

**Master of Music**  
**Prince Claus Conservatoire**  
Hanze University of Applied Sciences Groningen

*Report of the limited programme assessment  
29 and 30 January 2020*

## Colophon

Hanze University of Applied Sciences Groningen  
Prince Clause Conservatoire  
Meeuwerderweg 1  
9724 EM Groningen

Result of the institutional quality assurance audit: positive

Programme: Master of Music  
Study routes: Classical Music  
New Audiences and Innovative Practice  
New York Jazz  
EC: 120  
Location: Groningen  
Mode of study: Fulltime  
Croho-registration: 44852

### Assessment committee

Raoul van Aalst, chair  
Jeffrey Sharkey, domain expert  
Keld Hosbond, domain expert  
Francesca Ajossa, student member  
Titia Buising, secretary  
The committee was presented to the NVAO for approval.

The assessment was conducted under the responsibility of  
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## Summary

On 29 and 30 January 2020 an AeQui committee assessed the master programme in Music of the Prince Claus Conservatoire of Hanze University of Applied Sciences Groningen. The overall judgement of the committee is that the quality of the programme **meets the standard**.

### Intended learning outcomes

The committee concludes that the intended learning outcomes meet the standard. The intended learning outcomes of the programme tie in with (inter)national requirements for (international) design and are in tune with the demands from the professional field. An overview provided by the programme shows the relation between the competences and the different courses. Based on this, the committee concludes that all competences are covered in all three strands. The committee values the programme's vision on connecting musicians to societal themes and on an entrepreneurial mindset. This supports graduates in creating a broad professional practice with social value. The programme has ample contacts with the professional field, which contribute to the relevance and topicality of the programme. In addition, this is very helpful for students in their future professional career as a musician. Lecturers have ample (international) professional experience in the field of music and guest teachers are invited on a structural basis.

### Programme

The committee assesses that the programme meets the standard. The programme enables students to realise the intended learning outcomes. The study guide informs students about the content and goals of the different courses and the assessments. The professional orientation of the programme is reflected in the entrepreneurial skills and competences that are addressed in all strands. The focus on entrepreneurial competences is an integral part of the programme. Fostering an entrepreneurial mindset related to societal impact and value is key in this. Students learn to take responsibility for their own professional practice. In addition to that, students have ample opportunities to perform, in their own practice but also through the collaborations of the programme with local venues and festivals. Research is practice based and intertwined with stu-

dent's professional practice. The programme combines its regional positioning with an international character and ambitions. It provides students with ample opportunities to gain regional and international experience.

The structure of the learning environment and the small and informal scale of the programme allow for interactive contact between students and teachers and an individual approach. The legal enrolment criteria are applicable to the programme. The intensive and selective selection procedure allows for care in selecting students and ensures that motivated students enrol the programme. The facilities available for students are adequate and reflect the personal atmosphere of the programme. Teachers/tutors are very committed and very competent. And the composition of the staff is quite international. The committee is of the opinion that teachers working in teams in the new curriculum can strengthen the teachers connection to the programme.

### Assessment

The committee concludes that the programme has an adequate system of assessment in place, and that the programme meets this standard. The measures taken to guarantee the validity, reliability and transparency of the assessments match the formative and subjective assessments within art education. These include using the more-eye principle, assessment criteria and written feedback. The committee values the involvement of external examiners in the final examination. The committee supports the development of the new assessment system, with two assessments (one formative and one summative assessment) per year. The examining board and assessment committee are active in safeguarding the quality of the assessments.

### Achieved learning outcomes

The committee assesses that the programme meets this standard. The programme has an adequate

graduation procedure in place. In assessing students final work, multiple examiners, including an external examiner are involved. Based on the studied student files (including research project and videoclips of final performances), the committee concludes that the level of the graduates in playing their instrument is bespoke and high and that students achieve the master's level. The committee agreed with the grades given and concludes that these match the level of the graduates. The committee noted however quite some variation in the feedback provided to students. The performances attended during the site-visit showed adequate craftsmanship by the students. The meetings with students and alumni during the site-visit confirmed the adequate level of the programme. The students and alumni the committee met with, seem capable of creating their own versatile and multi-faceted career within the professional field.

### Suggestions

With regard to the further development of the programme, the committee makes the following suggestions:

- The committee notes that the physical aspects of being a musician are not addressed in the programme. This was confirmed in the meeting with the students. The committee supports the students in their observation that this can deserve more attention in the programme.
- The programme could offer some pedagogical courses as an elective since many alumni also include teaching in their professional practice and it can be helpful in relating a performance to the audience. Connecting the (students of

the) programme to PCC's pre-university track can be beneficial in this.

- Even though the committee values the jazz departments connection with New York City, the committee is also of the opinion that jazz can be looked upon from a much broader and international perspective and encourages the programme to incorporate this more in the curriculum. The committee is of the impression that innovation often happens outside of the capital cities.
- The committee recommends the programme to examine why the number of candidates for the NAIP strand is so limited. The committee suggests to more actively promote the programme and its strengths.
- The committee suggests that the programme can make its interpretation of entrepreneurship more explicit. This can also benefit future students in making their choice for the programme.
- The committee is of the opinion that discussing the meaning of diversity and inclusiveness within the programme is quite relevant. And therefore, encourages the programme to actively do so, for example by installing a board for diversity and inclusion with students and representatives from the professional field.
- The committee also noted that some of the studied (final) research projects could be characterised by artistically informed practices rather than artistic research. The committee believes that a more outward approach and integration of entrepreneurship and research can be beneficial for the students' professional practice.

All standards of the NVAO assessment framework are assessed positively, hence the committee awards a positive recommendation for the accreditation of the master programme in Music. The committee concludes that the overall assessment of the programme meets the standard.

On behalf of the entire assessment committee,  
Utrecht, April 2020,

Raoul van Aalst  
Chair

Titia Buising  
Secretary

## Introduction

The master's programme in Music aims to offer an innovative and distinctive programme, integrating performance, entrepreneurship and research as components of a contemporary musician's practice. The programme aims to educate reflective, flexible and employable musicians, who are able to combine different roles (performing, teaching, creating, leading) and who are capable of responding to changing needs of society.

### The institute

The programme is part of the Prince Claus Conservatoire (PCC) of the Hanze University of Applied Sciences (Hanze UAS). Hanze UAS offers 51 bachelor degree, 17 master degree and 8 associate degree programmes, both full-time and part-time, in the social, economic and technical domain and in the domains of health care and the arts. Hanze UAS is organised in 18 schools. Based in the northern city of Groningen, it has branches in Assen, Leeuwarden and Amsterdam, with over 3,300 staff and over 30.000 students. Applied research is part of three Centres of Expertise and three Centres of Applied Research and Innovation.

The PCC is one of Hanze UAS's three art schools and offers the bachelor programme of Music in Education, the bachelor programme of Music, the Preparatory Programme, the Young Talent Class and the master programme of Music. Currently 390 students with 39 different nationalities are enrolled in the PCC. The PCC aims at challenging talented (performing, teaching, composing, designing and conducting) musicians to become engaged professionals. Students are educated to design innovative concepts and translate these into artistic and meaningful musical products. The conservatoire's vision is expressed in the so-called 'Groninger Profile': a professional learning community with a regional function, international position, high quality and above all, grounded in society. With this vision the conservatoire gives shape to the Hanze UAS's motto: 'Share your talent. Move the world'. Regarding research, the PCC is connected to the Hanze UAS strategic theme of Healthy Ageing. The Research Centre

Art and Society is closely linked to the PCC and offers the learning community the opportunity to cooperate on innovative and practical research in the field of music and the elderly. Within Hanze UAS, the PCC collaborates with Minerva Academy, the Pedagogical Academy, the business school and the Healthy Ageing programme.

The PCC has a regional function and an international focus. The conservatoire aims to play a pivotal role by actively supporting talent from the north, working with public and private regional partners, and stimulating, initiating and supporting cultural events, initiatives and regional projects. The PCC is connected internationally through students, musicians, teachers and researchers from different countries, which contributes to the learning environment.

### The programme

The two-year programme (120 EC) is offered in a fulltime variant. The current programme comprises three strands: Classical Music, New York Jazz and New Audiences and Innovative Practice (NAIP). NAIP offers curious musicians the knowledge and skills to develop into flexible and adaptive professionals who can adapt to a wide range of social contexts. Students focus on reaching new audiences by developing and leading creative projects in diverse artistic, social and interdisciplinary environments. From there they develop their leadership qualities and their own practice in a variety of artistic and social contexts.

All strands focus on students personal and professional development as a musician. The students individual study plan is leading in this. The

curricula of the first two strands, Classical Music and New York Jazz, are the same. The curriculum of the NAIP strand is slightly different. Mentoring and the Practice Based Research course is however the same for all students.

The programme has a unique CROHO number, different from that of the other master's programmes in Music in the Netherlands.

The programme is in a transition phase; in September 2020 a new curriculum will start that is now being developed. Currently the "old" strand orientated programme is being executed, while experimenting with aspects of the new programme such as team coaching and an integrated entrance exam and further developing the new programme.

The main change within the new programme is breaking down the boundaries between the strands of the programme and its organisation. The programme aims to create a learning environment in which students have maximum space in developing their own professional practice, making use of the knowledge, expertise and networks the programme has to offer. The three aspects of the professional practice (performance, research and an entrepreneurial attitude) are even more integrated in the new curriculum. The new intended learning outcomes are generic for all three strands within the programme but are specified in concrete assessment criteria by the individual student.

In the new curriculum, the programme aims to strengthen the way in which students can manage their personal study route and to take the concept of integrated learning and assessing a step further. The student's study plan will therefore have a more prominent place in the trajectory and the supervision and assessment of students will be organised in teams of supervisors and assessors. The team of teachers supporting the student will consist of the student's main instrument/instrumental tuition, teacher, the method/research

coach, entrepreneurial coach and the student's mentor. The programme expects that this will enable to support students even better in developing a sustainable career and professional practice, and that in the longer term the programme will appeal to a wider target group.

The redevelopment of the programme is based on the recommendations of the last accreditation and the midterm review. One of the suggestions of the last accreditation was to 'take this feature of flexibility as the pivot of the programme, rather than introducing any more strands', while noting that one of the most important strengths of the programme is the flexibility to students individual interests, needs and sense of purpose.

#### **The assessment**

The Prince Claus Conservatoire assigned AeQui VBI to perform a quality assessment. In close cooperation with AeQui, an independent and competent assessment committee was convened. A preparatory meeting with representatives from the programme has taken place.

The site-visit took place on 29 and 30 January 2020 in accordance with the programme in appendix 3. There were no registrations for the consultation hour. The committee assessed in an independent manner. The assessment of this programme is part of the cluster assessment. During the preparation and the site visit, the panel has discussed and taken into account the several programme assessments in the cluster.

At the conclusion of the assessment, the results were presented to representatives of the programme. The draft version of this report was sent to the programme representatives; their reactions have led to this final version of the report.

Initiated by the programme, a developmental meeting will take place in October 2020. The results of this meeting will not influence the assessment written down in this report.

## Intended learning outcomes

The committee concludes that the intended learning outcomes (competences) have been concretised with regard to content, level and orientation and meet international requirements for music and are in tune with the demands from the professional field. The programme has a rather unique vision on connecting musicians to societal themes and on an entrepreneurial mindset. This supports graduates in creating a broad professional practice with social value. The committee values that professional practice, research and entrepreneurship are becoming more and more integrated. And in the new curriculum this integration will be taken a step further. The programme is effectually embedded within the (international) professional field, which contributes to the relevance and topicality of the intended learning outcomes and the programme and the career perspective of graduates.

### *Findings*

The programme aims to train students optimally for a diversified music career. The programme challenges students to show awareness of developments in music, other arts disciplines and society and to develop strategies to deal with the challenges facing them. The programme aims at educating musicians who are capable of adapting themselves and the profession to rapidly changing societal circumstances. The programme notes that these musicians have portfolio careers because traditional institutions such as orchestras, concert organisations and music schools are just some part of the modern-day professional practice. Professional musicians link their artistic talents more and more to large societal themes, making the professional practice both wider and more diverse. In addition, the way musicians work is no longer limited to traditional practices and has evolved into all sorts of interdisciplinary and cross-arts collaborations, often project-based. In order to deal with these changes, the programme states that today's professional musicians need to connect musical qualifications with an entrepreneurial and researching attitude. This is reflected in the programme's educational concept: students make their own choices concerning their development and the way they want to manifest themselves as professionals.

The programme aims to continually challenge students to think about who they are as profes-

sional musicians and to develop a strategy allowing them to get the most out of themselves in diverse contexts. The programme integrates performing, practice-based research and entrepreneurship focused on creating student's professional practice. After graduation, students are expected to be capable of adjusting to a changing society, initiating change and becoming innovative professionals.

Regarding research, the PCC approach is founded on practice-based (artistic) research related to a social context. The development of education and research takes place in dialogue with and where possible commissioned by the professional practice. Within the master's programme research is immediately linked with the so-called Professional Integration Project with which New Audiences and Innovative Practice students graduate and the Lecture-Recital with which Classical and New York Jazz students graduate. Applicability and the relationship with students' own artistic practice are important characteristics of the conservatoires vision on research.

The programme translated its view of the profession into competences. These competences are linked to the European Learning Outcomes Music (second cycle) developed within the AEC, and the Dublin descriptors (second cycle). The three strands share the following competences: a) performing music, b) awareness, c) working together,



d) communication, e) researching and f) learning/growing. In addition, distinguishing competences have been defined: artistic planning for the Classical Music and New York Jazz strand and devising and workshop leading for the NAIP strand.

The graduation qualifications have been translated into learning outcomes for each strand. The learning outcomes of the Classical Music and New York Jazz are the same. For these two strands, the competence performing music for example, is translated in the following learning outcomes:

- The student makes music at a high level of quality and is able to further develop himself independently in this area.
- The student assumes an initiating and leading role in cooperative play with other musicians.
- The student devises and realises artistic concepts for the ensemble he is part of.

For the NAIP strand this competence is translated into the learning outcomes:

- The student is able to devise artistic concepts and to realise them as a performing musician, composer and/or as an artistic leader. The student is able to perform both a leading as well as a supportive role in the ensemble he is part of.
- The student is able to improvise in different styles.

#### *Links with professional practice*

Different ways are used to align the programme with the demands of and developments in the professional field. The competences and learning outcomes have for example been discussed with the Advisory Board of the PCC. In addition, (guest) teachers have ample experience in the (international) professional field as a musician. The programme is involved in many festivals and collaborates with many organisations the Peter de Grote Festival, City Proms, Noorderzon, Sounds of Music, Swingin' Groningen, the Northern European Jazz Talent Contest, the Oosterpoort, the

Groninger Museum, Universitair Medisch Centrum Groningen, venues in Drenthe and Friesland. Furthermore, the programme holds special partnerships with the North Netherlands Symphony Orchestra and the Johan Willem Friso Royal Military Band.

The committee met with several representatives from the professional field during the site-visit. It was remarked that the international connections, the focus on entrepreneurial competences and students individual study path are valued by the representatives from the professional field. With regard to NAIP students and alumni it was noted that they can be characterised by a high level of self-awareness and of musicality. The craftsmanship of mastering an instrument is also viewed as an important asset of graduates.

#### *Considerations*

Based on interviews and the examination of underlying documentation, the committee concludes that intended learning outcomes of the programme tie in with (inter)national requirements for (international) design and are in tune with the demands from the professional field. An overview provided by the programme shows the relation between the competences and the different courses. Based on this, the committee concludes that all competences are covered in all three strands.

The committee values the vision of the programme on connecting musicians to societal themes and on an entrepreneurial mindset. This supports graduates in creating a broad professional practice with social value. In addition, the committee also values that professional practice, research and entrepreneurship are becoming more and more integrated. And in the new curriculum this integration will be taken a step further. The committee is however of the opinion that the definition of these aspects can be more clarified in terms of what it means for students, for what students learn and what behaviour this implies.

The committee concludes that the programme has ample contacts with the professional field, which contribute to the relevance and topicality of the programme. In addition, this is very helpful for students in their future professional career as a musician. Lecturers have ample (international)

professional experience in the field of music and guest teachers are invited on a structural basis.

Based on the above, the committee assesses that the programme **meets** this standard.

## Programme

The committee concludes that the programme enables students to realise the intended learning outcomes. For each course, the competences have been translated into course objectives. The professional orientation of the programme is reflected in a focus on entrepreneurship and students developing their own professional practice. Fostering an entrepreneurial mindset related to societal impact and value is key in this. The committee is however of the opinion that the programme can make its interpretation of entrepreneurship more explicit. Students have ample opportunities to perform, in their own practice but also through the collaborations of the programme with local venues and festivals. Research skills are also sufficiently addressed. Research is practice based and intertwined with student's professional practice. Physical and health aspects of being a musician can deserve more attention in the programme. The committee also suggests the programme to rethink the way it offers pedagogical courses. The programme combines its regional positioning with an international character and ambitions. Even though the committee values the jazz departments connection with New York City, it is of the opinion that jazz can be looked upon from a much broader and international perspective and encourages the programme to incorporate this more in the curriculum. The structure of the learning environment and the small and informal scale of the programme allow for interactive contact between students and teachers and an individual approach. The legal enrolment criteria are applicable to the programme and an intensive and selective enrolment procedure is in place. The facilities available for students are adequate and reflect the personal atmosphere of the programme. Teachers/mentors are very committed and very competent. Relevant themes such as sustainability, diversity and inclusivity can have a more prominent role in the programme.

### *Findings*

#### *Programme*

The two-year programme is organised in four semesters. A semester comprises 20 weeks. The Classical Music and New York Jazz strand share the same structure. The NAIP strand is slightly different.

#### Classical Music/ New York Jazz

Each semester consists of the courses Main Instrument (& Theory in the first two semesters), Practice based research and Entrepreneurship. In addition, Mentoring and LAB are organised in a separate course throughout the programme. LAB comprises masterclasses and workshops. Moreover, each semester 6 EC is available for open credits. The New York Jazz strand also comprises a semester in New York City (this is elaborated on in the paragraph regarding internationalisation).

The Main Instrument course includes the professional music training of the student and varies from lessons in instrumental or vocal skills to lessons in theory, composing, arranging and improvisation (for jazz students). These subjects are usually taught individually in weekly lessons. The exact content varies, depending on the student's personal study plan, and are related to the other activities within the graduation project. Students have the opportunity to play with a correpetitor or to choose a second instrument.

For classical students, this course includes in the first year also 'Musical language and its development'. This addresses the development of the ability to analyse musical pieces directly supporting presentation. The focus is on form analysis, historical context, adequate performance practice and the relation with language and communication.

Part of the course in Entrepreneurship, are lessons in project management, marketing and cultural

entrepreneurship. Students learn how to turn their artistic aspirations into practice-based research questions which they can use to innovate their musical performance and professional practice as a whole. New York Jazz students for example have to make a project plan for their stay in New York and plan and do a recording session. In addition, students are expected to book one concert, organise all the additional promo for this concert, to make a recording and put two songs on their website. Classical students have to organise their semester exams which will be open for public and will be announced as a concert. The students will hand in a project plan in which the organization is described in detail. In the project plan for the final exam, students also make a connection with future activities and plans based on the expected outcomes of the project plan. Students have six hours of consults available with one of the teachers entrepreneurship or an external expert.

#### LAB

In the LAB students realise their study plan from the perspective of experimental performance/playing activities. The form is to great extend up to the student. Playing with others (ensembles etc.) is an important part of the LAB and interaction with a certain context (audience, event, target group) is the starting point for acting. The LAB is for experimenting and integrally applying the knowledge and skills acquired in the other study components. Students are challenged to explore the field of interpretation, presentation and programming music. Artistic competences which result from research can be tested in the LAB setting. Furthermore, students are coached in social-communicative aspects of playing together in the LAB (how to interact with each other, how to lead an ensemble etc.). Another part of the LAB is the intensive master moment (twice per semester), where students work with renowned guest teachers. This may result in supervision in playing with others and/or in projects, individual lessons, receiving feedback and advice on the students' research or on entrepreneurial plans.

In the NAIP strand, LAB-like activities are part of most educational units. The results of the LAB are included in the portfolio that the student presents at the end of the semester (the semester interview at the end of semesters 1 and 3). The LAB was integrated with the Professional Integration Project in semester 4.

The master classes and workshops are also part of the LAB. Here, students work with a master musician or participate in an excellent activity for a short period of time.

#### NAIP

The NAIP strand is a joint programme offered by various partner institutes within Europe. The programme will be further developed and shaped in cooperation with partners in Den Haag and Reykjavik.

The first year contains the courses Leading & Guiding + LAB, Performance & Communication, Practice based research, Project management & entrepreneurship and Instrumental tuition. The latter three are also part of the second year, together with the Professional Integration Project. In addition, both years contain elective or open credits.

In the Instrumental Tuition course students work with their instrumental/vocal/composition/conducting teacher on acquiring the technical, musical and interpretative skills which are prerequisite for the professional realization of the artistic ideas in the Professional Integration Project (PIP). The principle subject teacher supervises the students in the development of their ability to reflect on all aspects of their professional development. In addition, the teacher coaches the student in [searching and] finding the solutions for the problems (both musical and technical) student encounters. For students with a melodic instrument or vocals as a main subject there is the possibility to play with a correpetitor as part of the LAB.

The Leading & Guiding course introduces students to the skills and knowledge necessary to be a competent workshop/laboratory practitioner

and creative leader. It provides students the opportunity as ensemble members to explore the combined role of composer, leader and performer within a creative, participatory workshop environment.

In the Performance & Communication course students are offered intensive encounters with best practice of innovative performances combined with teaching/coaching by representatives of these best practices. In terms of communication students will consider:

- the dramaturgy within a piece of music;
- approaching innovation in different ways;
- connecting to context and fitness for purpose.

In relation to performance, students are brought into contact with established professionals who embrace and practice innovation and the creation of new audiences.

Regarding the NAIP strand, teachers stressed during the site-visit the importance of collaboration with other art programmes. And a need for formalising these collaborations within Hanze UAS.

During the site-visit, the committee discussed the entrepreneurial part of the programme with several representatives. It was made clear that students are not trained to be entrepreneurs; students are trained to have an entrepreneurial attitude and mindset. Students are expected to organise concerts, function as a director of festivals, tour with their own ensembles etcetera. Students are challenged to think about their professional practice, the relation with society and societal developments and how to create their professional practice. The programme currently cooperates with the Hanze UAS's business school, where students of both schools are connected to and help each other, for example in the 'where is my audience' classes.

Common parts of all strands

In all three strands students can choose electives, optionals from within the Hanze UAS or other institutions (for example the University of Groningen) or students can come up with their own proposals. The PCC also offers electives such as the courses Group Dynamics, Arranging E, Music Pedagogy, Composition I and II and Music Elderly.

In all strands, students learn how to plan and conduct practice-based research in the Practice Based Research course. In semester 1 students learn how to write a research proposal and conduct literature research in a module offered as part of the Master Circle. In the Master Circle students meet four times per semester to reflect on their research and discuss their progress. In the following two semesters students conduct their research and write a research report. In the fourth semester, students present the outcomes of their research and valorise them in their Professional Integration Project/Lecture-Recital, this is elaborated on in standard 4.

In addition, students of all strands are offered study counselling by a personal mentor. A mentor provides guidance throughout the entire programme, both individually and in groups. During studying a student takes on a personal journey and along the way concepts of mentoring and reflective practice start to take shape. Assisted by the mentor the student reflects on his study activities in relation to his personal study plan and future plans.

#### *Internationalisation*

The conservatoire's policy regarding internationalisations is part of the 'Internationalisation vision and policy 2018-2022'. It includes the strategic goals and related actions. These include for example being a conservatory of international stature and preparing students for the international professional practice of music. The programme offers 'internationalisation at home' with international projects, international guest teachers, exchanges and the international composition of the

student group. For example, an orchestra project is realised every two years together with the Hochschule Musik Bremen. The jazz department works closely with the Hochschule für Musik und Theater Hamburg for the various festivals (Swingin' Groningen and ELBJazz). And the NAIP strand cooperates structurally with international partners in the implementation and development of education and research. In addition, students are offered the opportunity to spend a six-month exchange at a conservatoire abroad. To that extend, the PCC has bilateral agreements with over 90 partner universities throughout the world.

As mentioned before, students of the New York Jazz strand spend a semester in New York City. This is a mandatory part of the programme, during which students work and live in New York City during the third semester. Students learn to survive in a very competitive context and develop their own musicality and entrepreneurial spirit, and discover their own musical identity. Students are taught by important New York Jazz musicians and get to know the source of this music.

In addition, New York comes to Groningen is available for students. This comprises guest teachers from New York visiting the PCC for a week. During this week, students can participate in individual and group-classes with the guest teacher. Each guest teacher visits the PCC two weeks in a year. In total sixteen guest teachers per year are involved.

During the site visit, the committee discussed the New York City experience with several representatives. It became clear that New York City is chosen because of the jazz tradition in the city and the opportunity the city offers for students to work with renowned musicians. It was remarked that the semester in New York City is an intense learning experience for student and also an important reason for students to choose the programme.

Students remarked during the site-visit that the programme provides room (and if needed funding) for experiments and innovative projects. Even though students have to arrange it themselves, they feel supported in collaborating with students from other academies/schools within Hanze UAS.

Students in general value the flexibility of the programme and the opportunities to create their own learning path. Even though creating this individual path also can be difficult in the beginning. Students appreciate the guidance of their mentor in this. Alumni the committee met during the site-visit valued that the programme pushed them to explore. Alumni also noted the importance of their craft and owning their instrument as the basis for being creative.

NAIP students expressed a need for more contact with the other NAIP programmes. Students also noted that the physical aspects and health of musicians could be addressed more in the programme.

#### *Learning environment*

Students personal and professional development is the starting point in the programme. In all three strands, students are expected to create their own study path, based on their own musical passion and personal interests. This is laid down in their individual study plan.

The individual study plan is constructed in three phases. In the first phase, for the admission to the programme, students describe their current professional practice/musical activities, their dreams for the future, where they stand now and what they expect from the programme. This is the starting point for developing the study plan. After being admitted students start, supported by their coaches, to work on developing the study plan that includes a description of the content and personalized criteria of the integral assessment of the first year. In the second year students further develop/fine-tune their study plan which includes a description of the content and personalized criteria of the final integral assessment.

The individual approach is also visible in the different courses. In the Practice Based Research course for example, after four introductory research classes students are individually coached in performing research. The additional methodological training ties in with students specific topic of research. In the Master Circle meetings, students receive feedback from fellow students.

Teaching methods used are individual lessons, peer coaching, ensemble lessons, workshops, master classes, tutorials, projects, presentations and/or self-study. The study guide provides students with information about the teaching methods used in each course.

Students confirmed during the site-visit the role of their individual study plan. Students are expected to reflect on their competencies every semester and to incorporate this in their study plan. The study plan can change throughout the programme, based on the student's learning process.

#### *Intake*

The legal enrolment criteria apply to programme. The programme has an intensive and selective admission procedure in place. For acceptance into the program, a high level of instrumental/vocal competency is necessary but not sufficient. Students must display awareness of developments in the musical discipline, the professional field, and society. At the same time, students must demonstrate the desire to cultivate a reflective and entrepreneurial attitude as a means of effecting change. Admission takes place by means of a selection procedure consisting of two rounds: 1) selection based on an audio-visual (YouTube) recording, study plan, motivation letter and CV and 2) a live audition and discussion about the study plan. During the second round, the level of (live) playing is assessed and the content and feasibility of the study plan is assessed by means of a criterion-based interview. Candidates for the NAIP major are also assessed for leadership in a workshop. Foreign students also have to prove their

English proficiency. The order of priority is established based on the result of the entrance exam and the capacity plan that regulates the maximum number of students to be admitted per study route. The admissions committee advises the dean on the admission of students.

Currently forty-eight students are enrolled in the programme, of which the vast majority have an international background. The NAIP strand is the smallest, with 3 students in the second year in academic year 2019 – 2020.

The site-visit learned that students often choose the programme for a specific teacher or the New York semester in the New York Jazz strand.

#### *Staff*

The programme's staff policy ties in with the Hanze UAS policy. Teachers are expected to have obtained master level or higher. Teachers who have not (yet) reached master level, but completed advanced professional art training, are educated in conducting research.

The conservatoire offers a wide range of opportunities for expertise development, development of expertise in the field of research is an important focal point for everyone. Teachers who coach students in doing their artistic research are explicitly encouraged to make use of possibilities to keep their research skills up-to-date. This includes the opportunity to do research in the research group Lifelong Learning in Music, or to become a member of its group of researchers. The site-visit learned that the method coaches are trained by the PCC research group. For content coaches a proposal has been drafted for peer learning on artistic research related to societal developments, in cooperation with two other schools in Europe.

Concerning assessment skills, all assessment committee chairs and most of the teachers (those with > 0.2 fte) have obtained a certificate BQE (basic qualification examiners). A BQE certificate

is a requirement for the conservatoire's examining board to appoint a teacher as assessor. The BQE is now included in the wider BDB trajectory that is aimed at updating new and long(er) time teachers' didactical competences.

According to the programme teachers have an important role in creating a stimulating learning environment. The teachers involved are all professionals with relevant positions in the professional practice, and therefore role models for the students. In participatory concert projects for instance, students and teachers play and perform together, stimulating learning and gaining experience simultaneously. Other examples are the Intensive Moments with (guest)teachers working and playing with students.

The site-visit learned that teachers bring in their own professional experience and network. It was however also noted that students themselves are creating the professional field of the future and that can be quite different from the professional field of their teachers. Teachers also value the programme's focus on social engagement and creating more relevant spaces for artistic deliver in all its forms and creating a connective power. In addition, the tailor-made character of the programme is valued by the teachers.

The programme notes that until recently, the emphasis on structural collaboration between teachers has been insufficient. Collaboration took mainly place within the strands and based on 'incidents' rather than handling a general, programmatic approach. The programme aims to break out of the more traditional way of predominantly working one-on-one with students without losing the valuable sense of personal contact and attention. Therefore, an experiment with team coaching was started, by organising joint meetings between students and their core teachers. By doing so, the programme aims to create more and better understanding of what the student is trying to achieve, and to offer more specific, coherent assistance.

In line with the development of the new curriculum, the programme aims to prepare teachers for team coaching. The integral coaching of students asks for specific competences from individual team members and new ways of working together. For this, the programme offers teachers peer review ('*intervisie*') and training.

In discussing the implications of the transitions for the teachers, it became clear that this is experienced differently by teachers. Teachers are foremost very involved in their profession and the development of students in that profession, and the focus on developing other skills can sometimes be difficult. This is however part of the discussions with and between lecturers.

In total 76 teachers (4,02 fte) are involved in the programme (excluding guest teachers). 47% hold a master's degree. Of the seven method coaches involved guiding students in their practice based research, five hold a doctor's degree (PhD) while two are completing their thesis. The staff student ratio in is on average 1:12 (also excluding guest teachers).

The site-visit revealed that students and alumni value the continuous dialogue with and feedback from their teachers and mentors.

#### *Facilities*

The programme is offered at the conservatoire building in Groningen. The building has been recently renovated in order to achieve a considerable expansion of the conservatoire's capacity. This enabled the housing of the master's programme at one location (previously divided over two locations), improved the programme's visibility, accessibility and stimulated departments and programmes to work together. Students can make use of studios, AVC (audio-visual communication) means, the multimedia centre, the study landscape, classrooms, study rooms and a restaurant inside the building or in one of the other buildings of Hanze UAS.



Students have access to a learning environment, Blackboard, webmail, Osiris and other means. The conservatoire also uses social media networks like Facebook, Twitter, Instagram and LinkedIn for recruitment purposes and to share events, announcements etc. Through a Student Fund the conservatoire offers financial support to students for buying or repairing an instrument and for special activities students wish to undertake.

### *Considerations*

The committee concludes that the programme enables students to realise the intended learning outcomes. The study guide informs students about the content and goals of the different courses and the assessments.

The programme effectively addresses professional and research skills. The professional orientation of the programme is reflected in the entrepreneurial skills and competences that are addressed in all strands. Students learn to take responsibility for their own professional practice. In addition to that, students have ample opportunities to perform, in their own practice but also through the collaborations of the programme with local venues and festivals. The committee also concludes that research skills are sufficiently being addressed. Research is practice based and intertwined with student's professional practice. The committee notes that together with the focus on professional practice, research and entrepreneurship, the programme also aims for students to become rooted in solid practice and craftsmanship in their instrument.

Regarding the content of the programme, the committee notes that the physical aspects of being a musician are not addressed in the programme. This was confirmed in the meeting with the students. The committee supports the students in their observation that this can deserve more attention in the programme. In addition, the committee suggests the programme to rethink the way it offers educational subjects, since many alumni also include teaching in their professional

practice and it can be helpful in relating a performance to the audience. Connecting the (students of the) programme to PCC's pre-university track can be beneficial in this.

The programme combines its regional positioning with an international character and ambitions. It provides students with ample opportunities to gain regional and international experience. Even though the committee values the jazz departments connection with New York City, the committee is also of the opinion that jazz can be looked upon from a much broader and international perspective and encourages the programme to incorporate this more in the curriculum. The committee is of the opinion that innovation usually happens outside of the capital cities.

The structure of the learning environment and the small and informal scale of the programme allow for interactive contact between students and teachers and an individual approach. The programme has succeeded in creating a safe learning environment for students.

The legal enrolment criteria are applicable to the programme. The intensive and selective selection procedure allows for care in selecting students and ensures that motivated students enrol the programme. The committee recommends the programme to examine why the number of candidates for the NAIP strand is so limited. The committee suggests to more actively promote the programme and its strengths.

The facilities available for students are adequate and reflect the personal atmosphere of the programme.

The committee notes that the focus on entrepreneurial competences is an integral part of the programme. Fostering an entrepreneurial mindset related to societal impact and value is key in this. The committee is however of the opinion that the programme can make its interpretation of entrepreneurship more explicit. This can also

benefit future students in making their choice for the programme.

The committee concludes that teachers/tutors are very committed and very competent. The committee also notes that the composition of the staff is quite international. The committee is of the opinion that teachers working in teams in the new curriculum can strengthen the teachers connection to the programme.

The committee learned during the different meetings that apart from the seventeen United Nations sustainable development goals, themes such as sustainability, diversity and inclusivity are not yet discussed within the programme. Even

though the positioning of the programme in Groningen can explain this, the committee is of the opinion that discussing the meaning of diversity and inclusiveness within the programme is quite relevant. And therefore, encourages the programme to actively do so, for example by installing a board for diversity and inclusion with students and representatives from the professional field.

Based on the above, the committee assesses that the programme **meets** this standard.

## Assessment

The committee concludes that an adequate system of assessment is in place. Adequate measures are taken to guarantee the validity, reliability, intersubjectivity and transparency of the assessments, by using the more-eye-principle in all summative assessments, including external experts and by communicating feedback also in written form to students. The examining board and assessment committee are active in safeguarding the quality of the assessments. The committee supports the development of the new assessment system, with two assessments (one formative and one summative assessment) per year.

### *Findings*

Hanze UAS has a decentralised assessment policy. This means that schools and their programmes are expected to shape their own policy on assessment within the framework of Hanze UAS. The PCC assessment policy includes the conservatoires principles for assessing: a) the assessment policy is in line with the nationally determined competencies, b) the competencies are the starting point for assessing and c) assessment takes place (as much as possible) within a real, profession-oriented or professional practice-based situation. In practice assessment generally takes place 'based on' instead of 'within' a professional situation. In addition, the policy stresses that curricula (need to) make flexible study-paths possible, implicating that assessments must be aligned with these flexible paths.

The essence of the programmes assessment takes shape during the final exam in which students present the outcome of their study by, more or less integrally, demonstrating their performance, research and entrepreneurship. These three elements together form the graduation programme of the master's programme. The prior assessments of these, and other study units work concentrically to the final level which needs to be achieved and shown during the final exam.

In the NAIP strand integration of assessing the 'real professional practice' is the most advanced within the programme. The CLA and NJY strands do integrate performance and research, but assess entrepreneurship prior to the final exam. Following the current curriculum tables, all strands

assess the three core elements with a separate grade.

Students are assessed at the end of each semester on the competencies and intended learning outcomes of the programme. In principle, each study unit is assessed separately, with the exception of the final exam. Apart from the formal test moments, students receive formative feedback on their development during meetings and classes. This feedback is an essential part in the assessment system, and according to the programme, there is a fine line between this formative aspect and the summative assessment during formal tests. This means test results should not come as a surprise and much of the feedback given has already been shared with the student.

Halfway through the programme a so called 'semester conversation' takes place. This was intended to be an integral discussion between student, mentor, main subject/instrumental tuition teacher, a research teacher and a teacher entrepreneurship about the student's portfolio in the light of the student's personal study plan. For this, students write a reflective review at the end of every semester by means of the reflective review template. Students share this review with two different mentors.

The programme notes that due to the different ways the original didactical concept has evolved in the three strands, the semester conversation has taken on different forms, leaving the initial intention more or less subordinate. The programme has integrated the concept behind these semester conversations into the elaboration of team

coaching and integral assessments in the new curriculum.

The study guides describes which products and presentations are needed, who will be assessing and how the grade of pass/fail is determined. The study guide also comprises an overview of the assessment criteria for the intake exam and for each strand as well as an assessment matrix in which the competences are translated into assessment criteria and related to a product in which these are assessed. Usually two assessors are involved in the assessment.

Students remarked that in general they are content with the feedback they receive from their teachers and this is part of the continuous and day-to-day dialogue with their teachers.

#### *Examining board*

The examining board is appointed for all programmes of the conservatoire. The board reviews the graduation manual and supervises the correct execution of the teaching and exam regulations. The main instruments with which the board fulfils its role in assuring quality are the appointment of examiners and the screening of assessment protocols. Teachers are appointed by the board as assessor based on a profile drawn up by the board. The chair of the board instructs all assessment committee chairs before the rounds of assessments ending the academic year. Next to peer review the board organises calibration sessions with the chairs of the assessment committees. The board is assisted by the assessment committee which, based on the given mandate also makes proposals of its own to investigate certain aspects of quality.

The examining board has an important role in stimulating discussion and action concerning qualification of teachers, for instance by initiating a plan to qualify the remaining group of teachers that do not yet have BQE.

The dean provides a 'statement of conscientiousness' in which the measurements safeguarding the final level and the process leading to that level are described. These include the organisation of

calibration sessions and the annual screening of the graduation manual.

In line with the development of the new curriculum, the programme aims to work on the quality of the integral assessment.

During the site-visit, the committee met with representatives of the examining board. It became clear that the examining board also randomly attends final examinations and checks whether procedures are followed. The board also started screening students files and the written feedback provided on the assessment forms.

Chairs of assessment committees of the final exams are trained on a yearly basis and can only become chair after experience with chairing semester examinations.

It became clear that the assessment committee, which also functions for the whole conservatoire, works under the supervision of the examining board. The assessment committee screens other assessments than the final assessments and checks whether procedures have been followed accordingly. The assessment committee reports to the examining board and the dean of the conservatoire. The examining board draws up a yearly report and discusses this with the board of Hanze UAS.

The committee also discussed the assessments in the new curriculum with the examining board. The new curriculum will comprise four assessments, two formative (first and third semester) and two summative assessments (second and fourth semester). The examining board has been involved in the discussions about assessment in the new curriculum and will check the summative assessments. The assessment committee will check the formative assessments. It was also remarked that calibration between teachers will be even more important with the new assessments. In addition, it was remarked that the programme is currently experimenting with digital feedback on assessments. In developing the assessment

process, experiences of the Minerva Academy (also part of Hanze UAS) have been considered.

### *Considerations*

The committee concludes that an adequate system of assessment is in place. The measures taken to guarantee the validity, reliability and transparency of the assessments match the formative and subjective assessments within art education. These include using the more-eye principle, assessment criteria and written feedback. The committee values the involvement of external examiners in the final examination. The committee supports the development of the new assessment

system, with two assessments (one formative and one summative assessment) per year.

The examining board and assessment committee are active in safeguarding the quality of the assessments. This includes appointing examiners, organising calibration sessions, screening of the graduation manual, attending examinations and screening the written feedback.

Based on the above, the committee assesses that the programme **meets** this standard.

## Achieved learning outcomes

Based on the studied documents and the interviews, the committee concludes that graduates of the programme achieve the required master level and the intended learning outcomes (competences). The committee also established that the programme has an adequate graduation procedure in place, in which the final integrated project (Lecture-recital of Viva Voce) is essential. Some of the studied research projects could be characterised by artistically informed practices rather than artistic research. The clips from the studied final projects and the performances attended during the site-visit showed a high level of musicianship by the students. The discussions with students and alumni confirmed the high level of the programme; they are capable of creating their own versatile practice within the professional field.

### *Findings*

In the final presentation, students are expected to show that they have achieved the intended learning outcomes (competences) in an integral way. Integrated implies that students have to show a clear link between their professional practice, sustainability and a social context. In addition, the programme aims for students to have an innovative spirit in their final work.

Students complete their programme with an integrated project within their own professional perspective. In the first semester students focus on a subject for their project and they work out a detailed research plan. At the end of the second semester students present their plan in a proposal. In the third and fourth students carry out their projects. The students' research is supervised methodologically by the student's method coach and artistically by the content coach, generally one of the programme's teachers specialised in the student's topic.

Completion of the graduation project consists of writing a project report, which includes the research and a business plan, completed with possible other projects with which students present themselves to the professional practice. The final exam consists of an integral assessment consisting of a musical performance and an oral presentation. During this assessment students demonstrate their competence and development (process) on the basis of their professional practice. For the Classical and New York Jazz strand this is

called 'Lecture-Recital', for the NAIP strand this is the finalisation of the Professional Integration Project in a 'Viva Voce' presentation.

The 'Lecture-Recital' is composed of an integrated music and research presentation lasting approximately 65 minutes and followed by a 10-minute question and answer session. The duration of the music performance component of the Lecture-Recital is approximately 45 minutes. The duration of the research presentation component of the recital is 20 minutes. Both the assessment committee and members of the audience will subsequently be invited to ask questions. The Lecture-Recital has a total duration of 75 minutes and results in two marks, one for main instrument and one for practice-based research.

In the NAIP strand the project, research and entrepreneurship, instrumental tuition and mentoring are assessed during the final presentation. NAIP students organise and perform a 'PIP presentation' to present their graduation project. A 'Viva Voce' presentation consists of a:

- musical performance/presentation (the artistic results of the project);
- PIP presentation (PIP plan: motivation, aim, process, main results, reflection, and prospects/suggestions for further development);
- presentation of research (related to the course Practice Based Research);
- business plan (related to the course Project Management & Entrepreneurship).

The final 'Viva Voce' presentation takes 75 minutes. Student are challenged to intertwine the different elements of their presentation. Important is that the assessment committee and audience get an overview of the PIP, focused on the results and the process the student went through. The PIP report has been assessed prior to the presentation, and the assessment committee has read the report beforehand.

For the assessment of both integral demonstrations, assessment criteria are used. These include for example performance, development of professional practice, research, entrepreneurial activities and personal reflection. The assessment committee consists of a technical chair, the teachers involved in the graduation programme and an external assessor.

Students of all three strands are informed about the requirements they have to meet in order to enter their final assessment, the products that have to be submitted (and the requirements for these products), the form and the duration of the presentations, the criteria on which they will be assessed, who are involved in the assessments and how the final assessment takes place in the graduation manual.

An alumni survey shows that vast majority of graduates since 2014 work as freelance musicians or employed performers with a diverse portfolio career. This include working in professional orchestra's and ensembles, as composer/arranger, conductor, teacher, singer-song writer, workshop leader, bandleader, etcetera. To enhance the relationships with alumni and to inform potential students about the programme, alumni pages have been created based on storytelling principles. Each year, a number of alumni will be offered a page of their own on the programmes website. On this page, alumni for example provide insight in their daily professional practice and inform students about their learning experiences in the programme.

### *Considerations*

The committee concludes that the programme has an adequate graduation procedure in place. In assessing students final work, multiple examiners, including an external examiner are involved.

To assess whether students achieve the competences and the required end-level, the committee studied 15 files from students including their research project and videoclips from their final performance. Based on this, the committee is of the opinion that the level of the graduates in playing their instrument is bespoke and high and that students achieve the master's level. The committee agreed with the grades given and concludes that these match the level of the graduates. The committee noted however quite some variation in the feedback provided to students.

The committee also noted that some of the studied research projects could be characterised by artistically informed practices rather than artistic research. The committee believes that a more outward approach and integration of entrepreneurship and research can be beneficial for students professional practice.

The level was confirmed in the performances the committee attended during the site-visit. The performances showed adequate craftsmanship by the students.

The committee noted that some of the research proposals presented by first year students during the site-visit seem to have a more reflective and inward character. During this site visit it was remarked that students own personal and professional development is the starting point for their research and that part of the research proposal is transfer of the results in a broader context / to other musicians.

The meetings with students and alumni during the site-visit confirmed the adequate level of the programme. The students and alumni the committee met with, seem capable of creating their

own versatile and multi-faceted career within the professional field.

Based on the above, the committee assesses that the programme **meets** this standard.



## Appendices

## Appendix 1 Assessment committee

Drs Raoul van Aalst	Programme manager at TenneT
Jeffrey Sharkey	Principal of the Royal Conservatoire of Scotland
Keld Hosbond	Vice principal at Royal Academy of Music, Aarhus/Aalborg
Francesca Ajossa	Student at Codarts M Music

The panel was supported by Titia Busing, certified secretary

## Appendix 2 Programme site-visit

### *Programme Review Master of Music, Prins Claus Conservatoire 29<sup>th</sup> and 30<sup>th</sup> of January 2020*

#### **Wednesday 29th of January 2020**

Time	Discussion partners	Position	Topics
14.00 – 14.30	Welcome Audit team		
14.30 – 15.00	Guided tour		
15.00 – 16.00	<u>Audit team</u>	Organization	Data study and preparation
16.00– 17.00	<u>Students</u> 6-8	Of the various years including member programme committee	<u>Topics:</u> Quality and relevance programme – coherence programme – study load – assessments – personal study plan Quality teachers – programme specific facilities – productions
17.00 – 17.15	Internal consultation audit team		
17.15 – 18.00	<u>Poster presentation</u> <u>Practice Based Research</u>	Students and mentors/teachers	

#### **Wednesday 29th of January 2020 evening programme**

Time	Showcase
19.30 – 21.00	Showcase by CLA, NAIP, NYJ (Peter the Great Hall and Jazz Club)
21.45 – 22.30	Optional: Joris Teepe presents New York comes to Groningen: Helen Sung, piano (Oosterpoort)

#### **Thursday 30th of January 2020**

Time	Discussion partners	Position	Topics
08.15 – 08.30	Welcome Audit team		
08.30 – 09.00	<u>Audit team</u>		Data study and preparation

Time	Discussion partners	Position	Topics
09.00 – 09.45	<u>Management team</u> <u>MMusand Executive Board</u>	Member Executive Board Dean Head of the departments Lector	<u>Topics:</u> Authenticity programme – ambitions - hbo-level - connection work field – cohesive learning environment - structure/content programme – choice methods – current develop- ments, inflow connection – inter- nationalization – research perspec- tive – assessments
09.45 – 10.00	Internal consultation audit team		
10.00 – 10.45	<u>Work field / Alumni</u>	Work field advisory Alumni Partners	
10.45 – 11.30	Internal consultation audit team		
11.30 – 12.15	<u>Examination-, assess- ment- and programme committee</u>	Chair examination commit- tee Member examination com- mittee Member assessment com- mittee	<u>Topics:</u> Qualifications and duties examina- tion and assessment committee – position in the internal quality as- surance assessments – outcomes
12.15 – 12.45	Internal consultation and lunch audit team		
12.45 – 13.15	Consulting time with audit team		
13.15 – 14.30	<u>Master of Music Pro- gramme samples</u>	Students and teachers	<u>Topics:</u> Current study programme - Lectur- ers and professional practice –En- trepreneurship – Actuality -Exter- nal- and educational activities - Mentoring
14.30 – 14.45	Internal consultation audit team		
14.45 – 15.30	<u>Project team future Mas- ter of Music</u>	Head of the departments Teachers Education project manager	<u>Topics:</u> Future Master programme devel- opment project – assessment – in- tegration
15.30 – 16.45	Internal Review consultation audit team		
16.45 – 17.00	Feedback and findings By audit team	Everybody	Feedback from audit team based on the standards

## Appendix 3 Studied documents

Self-evaluation Report  
 Graduation work and assessment forms of 15 alumni

Alumni pages Master of Music  
 Dutch national training profile for music 2017  
 Framework Master of Music PCC 2019-2020  
 Graduation Manual Master of Music 2019-2020  
 Graduation qualifications and learning outcomes  
 Graduation qualifications in educational units  
 Improvement plan PCC 2018-2019  
 Internationalisation: vision and policy 2018-2022  
 Jaarverslag examencommissie 2018-2019  
 Overview alumni Master of Music 2013-2019  
 Overview bilateral agreements international partners PCC  
 Overview Collaboration Research Group LLM and Master of Music November 2019  
 Overview graduates Master of Music 2016 - 2019  
 Overview guest teachers Master of Music 2019-2020  
 Overview Master of Music Electives 2019-2020  
 Overview "Masters in Concert" 2019-2020  
 Overview of teaching staff Master of Music 2019-2020  
 Schooljaarplan PCC 2019 - 2020  
 Study Guide Master of Music 2019 - 2020  
 Template reflective review NAIP 2014  
 TER Master of Music 2019 - 2020  
 Testing Policy PCC - Reading Guide January 2016  
 Zorgvuldigheidsstatement PCC maart 2019

Field experts Master of Music 2019-2020  
 Keuzegids Masters 2018  
 NSE 2018  
 Overzicht commissies PCC incl OC 2019-2020  
 Report education evaluation students Master of Music November 2019  
 Schooljaarplan PCC overview 2019-2020