community Composition* and *Community Art*, and the KMT research programme *Creative Design for Development* (see also section 3.2)

The learning outcomes at strand level (and the differences between them) can be found in the module descriptions<sup>13</sup>.

### **Level**

For the first validation of the MMus at the HKU, in 2006, an international comparison (by web search) was made of the programme specifications of various conservatories and music colleges in the UK and Australia, which showed that the programme is comparable to foreign MMus programmes.

The Master's level descriptors have also been articulated in relation to the QAA (Quality Assurance Agency) subject benchmark statement of music (United Kingdom). Although this statement refers to the Bachelor's degree with honours, it forms a means of reference for articulating the learning outcomes of the Master's programme and evaluating them against the agreed general expectations about standards.

The UK-validated MAs (Open University), research degrees and research programme (University of East London) of KMT ensure that continual comparison is possible with international (particularly UK) Master's standards.

The HKU participates in various European networks and in joint projects with other institutes. Lecturers and students take part in international exchanges and research programmes.

The staff of the Master of Music and the board of the Utrechts Conservatorium take part in the international network of European Conservatories (AEC). This network exchanges and discusses viewpoints and developments regarding the professional fields, such as opportunities for improving quality assurance through investigating the possibilities of a European accreditation structure.

### **Keeping the programme up-to-date**

Netwerk Muziek monitors the topicality of the profile and competencies, and staff members of the MMus course participate in this network. Furthermore, almost all the professionals involved (whether internal or external) can be characterised as 'reflective practitioners'. This group of professionals as a whole determines the competencies required for designing and executing the professional projects in the programme. The required competencies are based on their own professional practice and are related to the frame of reference of the context(s) in question. In the case of guest lecturers, close contact is maintained with the programme management. Before, during and after the series of lessons, the content, learning outcomes, related competencies and testing are discussed with regard to topicality and relevance. Where necessary, lesson set-ups are revised. Guest lecturers are also invited to attend lecturer meetings.

---

<sup>13</sup> See appendix 6.3 Outline of the curriculum components

In addition, HKU has long experience in UK-validated Master's programmes, including music pathways, and the associated validation procedures. The experience of these validated programmes is used on a permanent basis for maintaining the Master's level.

The relevance of the learning outcomes of graduates is checked through a system of organised feedback from externally assigned professional projects and internships. Students are commissioned by external parties for these projects and internships, and thus participate actively and professionally. Project Offices and Research Programmes have been set up within the HKU faculties to enable these projects, internships and organised feedback. They act as an intermediary between education and the creative industries and other sectors. There are dozens of projects each year, and through this ongoing process of initiating, producing and evaluating, there is a very direct link between the sectors and related projects on the one hand and the topicality of the programme on the other. This feedback construction clearly addresses the C factor in the PDCA cycle.

The involvement of MMus Design alumni is another way of providing organised feedback and establishing the relationship between the course and the professional field. This is done by investigating the functioning of alumni, presentations by alumni in the orientation week for students, the use of alumni in remedial teaching classes and the participation of alumni in Expert Meetings.

On a three-monthly basis, the UC Faculty Board meets with an Advisory Council consisting of independent professionals from different backgrounds, with whom policy, changes in policy and topical matters from within the faculty are discussed on a non-restricted basis. The aforementioned new Bachelor's pathway at the UC, Musician 3.0 *Creating, Performing, Communicating*, is a clear example of responding to recent developments in the professional field. The course was created in close cooperation with professionals from this field. It will certainly influence the context of the strands in the MMus, as soon as the first graduates of this course are ready to enter the MMus.

### **Reflection**

We believe our MMus has a clear perspective on the interpretation of the intended learning outcomes as formulated by Netwerk Muziek: the development of a personal artistic vision and focus, and the three elements research, entrepreneurship and internationalisation. Students recognise this fact and appreciate the possibility of personifying the intended learning outcomes by working with the individual study plan. The programme and the related organisation are structurally connected to external frames of reference. This type of connection guarantees the level and the topicality of the programme. Through ongoing evaluations (written and verbal) with students, lecturers and professionals alike, the cycle of fine-tuning and adapting the course programme and its learning outcomes to changing situations in music practice takes place continually.

One element that needs attention is the alumni policy at the UC. The *Dutch Arts Monitor* provides information about alumni, but structural procedures to obtain more specific information are yet to be developed.

## 5.2 Teaching – learning environment

### Aspects of the programme

As mentioned above, the *objective* of the programme is the development of personal artistic *vision* and *focus*. It is characterised by a deepening of the artistic quality and a strengthening of the social-cultural relevance of the student's work. This deepening and focus is achieved through experiment with, analysis of and reflection on process and product and should eventually lead to various forms of 'publication' (such as a concert, thesis, article, project or product), constituting a meaningful contribution to the discourse in the field of the student in question.

The programme is designed to enable students to develop and realise their study plan in a coherent way. Successive phases in this structure focus therefore on orientation, developing focus and vision, deepening this focus and vision and, finally, dissemination (see section 3).

An example of the match between the programme and the intended learning outcomes is to be found in the fact that all students have to reflect on their forms of 'publication' with the professional field as the frame of reference. This type of reflection refers to the learning outcome 'the graduate has the artistic experience, craftsmanship and skill to artistically judge relevant progress within the professional field'.

*Coherence* in the course programme is based on the framework of the pathways and competencies to be acquired or developed. Curriculum components are clustered around the art and craft of the main subject, knowledge development and research, practical courses, projects and internship, professional development, and presentation and reflection.

All the strands within the two pathways are based on this framework and only differ as to their subject matter. The actual choices in the curriculum are made by each student and are worked out in the study plan.

Coherence between the modules starts with the student's desired professional practice, based on the combination of talent, ambition, professional and social awareness, and the student's conscientiousness to give it form in the study plan. An example of successive learning goals can be found in the study plan. Whereas first-year students can join projects offered by the programme, second-year students are expected to initiate their own projects. MMus students are not only capable of participating in professional projects, but they are also expected to initiate and produce professional projects themselves.

The course aims to realise a level that matches professional qualifications, so the programme maintains close contact with professionals and their practice. Internships and projects assigned by companies and institutions form a structural component of the curricula. Project offices and research programmes have been set up for the acquisition and supervision of assignment projects, and a coordinator/coach supervises students' internships. Feedback and evaluation take place not only with lecturers, researchers and fellow students, but also with external parties, such as visiting experts in the field, artists-in-residence, visiting external professionals and commissioning parties. Numerous examples of this practice are to be found via the publication channels of the faculties, project offices and research programmes in question<sup>14</sup>.

To stimulate the development and deepening of knowledge and insight, the programme also offers more theoretical courses. The programme thus encourages students to distinguish themselves. These courses are taught by our own lecturers, as well as by guest lecturers with a strong position in the professional field.

Inventiveness and personal initiative are also necessary qualities, as musicians nowadays need to be able to deal with a greater diversity of contexts, performances and locations, as well as with multidisciplinary performances, improvisations and more demanding audiences and clients. MMus students need to be able to deal with ever-changing situations and to be enterprising in changing situations themselves. Today's

---

<sup>14</sup> See [www.hku.nl/web/show/id=59998](http://www.hku.nl/web/show/id=59998)  
[muziekweb.hku.nl/clk/show/id=561968](http://muziekweb.hku.nl/clk/show/id=561968)  
[kmtweb.hku.nl/clk/show/id=928897](http://kmtweb.hku.nl/clk/show/id=928897)

musicians play a number of roles, are operative in numerous musical fields and are able to create their own practice. Being a reflective practitioner, being flexible and open-minded and having an investigative attitude are basic competencies for achieving this goal. The state of mind, level of understanding, flexibility and enthusiasm actually need to be higher and more developed than ten or twenty years ago. The programme stimulates all its students to reach this self-reliant Master's level.

*Research* is an essential component in achieving this goal. As defined in sections 1 and 4, the MMus programme's research can be characterised as practice-led, focusing on the solution of practical problems and the exchange of this knowledge in practice. Our vision revolves around the fact that research must support students' development as musicians/composers/music technologists and their functioning in professional practice. Research leads to a product, and the path taken to this product is described by the student in a research report or supportive narrative. This reporting is not the product in the sense of the 'masterpiece' with which the student graduates.

Conducting the research should develop skills such as analytical thinking, systematic working and reflection. Each MMus student conducts (applied) research, for example in the field of performance practices, repertoires, pedagogies, music production, sound design or composition/music design. The research should preferably be integrated in the final presentation or recital, or in a final product like a website, CD/DVD, installation or software programme. In any case, specialists are involved in coaching students in their research. Depending on the type of research, such specialists may have a more professional or more academic approach.

To prepare and coach students for this research project, all students participate in a course of research methods, skills and techniques. This course, taught by different lecturers who all have an academic background, focuses on the important basic elements of setting up a research project that is related to the artistic field.

Research is an integrated part of education, in a more explicit way (at KMT) or a more implicit way (at the UC), and often functions as the innovator for the educational programmes, as the multidisciplinary research programmes cross over all the educational programmes. Students on the Music Design pathway are anyway confronted with research, as a major part of the projects are run and supervised by the research programmes. Students on the Performance pathway get inspiration for their approach to musical material from their main subject teacher, which can be seen as a form of research.

The faculty of KMT has three professorships. At a certain point, it was apparent that these professorships carried out few monodisciplinary research projects or none at all, but rather collaborated within certain projects. It was therefore decided to distinguish between a number of principally multidisciplinary *research programmes* (themes). Depending on the nature of a project, various disciplines work together on them. In the first instance, this set-up was developed to benefit the large number of students on the MA courses validated by the OU and the research degrees accredited by the University of East London. For organisational reasons, MMus students do not participate structurally in these research programmes. In the 2011-2012 academic year, a start will be made on repositioning the MMus course within the faculty, with the aim of optimising the link to the research programmes. Eventually, this will lead to an even clearer profile of the Music Design pathway and to more structural possibilities for the students to gain experience in multidisciplinary design and research projects.

As mentioned in sections 3.2 and 5.1, *internationalisation* is an important line of policy. All musical literature that is studied and performed by students naturally has an international aspect. Another naturally international aspect is the fact that almost 40% of the lecturers and students come from abroad and contribute an international vision of being a professional. In theoretical subjects, international literature is studied and sometimes compared to Dutch literature on similar (educational) topics.

Students can take part in international internships and projects in the areas of education and the re-use of cultural heritage and mediatisation of local cultures, which are offered by the research programme *Creative Design for Development*. Students can also easily participate in the Erasmus Exchange Network and spend a semester at another conservatory in Europe.

## Study plan

At the start of the course, an introduction and orientation period is organised, in which all students start writing their study plan. This sets out ideas, goals and means, to be followed by presentation, evaluation and, where necessary, revision of their plan. Students have a certain degree of freedom in developing their final course; the plan is always the result of negotiating, coaching and supervision. On the Performance pathway, there are some compulsory core subjects for each strand, for example pedagogics for education and audition training for performance. On the Music Design pathway, the artist-in-residence is a compulsory component, plus a number of coaching sessions in order to arrive at a final version of the study plan that is then presented to a committee. Personal substance is given to the study plan by adding to these core subjects in the form of lesson series, work groups, internship, research, projects and the final exam. The aim of the writing process is to develop awareness in the continual personal development of artistic, intellectual and professional characteristics and capacities.

The study plan is concentrated around four principal questions:

- what is my actual position within the music discourse from an artistic and professional point of view?
- what is the position I would like to reach after approximately three to five years?
- how do I get there?
- how can I use the MMus programme for this trajectory?

The study plan must show the potential for the student's development towards this position, i.e. meaningful participation in the discourse of the professional field. After the introduction and orientation period, students present a final version of the study plan that is critically reviewed in a meeting with lecturers and coaches. During the year, students develop their plan in close collaboration with a coach and supervisor. At the end of the first year, another critical review takes place with lecturers and an external examiner (see also 5.3 about examining the study plan).

## Didactic approach

The programme is based on the concept that each student is motivated to develop, to take initiative in reaching the goals set out in the study plan and to couple high aims and objectives with a realistic and open approach to the music world and its communication. The programme supports, stimulates and assesses, and its roles include coaching, supervising and facilitating.

To reach the self-reliant Master's level, two approaches summarised by the words '*experiment*' and '*authentic learning*' are used. 'Experiment' stands for the individual student's research/innovation and entrepreneurship in all its variations. 'Authentic learning' refers to the integration of real professional projects into the MMus programme, offering the student the opportunity of gaining specific insight, skills and knowledge. Personal attitude and exposure are always reflected, in all their aspects, in a practice-oriented context.

These approaches are also used structurally in project-related supervision and coaching. They stimulate the student to develop reflective and professional skills in communication, concept development, design methodologies and entrepreneurship.

## Teaching and learning

The work forms and study activities used within the programme are all geared towards exposure, evaluation and reflection within the context of the moment. The work forms can vary:

- from individual coaching, in which the student is faced with his professional development. During these discussions, the professional performance is evaluated and questions are addressed such as 'How do I transform personal characteristics into professional competencies?', 'How do I develop and maintain a personal, artistic agenda?', 'What variety of methods can I use to incorporate my personal artistic vision in my professional field?' and 'How can I create the circumstances in which I can continue to develop my qualities and capacities?'
- through solely master-pupil tradition to combinations with other forms of transfer, such as written sources, knowledge by example and spoken word;
- through small classes or practical work groups on specific subjects such as performance and stage skills, educational skills, repertoire-differentiated courses and ear training, instruction groups on hardware and software, and workshops on entrepreneurship;
- through lectures on topics like pedagogic and psychological studies, music history and repertoire analyses;

- to work group meetings, in which students conduct research into and reflect on context, repertoire, and processes and products from the professional field, as well as on the work of fellow students.

Activities vary:

- from research in the form of experiments, workshops, internships, artist-in-residence projects and other projects. The students have a concrete final objective in this respect, namely researching combinations of the following aspects: process, product, context and repertoire;
- through knowledge transfer of specific knowledge and skills within the student's domain towards peers and Bachelor's students;
- through study coaching/tutors, in individual meetings where ambitions related to the study plan are discussed, or through practical support with schedules or combining work and study;
- to complex professional projects in the professional field, during which the knowledge, insights, attitudes and skills acquired must be deployed to the maximum. In these projects, MMus students encounter their personal attitude and exposure to all aspects of the professional field in a practice-oriented context.

Students learn to take a stand on issues in the professional music field, including their own position within this field, by means of forum meetings, internships, workshops, clinics and artist-in-residence projects. In the aforementioned sessions, they encounter different opinions, professional practices and related topics through fellow students, guest lecturers and artists in residence.

In individual (main subject) lessons or coaching, Socratic dialogue is used rather than providing ready-made information. Individual progress and development has its own dynamic, and each learning process can take a different route. Students usually start with one lecturer or coach, but seek advice from others in the course of their study, or set out in their plan the combination of lecturers with whom they would like to work. In principle, main subject lessons take place on a weekly basis.

### **Students' success rate**

We stimulate a satisfactory success rate by audition requirement and selection at the start of the course of study. This selection is conducted by an entrance exam committee and is based on the student's portfolio and CV, a cover letter and an initial version of the study plan.

Once students have started the programme, the interchange of smaller and larger-scale classes, study groups, guest lectures, workshops and projects of varying length stimulates them to keep an active and alert study attitude. Furthermore, the system of tutorage and study coaching focuses on guiding the student along a successful study route.

The majority of students have attended the Bachelor of Music at HKU, with 20% obtaining a Bachelor of Music outside HKU. With regard to enrolment, HKU is in third place in the national tables. The share was 14% in 2010. The failure rate is average, and the success rate has an average of 80% over the years.

### **Staff**

The organisational structure and didactic vision of the programme sets the premise for a smooth connection with professional practice. The student's individual performance and professional attitude, and the creativity of the staff, are essential to the quality of the education<sup>15</sup>. Mobility and flexibility are of major importance to the HKU. Part of our policy is to keep a balance between permanent and temporary employees through a proper combination of the following:

- permanent staff for educational supervision and support
- a minority of permanent lecturing staff
- a large group of lecturing professionals with temporary appointments or paid on an invoice basis.

Flexibility in lecturing staff allows continual interaction between education and new developments in the professional field.

The regular teaching staff consists of prominent performing musicians, composers, producers, music technologists and researchers, who have proven their qualities in an extensive course of work. Though they may be specialists in certain fields (e.g. orchestral players, sonic artists, soloists, producers, chamber music performers or composers for a certain genre), they often have a broad background in a combination of

<sup>15</sup> See appendix 6.5 Overview of allocated staff

performing, composing, designing and researching in various styles, and teaching, writing and producing, etc. The regular teaching staff form the core of the realisation and transfer of course content.

The professional field is integrated into the programme and its assessment. The majority of HKU lecturers, external examiners and project supervisors work as professionals in a relevant sector of the creative industries, and have a strong motivation for transferring their knowledge and experience. This combination reduces the gap between theory and practice. Lecturers and guest lecturers are often recruited through our network and on the basis of their portfolio and/or curriculum vitae. Assessment criteria include experience within the professional field, teaching qualities and experience, and research qualities and experience.

HKU has invested in the development of all its staff for many years. The department has developed several different types of programme, for example education and didactic training for art education, computer skills, and training in presenting papers and workshops in English. Within their annual task, all lecturing staff are assigned hours for staff development. Structural lecturing staff (above average number of hours) have an additional task in contributing to educational improvements and innovations. Tutors and study coaches are trained to give guidance to students in their individual development process.

In the past, HKU policy required all permanent teaching staff on level/pay scale 10 and higher to possess a didactic and teaching qualification. From spring 2011, this requirement has been extended to all teaching staff. Teaching staff not yet in possession of this qualification is obliged to obtain it before September 2012. A teaching qualification is also conditional for temporary staff to become permanent. The staff development department has developed a very successful programme to train art teachers in didactic and pedagogic knowledge and skills, including tests, assessments and coaching. The programme is licensed to present certificates to teachers who have completed the one-year training, which comprises 300 study hours.

In the Netherlands, the difference between a Bachelor's and Master's degree has only existed since 2002, before which musicians were educated as a *music lecturer* (Docerend Musicus) and/or as a *performer* (Uitvoerend Musicus). This education took seven years in total, which is comparable to the duration of today's Bachelor's and Master's combined. Currently, only a few lecturers in this discipline have a Master's degree or higher, but the number is growing rapidly due partly to Dutch government schemes like the *Lerarenbeurs* (described in section 4).

The growing need for research expertise within the teaching staff has been met through the establishment of professorships related to music: Music Design in 1996, Communicating Music in 2008 and Art Education in 2010. Each professorship has its own research group. As the majority of lecturers at KMT are also involved in these research groups, there is a strong connection between research and education. At the same time, there is a strong connection between research and the creative industries and related sectors, as external partners are also involved in the research groups. The professorships are important when it comes to innovation and to training lecturers as researchers through these types of connection. As a result, six lecturers on the Music Design pathway have obtained a Master's degree, and four of them will shortly be completing an MPhil or PhD.

A small research group (kenniskring) is active within the Communicating Music professorship and a direct link has been made to the Art Education Professor in connection with the research theme of this professorship. The lecturers involved in the Communicating Music professorship often have no research experience. The professorship thus has a dual purpose, i.e. conducting research and creating an environment for gaining research experience. Besides the research group of the professorship, there are various lecturers on the Master of Music at the UC who teach research skills and coach students on their research. These lecturers have received an academic education in musicology, theory of music or didactics, respectively. A few lecturers have also received an artistic education.

### **Facilities**

The MMus course is given at three locations: Utrecht, Hilversum and Amersfoort (only the Beiaardschool for the carillon course, as part of the UC).

The facilities of all HKU faculties are kept up-to-date and in line with developments in the professional field, and they create a stimulating learning environment for students. Students can use the facilities of all

faculties and disciplines that enable the layout and realisation of multidisciplinary projects. Since its foundation in 1953, the Beiaardschool has been located in attractive premises in Amersfoort. In this district, students are licensed under the Nuisance Act (Hinderwetvergunning) to study and give regular concerts in public towers. This facility has been in use since the HKU's merger in 1987.

The facilities that are specifically relevant to our music programmes include staffed and professionally equipped workplaces, rehearsal rooms, music recording studios, editing studios, concert halls and 5.1 mixing facilities. The Music Design pathway, in particular, has the latest computer technology, in order to facilitate experimentation within the study process. In recent years, the K&W (Arts and Sciences) building at the UC has undergone improvements regarding acoustics and sound insulation in the concert hall and in several rehearsal rooms. The HKU has a Library and Information Service (BID) that is responsible for the management of the institute's IT infrastructure, and a computer centre that is responsible for its development and maintenance. In addition, there are student rental services, special educational support services such as the Project Bureaus, and the Library (including the Utrecht University Library). There are two intranets (*kmtweb* and *muziekweb*) for students to use, which contain all the relevant information about programmes. *Osiris* is our quantitative students' study progress and registration system, through which students can find online information about their individual study path, register online for course units and tests, and view study results online. Lecturers can enter study results and assessments online, and it is easy for staff to generate data about study progress and success rates.

Introduction and orientation meetings are held at the start of the academic year to provide all first-year students with information about the programme. The didactic approach of the programme means it is important that students learn to take responsibility for the process of their own study plan and their results. Professional study support is crucial to this process and is realised through tutors and study coaches, who maintain direct links to students' progress in relation to their study plan. Progress refers to the course of study and the processes of learning and reflection.

Through interviews and counselling appointments, the identification of problems and corrective measures is now becoming a decisive model to deal with study progress issues. The system of tutorage ensures a safe and open study environment. International students, in particular, might feel a little lost at the start of their studies, and can then go to their tutor for information or support. This social role of the tutor has come to be highly valued by students and lecturers alike.

Students meet their study coach on a regular basis to discuss and reflect on their study plan at least four times a year (besides the orientation period and first-year assessment) at UC, and once every six to eight weeks at KMT. They air their ambitions, formulate plans and objectives, and discuss how they can be realised with help of the Master of Music programme.

There are two independent student counsellors (studentendecanen) at HKU. They are available to all students to discuss any problems they may have, and which they cannot or do not wish to discuss with the tutor. The counsellors can also advise the programme staff or the faculty board should it be necessary to extend the study due to health problems, for example.

Each faculty of the HKU has its own independent counsellor (vertrouwenspersoon), who is bound by confidentiality. These counsellors look after the interests of students and employees who have been confronted with sexual harassment, aggression or violence. The counsellors can assist students if they wish to lodge a complaint with the HKU Complaints Committee.

At KMT, the Project Offices and Research Programmes offer the opportunity to work in and experience a professional setting, functioning as a portal to the professional practice. Staff members support students in planning and carrying out a project within the programme. The Project Office at the Utrechts Conservatorium organises small-scale and large-scale orchestra projects, in which renowned conductors from the Netherlands and abroad are regularly involved. Masterclasses and workshops are also organised. This project office also has an educational support function within COCI, as (BMus) students do internships in producing internal concert projects and masterclasses on small and large scales, in preparation for the entrepreneurial skills needed for the MMus.

In 2005, the KMT Faculty founded a career centre: Xchange Professional. This centre functions as an intermediary between students, alumni and the professional field. The centre is an open and very informative source for students with regard to jobs, professional and business organisations, grants, and

regional and national research policies and funding. It provides a dynamic network within the creative industries<sup>16</sup>.

### **Conclusions and remedial actions**

The present course has been developed in close collaboration with students, lecturers, professionals from the field, and national and international academic partners. The aims of the programme have been finalised in the present curriculum and must be given substance in the individual study plan. Through the ongoing evaluations (written and verbal) with students, lecturers and professionals, the cycle of fine-tuning and adapting the course programme to changing situations in music practice takes place continually. Important indicators of the international level of our Master's programme are international (research) projects, internships taken abroad, exchanges through international networks and graduates pursuing careers abroad.

The study programme, its organisational structure, the staff and related topics like facilities, enable a smooth transition to professional practice. This is demonstrated by the fact that nearly all the students become increasingly involved in professional practice during the course of the MMus programme. This involvement is reflected in jobs and paid assignments.

The number and quality of staff is more than sufficient to fulfil all the requisite tasks satisfactorily, and the same applies to the facilities. However, there are of course developments that require attention. Last academic year (2010-2011), Music Design had to deal with a substantial increase in the number of students joining the course from outside the HKU (external students). There were fourteen students, where previously there had been three to five. A similar number of external students are expected for the coming academic year, meaning the total number of Music Design students will more than double. Such student numbers (particularly external students) demand adjustments to the form of organisation. Experimental adjustments, in the form of a specific admissions procedure and planning, an introduction period, a (somewhat) changed form of the artist-in-residence, plenary evaluation meetings and various forms of remedial teaching, were carried out during the 2010-2011 academic year.

One of the first steps to take now, on the basis of the experience already gained, is to develop a (more) definite organisational form for the 2011-2012 academic year. Part of this new organisational form is to make the assessment criteria more explicit. A key factor in developing this procedure is the assessment procedure as developed in the past for the Master of Arts programme in collaboration with the Open University Validation Services (OUVS).

Another important development is setting up multidisciplinary research programmes at KMT. These programmes will make consistent links between applied research and creative design to enable innovation. The programmes are thematic, and therefore accessible and usable for students and lecturers from all the courses and pathways in the faculty.

This development requires the MMus to be repositioned in relation to these research programmes and to other internal stakeholders (other courses in the faculty, students and staff). It is important to ask what the relationship could be between the individual study trajectory of the MMus student and these research programmes. An additional detail is the MPhil/PhD trajectory offered to MMus students in collaboration with a UK university.

---

<sup>16</sup> See appendix 6.7 Overview of the contacts maintained with the professional field

Since September 2010, the Music Performance pathway has had a new head, who has set the following priorities:

- *Coherence*

Looking back over the past years, we see that the focus on individual study plans and wishes has created an overly detailed selection of courses. At the moment, there are 12 detailed specialisations/curricula within 2 strands. The coherence and clear connection of all these specialisations to the intended learning outcomes is in danger of becoming impaired. In order to strengthen coherence and connection, it is necessary to provide cohesion and a strategy for breaking down barriers. It is expected that this can be realised by clarifying some specific professional themes. One of the possible new themes to be developed is the new Bachelor's course *Musician 3.0*. We will investigate how this can be followed up in the Master's course.

Besides this coherence in context, the aim at faculty level is also to increase didactic coherence by having the courses designed in the coming years by teams compiled on the basis of a particular instrument or genre, for example. These section-led learning environments can be described as 'learning communities'. In such a community, several specialists/lecturers form a sounding board for the students, with students learning from several lecturers, as well as from one another. In order to achieve more coherence in content and didactics, consultations will be held with a core team of lecturers who have a strong connection to the professional field. In agreement with them, it will be established what selection of subjects is desirable or necessary for each focus area. Content will then be developed further by the student giving substance to the study plan. This will be developed in the 2011-2012 academic year, so that the results can be introduced in 2012-2013.

- *Research education*

Research education remains an important focal point. Section 4 describes the improvement activities undertaken in recent years and the changes to which these activities have led, for the current academic year as well. The changes that have been made will of course be evaluated and adjusted where necessary.

- *Dialogue*

Part of the programme development is the continuation of the dialogue between main subject lecturers and coaches, supervisors and guests or external parties, in relation to the significance and perception of research in the programme. Discussions started in 2010-2011. One discussion took place with the singing/piano section and one with a mixed group of lecturers. Lecturers in Jazz&pop, strings and wind instruments were also invited to discussions, although these could not take place due to limited availability. Although lecturers also indicate a great need for holding this sort of dialogue, it proves problematic in practice, as the vast majority of lecturers are on a part-time appointment of a maximum of 0.2 fte, and working the rest of the week in another branch of the professional field. In any case, two general lecturers' meetings will be planned per academic year, starting in 2011. It is important that lecturers feel involved in the total programme and not just in their own section of it.

- *Jazz & pop*

For years, there has been very limited Bachelor throughput in the Performance pathway from the jazz&pop department (ranging from 5 to 10 students, spread over 2 to 3 year groups). It is not an optimal learning environment for these students, and the combination of main subjects determines the possibilities of being able to form a combo. Mainly in the case of singers and guitarists, students have to join combos formed by Bachelor's students. Although experiences are positive in most cases, it is not our principle to offer Master's students education at a lower educational level. It would be ideal to have around 8 jazz&pop students in each year group. Last year, the 4th-year BMus students were given a talk about the possibilities on the Master of Music. This resulted in 6 jazz&pop students joining the current first year (as well as 2 students in the current second year). We still need to carry out investigation into the motives of BMus students of jazz&pop for continuing their studies or not. If possible, the programme could be adjusted to meet the results of this investigation.

- *Venues*

At the conservatory, there was great pressure on the availability of space, and the efficient use of space left a lot to be desired. This problem emerged clearly in the student evaluations, and the recent growth in the number of students using the study rooms means there is even greater urgency for more efficient use. In the 2010-2011 academic year, we switched to a digital room timetable system (Asimut). Experiences to date are positive, and we are continually working on improving and expanding the system. Examples are the automatic release of unused rooms, an e-mail/sms system for timetable changes, and better gearing of the supply to the actual needs of lecturers and students by analysing the data generated.

- *UC Professorship*

The aim of the professorship at the UC, *Communicating Music*, is to increase and share knowledge in the field of communicating music in various contexts. In the first phase, the professorship focuses on communication factors that play a role in conveying music. In particular, this concerns changes in the design of the education in which the professionalisation of future musicians takes place. Under the name 'communicating musician', the research results should demonstrate the significance for students of a shift in the focus from a priori education focused on individual artistry and skills to a more group-oriented integral approach to competencies. This aim will have a big impact on the educational process and the knowledge development of lecturers at the UC. The results of the research will be disseminated through study days and other forms of knowledge sharing, in the professional field of music education and among colleagues at professional music schools. The professor takes on the role of initiator in this process. The first results will be presented in spring 2012.

The choice of research theme for the professorship arises from the UC's central question of how to optimally design education trajectories within the given limits and focused on an ever-changing professional practice. Adjustments will have to be made in the coming years at both Bachelor's and Master's level, as a consequence of social change. Research from within the professorship and from outside will guide this process of adjustment.

### 5.3 Assessment and learning outcomes achieved

#### Assessment: system and approach

The programme uses *formative* and *summative* forms of examining and assessment, which support the attainment of the requisite qualities and competencies. In our vision, assessment is not just a matter of looking at the results. The underlying individual work process and artistic and professional development are also taken into consideration, i.e. the choices made, and the justification of and reflection on these choices. An assessment is therefore made up of a combined assessment of *product* and *process*. Students are informed about assessment criteria beforehand in the course guide, and in specific meetings with and presentations by MMus staff members.

The formal assessments take place at specific moments in the curriculum:

- the presentation and assessment of the *final study plan* at the start;
- the presentation and assessment of the *MMus trajectory-in-progress* and its relation to the study plan at the end of the first year;
- the presentation and assessment of the completed MMus trajectory in the *final MMus examination* at the end of the second year<sup>17</sup>.

Taking a closer look at the three formal assessments described above, we assess the *final study plan* on the coherence between the answers to the four principal questions that underpin the MMus study plan (see section 5.2). Coherence must be apparent in aspects like intended goals and associated activities, such as projects, research, masterclasses, work groups, lessons, internships and knowledge transfers. In addition, the answers must also address the topics described in the MMus learning outcomes.

The assessment of the *MMus trajectory-in-progress* is based on the student's portfolio and its relation to the study plan at the end of the first year. A committee of supervisors and the relevant coach evaluates:

- the development of the student's focus, artistic vision, and musical and professional skills, in relation to the relevant context(s);
- the visibility and level of the student's focus, vision, and musical and professional skills, in the form of projects, products, research and associated processes;
- the visibility and level of the student's focus, vision, and musical and professional skills, in the form of analysis of and reflection on these projects, products, research and processes.

Outcomes of this assessment result in a study recommendation for the second year and adjustments to the original study plan.

At KMT, the *final MMus examination* takes the form of a public presentation attended by the final exam committee, which is made up of the coach, two lecturers and one or two external examiners originating from the creative industries. In the discussion after the public presentation, the aspects referred to above are addressed, and the final exam committee establishes the extent to which students are aware of their position in relation to the study process, and the extent to which students have developed their own artistic and professional agenda, which provides an insight into their participation in the discourse in their field.

Within the Performance pathway, the presentation of the *final MMus examination* takes the form of a public concert. Assessment takes place according to the following procedure:

- about 2 months beforehand, the examination board approves the concert programme to be played. This programme has already been approved by the main subject teacher;
- final judgement is based on the spoken comments of the different jury members (3 or 4 in total, one of whom is sometimes external). Each member gives verbal comments, possibly followed by discussion of the performance;
- the chairman comes to a conclusion and makes a written report on a standardised form.

---

<sup>17</sup> See appendix 6.6 List of all final projects of the past two years

At both faculties, the jury/committee is composed of a combination of the main subject teacher/supervisor, lecturers who have some distance to the student, and usually an external examiner. All persons concerned are experienced and/or trained in assessment.

In the interim, there are assessments of projects, internships, workshops and other study activities. These assessments and the related criteria are developed either by an individual lecturer or a group of lecturers, depending on the study activity in question. An assessment may consist of a lecturer's oral or written report on progress and development. Each of these assessments has its own specific focus on the outcome and the related process. Examples are a project like *Blind Date*<sup>18</sup>, where participants are assessed on the creative process in their multidisciplinary collaboration, or the research report within the Performance pathway, which is assessed by a committee of three research lecturers, who use an assessment form based on criteria concerning layout and content.

In the case of external projects and internships, evaluation and assessment is done by project partners, clients and the lecturers involved. Assessment by a committee is preferable to individual assessment, as collaboration in assessing students will deliver a more precise, adequate and reliable form of assessment.

All activities and course components are evaluated through oral and/or written presentations by the students and through feedback from lecturers, tutors and heads of the programmes. Besides this, written tests, papers, reports in log books, blogs and portfolios are also made. Forms of assessment used within the course are presentations and evaluations in written, oral and musical form (thesis, report, speech, composition, lecture-recital, knowledge transfer and concert).

There are various forms of peer assessment (student-to-student) in the programme that are based on the didactic concept and which are related to professional practice. In the majority of the work forms and study activities in our programme, we use these forms of peer assessment to expand the student's critical awareness and communicative abilities. In guided student meetings, comparisons and evaluations are made in a form of peer-to-peer assessment. These meetings are not restricted to a specific study year within the MMus programme. First and second-year MMus students meet and interact with each other in study groups, group classes, masterclasses, workshops and projects. Students benefit from this collaborative approach, as it delivers a valuable frame of reference for both groups.

The bigger and most important components of the programme (research, internship and the three main assessments of the study plan) are assessed by exam committees, comprising at least three members, one of whom is often external. Along with the use of standardised assessment forms, these forms of assessment are *valid and reliable*. Smaller components are tested by the lecturer who has given the educational unit in question, using criteria (set by the lecturer in agreement with the head of the course) that relate to content, process and level.

The procedures within professional practice influence the assessment practice that is used. In professional practice, discussions about quality and evaluation of work continue relentlessly in all their complexity. Lecturers are themselves active in the professional field, taking part in the discussion and experiencing these mechanisms in person. They bring this complexity with them to the 'classroom', thus ensuring quality assurance with regard to the professional field. The lecturer makes comments and gives feedback, but it is primarily the responsibility of the student to make use of these remarks. The student must develop a personal approach to the discipline. This applies to personal creations, an individual approach, creating new artistic expressions and creative/inventive solutions.

Students only receive their degree when all the requirements in the various components of the curriculum have been fulfilled. Before graduating, all students give a presentation in one or more recitals, a lecture, project presentation or lecture-recital, depending on the chosen focus. The formal backbone regarding this subject is formed by both the Examination Board of the programme and by the formal regulations that are published annually in the Academic and Examination Regulations of both pathways<sup>19</sup>.

---

<sup>18</sup> *Blind Date* is a 'pressure cooker project' for choreographers, composers and stage designers. Within a period of two weeks, the three disciplines have to come up with a 10-minute performance based on a specific theme.

<sup>19</sup> See appendix 6.4 Academic and examination regulations

The Examination Board checks all study results, individual study activities, programmes for final recitals or final presentations and makes decisions based on the Regulations for the Examination Board. The Examination Board authorises diplomas, which are signed by the chairman of the Examination Board. A study progress monitoring system (OSIRIS) is implemented throughout the HKU. Study progress can be followed by the student and by all staff involved.

Due to new regulations for higher education in the Netherlands, the position and related tasks of the Examination Board is under revision. The consequences of this revision will include a more independent position and a more extensive role with regard to quality assurance, especially in the area of testing and assessment. HKU is currently engaged in discussing new models for the Examination Board in relation to the educational programmes and the faculties. Examination Boards will receive training in these new roles and rules.

The UC is still in the middle of this development phase, and various options are being scrutinised at the moment. The current situation is that each course (Bachelor of Music, Master of Music and Bachelor of Music in Education) has its own Examination Board. The BMus and MMus have partly the same composition, which benefits consistency in working methods, expertise and quality assurance. KMT has decided to switch from four Examination Boards to one Board, with a view to (further) professionalisation and more efficient execution of tasks. The members (all of whom have a teaching task) come from each School within the faculty. The Board will work with the faculty's Academic Affairs department, for example with regard to the quality of testing and promotion of expertise (Academic Affairs is working on harmonising didactics and the associated testing practices). As this Examination Board will function at a greater distance from the courses than the four Boards did, it will provide a better guarantee of independence.

### **Learning outcomes achieved**

The aim of our MMus programme is to enable MMus students to meet the needs and demands of the professional field straight away. In order to reach this Master's level, students are coached to meet these needs and demands already during their course of study, through internships and projects. These projects and internships are diverted directly from the creative industries – through the project offices or research programmes – as either a research project, a product-oriented project or an internship at professional level. From the results of projects and internships, we judge the development of our students to Masters as thorough and genuine.

Another indicator with regard to the learning outcomes is the variety in forms of dissemination, such as exhibitions, festivals, symposia and concerts. These forms attract a lot of attention from the creative industries and are highly rated by relevant professionals from these industries. A great source of pride is the number of awards won by students, alumni and lecturers<sup>20</sup>. This forms yet another indicator and proof of a relevant contribution to the creative industries.

Quantitative data as presented in the Dutch Arts Monitor also show a good success rate for our MMus programme. The data indicate good job prospects for alumni, showing that in recent years all alumni are working in the music profession. Furthermore, the alumni indicate that the level of work is a good match for the level of education.

A final and important indicator with regard to the learning outcomes is the alumni and their careers. Within the Music Design pathway, a bi-annual evaluation is made by alumni to check their realised level against the positions they occupy, and the outcomes show a similar pattern to the Arts Monitor. In recent years, alumni also started adding extra value to the MMus programme as they became involved in giving guest lectures about their professional practice, for example, and in brainstorming sessions about the possible links between research and the creative industries. This interaction between alumni and the MMus programme and its students is very constructive, as it sets the standard for the MMus students and makes alumni feel appreciated for the qualities they are bringing to the programme.

All in all, both the programme and the professional field qualify our graduates as 'good', as confirmed by the latter on numerous occasions and shown by their close involvement with the programme.

### **Conclusions and related actions**

---

<sup>20</sup> See appendix 6.15 List of alumni: orchestras, awards, etc.

In our opinion, the programme has an adequate assessment system and the intended learning outcomes are met. We believe our assessment system is adequate because we test the students at moments that are important for them to gain insight into their study progress, and because of the boards' expertise and their wide-ranging composition in the case of the bigger and more important study components. We can regard the learning outcomes as successful, in view of how our alumni are functioning in the professional field.

The Music Design pathway informs students about the assessment criteria beforehand. However, the assessment procedure will be taken a step further in 2011-2012, by developing a set of criteria that can actually be used at the assessments after the first year and at the final examination. To do so, the formal criteria are to be transformed into criteria that can be graded during the actual assessments. This will also enable them to function as a means of direct feedback, in addition to oral and written assessment outcomes. As expressed in section 5.2, the assessment procedure as developed for the Master of Arts programme in the past, in collaboration with the OUVS, will be leading in formulating the MMus criteria and procedure.

As described in section 5.2, the Music Performance pathway is working on more coherence between the specialisations. In relation to this, clearer criteria for each specialisation must be formulated, also for the significance of the main subject within the specialisation. This way, coaching and assessment can be improved. It concerns particularly the specialisations within the strand Performance in Applied Contexts, which involves a minority of students. This coherence and these criteria will be developed in collaboration with the Course Committee and a work group of (main subject) lecturers during the 2011-2012 academic year.

## 6. APPENDICES

Set out by the NVAO

- 6.1 Comparison Dublin Descriptors Master – Learning Outcomes MMus Network Muziek
- 6.2 Overview of the curricula in diagram form
- 6.3 Outline of the curriculum components
- 6.4 Academic and examination regulations
- 6.5 Overview of allocated staff
- 6.6 List of all final projects of the past two years
- 6.7 Overview of the contacts maintained with the professional field
- 6.8 Quantitative data of the course: input, throughput, output
- 6.9 Lecturer-student ratio
- 6.10 Average of contact hours

Not set out by the NVAO

- 6.11 Organisation chart HKU
- 6.12 National enrolment in MMus
- 6.13 Criteria for research plan and report MMus Performance
- 6.14 Criteria for cover letter, CV and interview admission MMus Performance
- 6.15 List of alumni: orchestras, awards, etc.