

# MUSIQUE QUALITY ENHANCEMENT

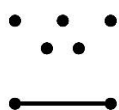
## Report

**Quality Enhancement Review**

**School for Young Talent**

**(The Hague, The Netherlands)**

**Site-visit: 24-25 November 2016**



**Koninklijk  
Conservatorium  
Den Haag**



**FULLSCORE**

Please note that this report results from a quality enhancement review undertaken outside the scope of the *Standards and Guidelines for Quality Assurance in the European Higher Education Area* (ESG), as it does not relate to teaching and learning in higher education.

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## Introduction

In the 2016-17 academic year, the School for Young Talent (below: 'SfYT') in The Hague (The Netherlands) celebrates its sixtieth anniversary. The SfYT has seized the occasion of its anniversary to launch a reflective process on its achievements of the past years and on how to continue to develop in the future. In this context, the SfYT commissioned MusiQuE – Music Quality Enhancement to conduct an institutional quality enhancement review, involving a site-visit at the SfYT in November 2016.

The aim of the review was twofold. On the one hand, the SfYT sought expert advice from peers in the field of pre-college music education on the functioning of the SfYT and, in particular, to get feedback on the delivery and content of its music curriculum and the artistic standards reached by the SfYT's pupils. On the other hand, the site-visit also offered the SfYT an opportunity to position itself at the centre of the debate about the review and quality enhancement of pre-college music education providers, by testing the *Standards for Pre-college Music Education* developed by the FULL SCORE Evaluation Working Group (Evaluation WG).<sup>1</sup> In the aftermath of the site-visit, the SfYT provided the Evaluation WG with a set of recommendations on the formulation and relevance of these standards, which were considered by the Evaluation WG at its meeting in January 2017.

The review followed a three-stage process:

- the SfYT prepared a *Self-evaluation Report (SER)* and supporting documents, based on and structured around the aforementioned *Standards for Pre-college Music Education*.
- an international review team studied the *SER* and conducted a site-visit at the SfYT on 24-25 November 2016. The site-visit comprised meetings with representatives of the SfYT management team, teaching staff, pupils and alumni, parents and external stakeholders, and visits to classes, exams and performances. The review team used the *Pre-college Standards* as the basis of its investigations.
- the review team produced the report that follows, structured along the Standards.

The review team consisted of:

- Orla McDonagh (Chair), Head of the *DIT Conservatory of Music and Drama*, Dublin, Ireland, and member of the FULL SCORE Evaluation Working Group;
- Alex Coenen, *Inspectorate of Education*, The Netherlands;
- Stephan Barratt-Due, Artistic Director at the *Barratt Due Institute of Music*, Oslo, Norway;
- Malcolm Singer, Director of Music at the *Yehudi Menuhin School*, Surrey, United Kingdom;
- Jef Cox (Secretary), Staff member at *MusiQuE – Music Quality Enhancement*, Brussels, Belgium.

The composition of the review team was jointly agreed by MusiQuE and the SfYT. Exceptionally, at the request of the SfYT, no student member was included on the review team.

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<sup>1</sup> More information about the activities and objectives of the Evaluation WG can be found online at <http://www.aec-music.eu/projects/current-projects/full-score/b1-evaluation-for-enhancement->. Further information concerning the FULL SCORE project is available here: <http://www.aec-music.eu/projects/current-projects/full-score>.

The review team would like to express its sincere gratitude to the SfYT for the excellent organisation of the site-visit and for welcoming the review team as colleagues in such a hospitable way. The atmosphere of all discussions in meetings with a wide range of staff, pupils and stakeholders was always open and collegial. The site-visit coincided with the 'Van Bergen naar Zee' concert with performances by Dutch and Swiss pupils, organised by the SfYT at the Hotel Amrâth Kurhaus in Scheveningen, The Hague, which provided the review team with the opportunity of gaining additional impressions of the artistic standards of the pupils in a formal concert setting.<sup>2</sup> The SfYT's production and timely delivery of the SER and supporting documents was most appreciated, as was the high standard of documentation.

The review team hopes that the report will be helpful to the SfYT management, staff, teachers, pupils and parents, not just on the occasion of the 60<sup>th</sup> anniversary but as it continues to evolve and grow and that access to the report will be provided for all relevant stakeholders.

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<sup>2</sup> The concert programme consisted of pieces prepared by pupils in the context of the *Piz Amalia Music Festival*, a partnership between the SfYT and the Swiss organisation *Gut und Gut* with the purpose of bringing young talent together in an international context.

## Key data on the School for Young Talent

<b>Name of the institution</b>	Interfaculty School for Young Talent <sup>3</sup>
<b>Legal status</b>	Public institution
<b>Date of creation</b>	1 September 1956
<b>Website</b>	<a href="http://www.svjt.nl">www.svjt.nl</a> (in Dutch) and <a href="http://www.koncon.nl/en/school-for-young-talent/">http://www.koncon.nl/en/school-for-young-talent/</a> (in English)
<b>Programmes offered</b>	<p><b>Programmes</b></p> <p>Pupils at the Interfaculty School for Young Talent must attend regular primary or secondary education programmes in combination with an intensive preparatory programme in one of the following three disciplines:</p> <ul style="list-style-type: none"> <li>• <b>Music;</b></li> <li>• <b>Dance;</b></li> <li>• <b>Fine Arts and Design.</b></li> </ul> <p>The music programmes offered at the SfYT are delivered by the ‘Young KC’ and ‘Young KC Junior’ departments.</p>
<b>Number of pupils</b>	<p>Numbers for academic year 2016-2017:</p> <ul style="list-style-type: none"> <li>• Young KC Junior: 40 pupils</li> <li>• Young KC (including Young KC external)<sup>4</sup>: 122 pupils</li> <li>• Interfaculty School for Young: 238 pupils (including 122 pupils of Young KC, 40 pupils of Young KC Junior, and pupils of the dance and fine arts and design programmes)</li> </ul> <p>(Sources: <i>SER</i>, p. 22 and <i>Appendix C – School guide 2016-2017</i>, p. 24)</p>

<sup>3</sup> The word ‘Interfaculty’ is referring to the two faculties of the University of the Arts The Hague where pupils study: the Royal Conservatoire The Hague (dance and music) and the Royal Academy of Art The Hague (visual arts and design). (Source: *SER*, p. 9)

<sup>4</sup> Young KC offers pupils the possibility to (partially) attend the music curriculum at the SfYT while taking the regular secondary education classes in another school. This study variant is called ‘Young KC external’. (Source: *SER*, p. 14)

### **A note on the scope of the review report**

The SfYT offers educational programmes for young musicians, dancers and fine artists. However, as the review team was asked to focus only on the review of the music programme, this report does not address the dance and fine arts programmes. Any statement on or reference to the 'School for Young Talent' in this report is therefore limited to the 'Young KC' and 'Young KC Junior' departments, and is not necessarily valid for the entire School for Young Talent.

In particular, the review team was asked to focus its inquiries on the delivery and relevance of the music courses which, unlike the general education curriculum, have never been reviewed separately in the history of the School. (Source: *SER*, p. 6) As the School's general education curriculum is reviewed by the Dutch Inspectorate for Education every four years, this report does not aim to offer another in-depth review of the quality of the regular primary or secondary education courses as such, but focusses specifically on the music provision.

## 1. Institutional/School mission, vision and context

### Standard 1. The institutional/school mission and vision are clearly stated.

The mission of the SfYT is to offer “a unique learning path for young people who have a talent and passion for music, dance or visual arts and the ambition to play a significant role on the international stage in the future.” The SfYT emphasizes the need to educate pupils with “respect for and tolerance of others” and “to raise pupils as valuable members of society who are capable of taking responsibility for their own lives and those of others”.<sup>5</sup> (Sources: *SER*, p. 10-11, *Appendix C – School guide 2016-2017*, p. 6-10, and *Appendix G – Music Plan Young KC 2015-2019*, p. 1). It is the SfYT’s intention to provide an educational context “where art is taken just as seriously as a subject like mathematics” and where children can pursue their dream. (Source: *SER*, p. 8)

The SfYT is the only institution of its kind in The Netherlands where pupils with a special interest in music have the possibility to combine both regular primary and secondary education with daily intensive music training.<sup>6</sup> The learning path of the pupils enrolled in the SfYT’s music programme is characterised by three core principles: pleasure, challenge and quality. The SfYT offers each pupil an individualised study approach, which sets personal and feasible goals, challenging pupils continuously to attain increasingly higher artistic standards according to the pupils’ abilities. Pupils enrolled in the SfYT’s music programme take general education courses together with dance and fine arts pupils, which encourages them to look beyond the boundaries of their own discipline. The SfYT aims to limit the workload and amount of homework for the general education courses to allow pupils sufficient time to devote to practicing music. (Source: *SER*, p. 8-10)

The SfYT makes use of four central concepts to describe how it seeks to realise the objectives aspired outlined in the mission and vision statement: “(with) Passion (and) Self-confidence (via) Challenge (to) Excellence”. The SfYT aims to provide pupils with sufficient performing opportunities to “demonstrate their passion” and to provide them with self-confidence which can grow in a “safe and pleasant learning environment”. According to their individual pace and progress, pupils are “constantly being stimulated and challenged” to “pursue the highest standards” in order to be prepared for the demands of higher music education and the music profession. As such, pupils who are capable to complete the music programme offered by the SfYT should be able to progress to any higher music education institution “without any significant problems”. (Sources: *SER*, p. 10 and *Appendix D – School plan 2012-2016*, p. 4)

The SfYT has carefully formulated its mission and vision statement in a clear and comprehensive manner in its *Music plan for Young KC 2015-2019* and the in the *School guide*. The review team was impressed by the SfYT’s ambitious educational goals and the manner in which the SfYT details its philosophy and didactic principles. It was evident to the review team that the SfYT seeks to offer its pupils a type of education that allows room for both

<sup>5</sup> The mission and vision statement was adopted in March 2005 and still applies.

<sup>6</sup> It should be noted that the Havo/vwo voor Muziek en Dans School (HMD) at the Codarts University for the Arts in Rotterdam offers a similar programme to music and dance students at secondary level.

personal and artistic development in a broad sense, in which pupils have the opportunity to develop at their own pace due to an individualised study approach.

Given this more holistic educational approach, the review team queried whether the word 'talent' is the most appropriate keyword to describe the SfYT's identity. The review team agrees with the observation shared by the management of the SfYT that the drive, passion and desire for artistic fulfilment shared by all pupils, rather than their talent or artistic skills as such, might define the SfYT at its core. (Source: *Meeting 1 with senior management*)

The review team commends the SfYT for successfully creating a learning environment where pupils can blossom both socially and artistically. The review team learned during several conversations that some pupils arrive to the SfYT having had negative school-related experiences elsewhere and indeed, several parents explained that their child opened up or felt like coming home to an environment which values their artistic nature at SfYT: (Source: *Meeting 6 with parents*) The review team noted that pupils feel welcome and comfortable at the SfYT and that teachers and support staff have a key role in this, as they create a good atmosphere and a favourable pedagogical climate.

The review team has some concerns regarding the SfYT's capacity to prepare its pupils adequately for the challenges of higher music studies at conservatoires across Europe. Although the language used in the SfYT plan and the *SER* points towards an educational policy which seeks to train young artists to the highest international standards, the review team observed a gap between the SfYT's ambition to strive for excellence and the achieved artistic level of the pupils in certain areas. To ensure a greater consistency in the delivery of artistic standards and to genuinely prepare pupils for music studies at Bachelor level and the music industry, the review team felt the SfYT could challenge its pupils even more. The review team recommends to initiate a school-wide debate on the meaning of excellence in order to reach a better and shared understanding of what is expected of the pupils regarding the level of their artistic practice, and recommends the SfYT to explore new ways to expose pupils to the highest international artistic standards.

### **Compliance with Standard 1**

The review team concludes that the SfYT fully complies with Standard 1.



## 2. Educational processes

### 2.1 The programmes and their methods of delivery

**Standard 2.1. The goals of the institution/school are achieved through the content and structure of the study programmes and their methods of delivery.**

The music programmes offered at the SfYT are delivered by the 'Young KC' and 'Young KC Junior' departments. All courses are taught in Dutch. Primary education is offered at the level of Group Seven and Group Eight for children aged usually between ten and twelve. The curriculum of the primary education programme is similar to those offered in any other school in The Netherlands, but in addition to the regular courses, pupils at Young KC attend music classes on a daily basis. Special programmes are in place for gifted children aged five and six with a clear aptitude for music ('PI: Music for pre-school children' programme) and for children of seven years and older who want to play a wind instrument (the 'BASIS: Music for wind instrumentalists' programme), both organised by the 'Young KC Junior department'. (Sources: *Appendix N – English information brochure School for Young Talent*, p. 17 and *SER*, p. 9.) Pupils can progress via Young KC Junior to Young KC. At the end of Group 8, pupils choose a type of secondary education, either based on a recommendation from the SfYT, on their own preference or on the result of a mandatory national test.

Secondary education is intended for pupils from age twelve to sixteen, seventeen or eighteen.<sup>7</sup> There are three streams in secondary education offered at the Young KC:

- HAVO prospects class: for pupils with a recommendation to follow VMBO (preparatory secondary vocational education) (*voorbereidend middelbaar beroepsonderwijs*), which lasts four years. The HAVO prospects class aims to facilitate the progression of pupils to HAVO level 4.
- HAVO: senior general secondary education (*hoger algemeen voortgezet onderwijs*), which lasts five years
- VWO: pre-university education (*voorbereidend wetenschappelijk onderwijs*), with a study duration of six years

An explanation of the different streams in Dutch secondary education can be found in the *Appendix B – Explanation of Dutch general education levels*, which is available online.<sup>8</sup>

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<sup>7</sup> Because for singing pupils are dependent on the development of the voice and body, pupils can only start with a professional voice training after the first half of secondary school. Entrance to Young KC for singers is therefore only possible from the age of 15. (Source: *SfYT website* (<http://www.koncon.nl/en/school-for-young-talent/music-jong-kc/education/principal-study/>))

<sup>8</sup> *Dutch education system – EP-Nuffic* (<https://www.epnuffic.nl/en/study-and-work-in-holland/dutch-education-system>). In 2005, the SfYT established a formal partnership with the Rijnlands Lyceum in Wassenaar (The Netherlands), a secondary school located close to The Hague, for the delivery of the regular secondary education courses. Thanks to this partnership, pupils are now able to choose from a wider range of educational profiles than before. (Source: *SER*, p. 9)

A detailed description of the curricula is provided in the *SER* (p. 14-18), *Appendix N – English information brochure School for Young Talent* (p. 21-23) and *Appendix E – Study guide Young KC 2016-2017* (p. 3-6). The SfYT has, in addition to its general education curricula, established separate music curricula for education in classical music ('Young KC Classical') and in jazz ('Young KC Jazz'). Each of the pupils participates on a weekly basis in main subject lessons (for example main instrument or voice), as well as in piano coaching, piano as elective or harmony at the piano, solfège, ear training, music history, music theory, ensemble singing and chamber music classes. Those pupils who prefer to make use of the possibility to (partially) attend the music curriculum at the SfYT while taking the regular secondary education classes in another school, are enrolled in the 'Young KC external' study variant. (Source: *SER*, p. 14)

The SfYT explained in the *SER* that all pupils follow lessons according to a study plan "that reflects the individual pupil's artistic development" and a personal timetable "which differs for each pupil and is therefore optimally geared to their musical, intellectual and social development". (Source: *SER*, p. 13)

The *SER* mentions that chamber music (for pupils studying classical music) and combos (for pupils in jazz) are fully embedded in the curricula. (Source: *SER*, p.16-17) Pupils and alumni indicated however that the organisation of the chamber music rehearsals, and finding coaches to support these rehearsals, is often left up to the pupils themselves. (Source: *Meeting 3 with pupils and alumni*) The heads of department of the Royal Conservatoire The Hague acknowledged this problem and agreed that chamber music should be coordinated to a greater extent by the School itself. (Source: *Meeting 8 with heads of department of the Royal Conservatoire*)

Pupils expressed a wish for more opportunities to have cross-overs between genres, allowing them to further broaden their musical horizon. (Sources: *Meeting 3 with pupils and alumni*)

The review team saw evidence of amply described curricula for both the classical music and jazz programmes. In the opinion of the review team, the curricula combine regular secondary education courses with training in music in a balanced and appropriate manner. The review team noted that, due to the dual nature of the training, pupils at the SfYT spend less time attending the regular education courses compared to pupils at other schools, allowing them to devote more hours to practice music.

The review team recommends the SfYT to establish a closer integration of the classical music and the jazz programme. The review team believes that young artists in an early stage of their artistic development could indeed benefit from more formalised interaction between the two programmes, enabling them to have more than one string to their bow when entering higher music education.

The review team welcomes the further expansion of the curriculum into other areas such as early music. The review team believes that further expanding the current breadth of provision will only enrich pupils and will not hamper the SfYT in reaching higher artistic standards. Correspondingly, in the opinion of the review team,

focussing the curricula on a smaller number of specialised areas does not guarantee a greater consistency in the delivery of artistic standards.

The review team commends the SfYT for its flexibility in supporting individual study plans for pupils and supporting their participation in extra-curricular activities such as master classes or competitions. It was evident to the review team that, in particular in the delivery of the music courses, the SfYT strives to take the personal pace, learning needs, interests and aspirations of each pupil into account as far as possible and desirable.

The review team was impressed by the quality of the music lessons attended by the review team (main subject lessons including cello classes, solfège, piano harmony lessons, etcetera) which allow each pupil to receive personal feedback from teachers and fellow pupils. The review team noted that pupils and alumni whom they met in meeting 3 highly value this personal approach. (Sources: *Meetings 2, 4 and 7 – visiting classes and exams and Meeting 3 with pupils and alumni*)

The review team believes, however, that in the regular education classes the content of the lessons can be even more tailored to the needs and development of the individual pupils. The review team recommends that the SfYT implements individual learning routes to optimise the interaction between regular education classes, music classes, practice time and performances. As regular education classes take place in very small groups, teachers should be able to give additional personalised assignments to those pupils who need it, and to allow extra instrumental practising time to those pupils who are able to finish their assignments early.

The review team also recommends that the SfYT adjusts the organisation of the chamber music courses to the needs of the pupils, by assisting them in identifying suitable coaches and coordinating the planning of ensemble rehearsals together with them.

The review team recommends that the SfYT extends the excellent coaching and supervision support observed in the lessons to a structured approach within the practicing routines of the pupils.

### **Compliance with Standard 2.1**

The review team concludes that the SfYT substantially complies with Standard 2.1.

## **2.2 International perspectives**

### **Standard 2.2. The institution/school offers a range of opportunities for pupils to gain an international perspective.**

The SfYT has recently been expanding its international activities. To this end, a Memorandum of Cooperation has been drafted to build a partnership between eight schools offering music training at pre-college level. The institutions involved are seeking “to work together as a network to improve and develop the curriculum in both

music and academic studies as offered by the schools with a focus on excellence and relevance in a 21<sup>st</sup> century context". The following schools are involved in the partnership:

- School for Young Talent (The Hague, The Netherlands);
- Sächsisches Landesgymnasium für Musik (Dresden, Germany);
- Musikgymnasium C.P.E. Bach (Berlin, Germany);
- Yehudi Menuhin School (Cobham/London, Great Britain);
- Wells Cathedral School (Wells, Great Britain);
- Academia de Música e Dança do Fundão (Fundão, Portugal);
- Escola Profissional de Artes da Covilha (Covilha, Portugal);
- East Helsinki Music Institute (Helsinki, Finland).

(Source: *Appendix H – Draft Memorandum of Cooperation*)

However, at the moment of the review, pupil exchanges and the attendance of master classes were not firmly embedded in the curricula yet. (Source: *Appendix D – School plan 2012-2016*, p. 21-22)

The review team commends the SfYT for the organisation of several pupil orchestra tours across Europe over the past years, and for recently establishing the *Piz Amalia Music Festival*, an initiative bringing the SfYT's pupils in contact with Swiss young artists to perform together. (Source: *SER*, p. 20)

The review team welcomes the fact that the international perspective of the SfYT is clearly expanding. The review team recommends that the SfYT makes full use of the newly established partnership to encourage pupils to attend master classes or summer schools abroad and to arrange an increasing amount of teacher exchanges. The review team believes that inviting international teachers will also help the SfYT to calibrate the artistic level of the SfYT's pupils against the level of young talents in other countries and that these international encounters will feedback into a broader discussion about artistic quality within the SfYT.

## **Compliance with Standard 2.2**

The review team concludes that the SfYT substantially complies with Standard 2.2.

## **2.3 Assessment**

**Standard 2.3. Assessment methods are clearly defined and demonstrate achievement of learning outcomes.**

Pupils are all assessed individually on musical skills and knowledge. Assessments of the main instrument take place twice per school year: a first assessment in November, and a second one in March or April to monitor the progress being made by the pupil throughout the year and to assess whether or not the pupil can continue studies at the SfYT. The exam planning and rules are properly communicated in advance, by e-mail or on the

online platform 'Magister' which is accessible to both the pupils and their parents, as well as in the *Study guide Young KC*. Pupils prepare their own assessment programme based on their individual study plan. The SfYT provides the pupils in advance with a list of requirements for the repertoire to be included in the programme. (Sources: *SER*, p. 20-21, *Appendix E – Study guide Young KC 2016-2017*, p. 8 and *Appendix I - Criteria assessments Young KC*).

Both pupils and parents are provided with timely and constructive feedback after the assessments. The *SER* mentions that main subject teachers discuss the feedback with each pupil individually. The parents are informed about their child's performance in the exams in a letter which contains the results and the findings of the committee of examiners. Pupils commented favourably on the ease and openness of the discussion with the teaching staff after assessments. In the final year, pupils have the possibility of discussing at length their future study options with the teaching staff in addition to their assessment results. (Sources: *SER*, p. 21 and *Meeting 3 with pupils and alumni*)

The review team noted that the SfYT has an appropriate assessment system in place which takes the young musicians' individual pace of development into account. The review team welcomed in particular the fact that pupils are encouraged to listen to and comment critically upon the performances by fellow pupils. The études and repertoire performed in the exams attended by the review team were relevant and well chosen by the pupils and their teachers.

However, the review team had reservations about the level expected from pupils for the main instrument assessments, specifically that the artistic standards in the exams attended by the review team were not ambitious enough. (Source: *Meetings 2, 4 and 7 – visiting classes and exams*) The review team recommends that the SfYT strives to be more demanding in the assessment of the main subjects, and to urge pupils to play also études or scales and arpeggio's with more musical intention and personality. In addition, the review team recommends allowing pupils more time to play full-length pieces in their assessments in order to test their physical and mental stamina appropriately.

The review team welcomes the fact that the SfYT has formulated a set of learning outcomes based on the *AEC/Polifonia Learning Outcomes for pre-college music education*.<sup>9</sup> However, it was not clear to the review team how methods of assessment observed in the context of the site-visit map onto these learning outcomes.

The review team recommends that the SfYT implements an assessment policy featuring a closer alignment with the stated learning outcomes to allow for a more consistent and open evaluation. Even though the review team agrees with the SfYT that learning objectives should be matched as far as possible to the individual pupil's

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<sup>9</sup> The *AEC/Polifonia Learning Outcomes for pre-college music education* were published as a part of the *Reference Points for the Design and Delivery of Degree Programmes in Music* publication, one of the subject-based texts produced as part of the *Tuning Project*. This publication is available for download at <http://www.unideusto.org/tuningeu/publications/268-reference-points-for-the-design-and-delivery-of-degree-programmes-in-music.html>.

potential development, clearly formulated learning outcomes could be used in evaluations to allow examiners to formulate feedback in a fair and consistent manner. Also inviting international teachers or external members onto assessment panels can contribute to further enhance the rigour of the assessments.

### **Compliance with Standard 2.3**

The review team concludes that the SfYT partially complies with Standard 2.3.

### 3. Pupil profiles

#### 3.1 Admission/Entrance qualifications

##### **Standard 3.1. Clear admissions criteria exist, which establish artistic/academic suitability of pupils.**

Pupils who wish to enter the SfYT first have to take an entrance exam. The music programme has its own admission procedure which consists of several steps:

- applicants give an informal recital for one or more teachers of the SfYT and the Head of Young KC;
- the SfYT informs the pupil how to prepare for the entrance exam;
- the entrance exam consists of two components: a theoretical part in which elements such as solfège, aural skills and music theory are tested, and a performing part in which pupils are asked to play a varied programme of études and recital pieces;<sup>10</sup>
- finally, if the pupil passes the entrance exam, a conversation with the Director of the SfYT follows to prepare the enrolment at Young KC.

(Source: *Appendix N – English information brochure School for Young Talent*, p. 18)

In the future, the SfYT would like to expand its admission procedure by asking pupils to spend a few days working with the group they will be joining, before enrolling at Young KC. (Source: *SER*, p. 22)

The review team noted that appropriate admission procedures are in place in which applicants are tested in a balanced and broad manner on their suitability to study at the SfYT. Although the review team did not see evidence of the use of clearly stated admission criteria as such, the review team understood that future pupils are assessed during the entrance exam against a list of artistic and academic skills and competences, including technical mastery of the instrument, musicality, musical hearing, and learning capacities.

The review team welcomes the SfYT's plans to further expand its admission procedures.

#### **Compliance with Standard 3.1**

The review team concludes that the SfYT substantially complies with Standard 3.1.

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<sup>10</sup> A more detailed list of elements tested in the entrance exam is available to applicants online at: <http://www.koncon.nl/nl/school-voor-jong-talent/muziek-jong-kc/toelating/>.

### 3.2 Pupil progression, achievement and suitability for higher music education

#### **Standard 3.2. The institution/school has mechanisms to formally monitor and review the progression and achievement of its pupils.**

The pupil's results are recorded in the 'Magister' system through which the progress of the pupils is monitored. The *SER* mentions that at the "completion of their secondary education at the SfYT, many pupils continue their studies at the university or at a similar national or international institution", and that "statistics show that a majority of the music pupils proceed to the higher education level". (Source: *SER*, p. 8 and 23) Absolute figures concerning the continuation of graduates to the Bachelor level at the Royal Conservatoire were provided to the review team in *Appendix P*, while similar but slightly differing data (including the outflow of graduates to other conservatoires) are available expressed as percentages in the *School guide*. (*Appendix P – Statistics with pupil numbers continuing to higher music education level* and *Appendix C – School guide 2016-2017*, p. 39)

The SfYT attempts to closely monitor all aspects of the pupil's personal development and aims to offer its pupils educational programmes that provide a "balance between artistic and general academic skills". (Source: *SER*, p. 23) The SfYT is aware that "pupils have scarcely any time for a social life outside the school" and organises extra-curricular activities for pupils to compensate for this and parents expressed concerns about the time pressure pupils are facing at the SfYT. (Source: *SER*, p. 24) However, the pupils and alumni met by the review team were positive about their personal timetables and did not identify the balance between free time, school hours and personal study time as an element of concern. (Sources: *Meeting 3 with pupils and alumni* and *Meeting 6 with parents*)

Parents met by the review team expressed a wish for more extensive career guidance service for the SfYT's pupils. (Source: *Meeting 6 with parents*)

In the opinion of the review team, the SfYT makes use of proper mechanisms to monitor the pupils' progression. The review team noted that there is a regular flow of students from the SfYT to Bachelor programmes at the Royal Conservatoire The Hague. However, the review team would have welcomed more clarity (numbers, instrumental / third level study areas, specific higher music education destinations, etcetera) in the documentation regarding the number of pupils proceeding to higher music education institutions each year after graduating from Young KC. The review team recommends that the SfYT makes pupil graduation data publicly available for all stakeholders in a coherent and unambiguous presentation format.

The review team understood that the SfYT has the ambition to prepare pupils not only to continue their studies at the Royal Conservatoire The Hague but also to enable them to enter other higher music education institutions in Europe. Although graduates from the SfYT find their way to the Royal Conservatoire easily, the review team had reservations about the preparation of the pupils for higher music studies in an international context. The review team observed in some of the pupils a lack of a 'sense of artistic urgency', challenging them to push their musical



boundaries to the limits. During several conversations with stakeholders, the review team had the impression that the SfYT's close connection with the Royal Conservatoire, while extremely helpful in terms of certain co-curricular opportunities, could contribute to a certain lack of awareness among some of the SfYT's pupils with regard to level to be achieved to enter the Bachelor at conservatoires across Europe. (Sources: *Meeting 8 with heads of department of the Royal Conservatoire* and *Meeting 5 with teachers*) The review team recommends that both the SfYT and the Royal Conservatoire be more consciously and constructively critical with regard to the achieved level of the SfYT's graduates and their suitability for higher music education.

The review team recommends that the SfYT actively engages in discussions with pupils concerning their preferred location of study well in advance of their graduation (not just in their final year) and guides them through different study options at Bachelor level. Pupils preferring to choose a career path outside the field of music, either during their studies at the SfYT or after graduating, should be equally well supported.

The review team supports the SfYT's approach to offer pupils a type of training with more than one possible outcome. Pupils are asked to complete a twofold journey during their studies at the SfYT: on the one hand, they have to grow from pupils 'merely' mastering their instrument into fully developed young musicians, and on the other hand they are asked to develop themselves personally with a broad orientation in order to leave the door open for different career pathways. In this context, the review team believes that the SfYT could stress more to the teaching staff that striving for artistic excellence does not entail an 'either/or', but rather a 'both/and' perspective: acquiring a wider set of skills and competences should not prevent pupils from pursuing the highest artistic standards. On the contrary, aspects of both personal and artistic development will only reinforce each other.

The review team shares the concern expressed by parents that pupils' exposure to stress and time pressure needs to be carefully monitored, but noted that pupils do not consider the balance between school and free time to be problematic.

### **Compliance with Standard 3.2**

The review team concludes that the SfYT substantially complies with Standard 3.2.

## 4. Teaching staff

### 4.1 Staff qualifications and professional activity

**Standard 4.1. Members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers.**

The SfYT has a carefully composed teaching staff. Teachers have strong educational profiles with appropriate qualifications and most of them are active both as pedagogues and performing artists. It is explained in the *SER* that new teachers are often recruited among graduates of the SfYT. The SfYT asks teachers to be flexible and to adapt as much as possible to the capabilities and needs of individual pupils. (Sources: *SER*, p. 25 and *Appendix K – Biographies teachers Young KC*)

The SfYT expects its teachers to “engage in a continuous process of reflection on and innovation in their teaching methods”. Teachers are therefore provided with access to several opportunities for continuing professional development, such as training courses or a shortened version of the Master of music programme offered by the Royal Conservatoire. Teachers interested in enrolling in the shortened Master programme can make use of a grant provided by the Dutch government. Thanks to the very close connection between the SfYT and the Royal Conservatoire, teachers have the possibility of further developing their pedagogical skills in the ‘Royal Conservatoire Staff Development Programme’, or to conduct original research by participating in the Conservatoire’s research support scheme. (Sources: *SER*, p. 25-26 and *Appendix L – Brochure for the course for teachers ‘Artist as Teacher’*)

Teachers met by the review team commented favourably upon the continuous professional development opportunities provided by the SfYT. The SfYT also seems to be open to suggestions in this regard made by the teachers themselves. The teachers met by the review team appeared to be motivated to invest in expanding their own pedagogical skills. (Source: *Meeting 5 with teachers*)

The review team noticed that there is a strong awareness in the SfYT concerning the need to actively encourage teachers to further enhance the quality of their teaching. The review team noticed that teachers are clearly dedicated to providing pupils with lessons tailored to specificities of the pre-college level and adapted to the pupils’ individual pace of development.

In order to familiarize teachers with a wider range of teaching methods and pedagogical approaches, the review team recommends that the SfYT invites international teachers to give master classes and other types of short term courses and conversely, encourage SfYT teaching staff members to go abroad to work with young talents elsewhere.

The review team encourages the SfYT to develop a systematic teacher's evaluation scheme.<sup>11</sup> During the site-visit the review team also had the impression that teachers are evaluated against the results of their pupils, rather than on the basis of their own didactical performance. Therefore the review team recommends the SfYT adopts more clear-cut evaluation methods based on specific pedagogical assessment criteria to evaluate its teachers.

The review team hopes that this report will encourage the teaching staff to actively engage in a debate with the management of the SfYT concerning the meaning of excellence and the expected artistic level of the pupils.

### **Compliance with Standard 4.1**

The review team concludes that the SfYT fully complies with Standard 4.1.

## **4.2 Size and composition of the teaching staff body**

### **Standard 4.2. There are sufficient qualified teaching staff to effectively deliver the programmes.**

The SfYT has formed a sufficient and stable teaching staff body to deliver the curriculum. (Sources: *Appendix J – Profile and tasks teachers Young KC* and *Appendix K – Biographies teachers Young KC* and *Appendix K – Biographies teachers Young KC*)

The review team formed an overall impression of the SfYT's recruitment policy, which appropriately takes into account the special features of pre-college education. However, as mentioned earlier, the review team noticed a lack of coaches to support the ensembles during chamber music rehearsals. The review team recommends that the SfYT regularly invites external experts from a variety of professional ensembles in The Netherlands to assist in the preparation of the pupils' ensembles for performances and to work together with them on specific projects as a way to address this need.<sup>12</sup>

### **Compliance with Standard 4.2**

The review team concludes that the SfYT partially complies with Standard 4.2.

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<sup>11</sup> In its response (dated from 26 June 2017) to the draft report, the SfYT indicated that the Head of Young KC holds staff appraisal interviews in a two-year cycle with all of the teaching staff members.

<sup>12</sup> In its response (dated from 26 June 2017) to the draft report, the SfYT indicated that the Matangi String Quartet, a professional Dutch ensemble, is invited annually to contribute to co-curricular chamber music projects.

## 5. Facilities, resources and support

### 5.1 Facilities

**Standard 5.1. The institution/school has appropriate resources to support pupil learning and delivery of the programmes.**

The SfYT is situated in the building of the Royal Conservatoire The Hague. The SfYT has its own wing in the conservatoire with twelve classrooms for the regular school classes. Primary school classes take place in a temporary building in the inner garden of the building. For the music classes, pupils and teachers can make use of all the teaching rooms of the conservatoire to which the SfYT has full access to. Pupils reserve rooms for individual practice each morning. Room booking is supported by the online ASIMUT scheduling system. (Sources: *Meeting 2 guided tour* and *SER*, p. 28-30)

Pupils and alumni met by the review team expressed a wish for more discrete practice rooms. However, the review team was informed about the ongoing construction works for a new 'Education and Culture Complex' in the centre of The Hague, in which both the SfYT and the Royal Conservatoire will be housed from 2019 onwards. Although several other cultural actors (such as the 'Nederlands Dans Theater') will also be using this new cultural hub as a place of residence, the management of the SfYT confirmed to the review team that a sufficient amount of rooms in the building will be allocated to the SfYT. (Sources: *Meeting 3 with pupils and alumni*, *Meeting 1 with senior management* and *SER*, p. 28-30)

The review team noted that at the moment, there is a lack of space for pupils to practice or work in silence and recommends the SfYT to secure sufficient practice space in the new building.
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#### Compliance with Standard 5.1

The review team concludes that the SfYT substantially complies with Standard 5.1.

### 5.2 Financial resources

**Standard 5.2. The institution's/school's financial resources enable successful delivery of the study programmes.**

The SfYT is supported by government funding: it receives the regular funding per pupil as a primary and secondary school, and gets additional funding for each pupil at the same level of higher education music students for the costs of the music curriculum. The SfYT also gets an income from tuition fees paid by the parents, amounting to 1.750,00 EUR per pupil. (Source: *SER*, p. 30) Grants are available for pupils whose parents have insufficient means. (Sources: *SER*, p. 30 and *Appendix C – School guide 2016-2017*, p. 44)

The review team noted that the SfYT has sufficient resources to deliver its music curriculum.
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## **Compliance with Standard 5.2**

The review team concludes that the SfYT fully complies with Standard 5.2.

## **5.3 Support staff**

### **Standard 5.3. The institution/school has sufficient qualified support staff.**

The SfYT can make use of all the support departments of the Royal Conservatoire The Hague, such as the student administration, the planning department (responsible for planning assessments, timetables, etcetera) or the IT department. Young KC is managed by the Head of Young KC, who acts as artistic and educational director, and the Young KC Coordinator, responsible for the implementation of the curriculum, the production management for the orchestras and projects including their financial management, the organisation of informal performances and the intake of new candidates. (Source: *SER*, p. 31-33)

In the opinion of the review team, the SfYT could benefit from hiring an additional coordinator for Young KC to ensure that the workload for the support staff remains manageable as (international) activities are expanding, and that all pupils can be equally well supported.

The review team recommends support staff members to pay attention to, and proactively engage with, issues affecting the personal health and wellbeing of pupils and their teachers. In that regard, the review team welcomes the SfYT's ambition to develop a "sound system of preventive medical care in the near future". (Source: *SER*, p. 39)

## **Compliance with Standard 5.3**

The review team concludes that the SfYT substantially complies with Standard 5.3.

## 6. Communication, organisation and decision-making

### 6.1 Internal communication process

#### **Standard 6.1. Effective mechanisms are in place for internal communication within the institution/school.**

Communication within the SfYT is mainly informal but effective. Pupils and alumni met by the review team commented positively on the communication with the SfYT's staff, and confirmed that their teachers, but also the Head of Young KC, the Coordinator of Young KC and the Director of the SfYT, are easily approachable and attentive to their needs. (Source: *Meeting 3 with pupils and alumni*) The *SER* mentions that weekly newsletters with updates are published for the staff. (Source: *SER*, p. 32)

Parents met by the review team expressed their satisfaction with the information provided by the SfYT on the progress made by their children and with the direct contact lines with the management of the SfYT. At the beginning of the school year, parents are asked to read and sign a protocol which details how the communication between parents and the SfYT is organised. Documents such as the *School guide*, the *School plan* and a calendar are available online at the SfYT's website and on the online platform 'Magister'. The *Study guide* mentions that information evenings for parents are organised on a regular basis. (Sources: *Meeting 6 with parents*, *SER*, p. 24, *Appendix E – Study guide Young KC 2016-2017*, p.19 and *Appendix O – Protocol for parents*) However, parents met by the review team did not seem to be fully aware of the SfYT's mission and vision, the existence of a parental commission and the various activities organised throughout the school year. (Sources: *Meeting 6 with parents* and *Appendix C – School guide 2016-2017*, p. 15)

The review team noted that internal communication mechanisms are appropriate, but there is still room for further improvement regarding the communication with parents.

#### **Compliance with Standard 6.1**

The review team concludes that the SfYT substantially complies with Standard 6.1.

### 6.2 Organisational structure and decision-making processes

#### **Standard 6.2 The institution/school has an appropriate organisational structure and clear decision-making processes.**

The SfYT has the following organisational structure in place: the school is managed by the Director, assisted by two regular education coordinators and the Heads of the three programmes (Music, Dance, and Fine Arts and Design). This team discusses day-to-day affairs at the weekly staff meetings. Teachers and the heads of departments of the Royal Conservatoire confirmed to the review team they have the opportunity of making

suggestions to the management of the SfYT with regard to the organisation of courses and the content of the curricula. (Source: *SER*, p. 32, *Meeting 5 with teachers* and *Meeting 8 with heads of department of the Royal Conservatoire*)

The School guide mentions that the SfYT had plans to formalise pupil representation by setting up a pupil council during school year 2016-2017, but the review team did not see further evidence concerning this development. However, both the pupils and alumni and their parents met by the review team confirmed that the management of the SfYT is open to pupils' suggestions and can be reached easily in an informal way whenever problems arise, and that as such there is no explicit demand to install a pupil council as a formal part of the organisational structure. (Sources: *Appendix C – School guide 2016-2017*, p. 24, *Meeting 3 with pupils and alumni* and *Meeting 6 with parents*)

<p>In the opinion of the review team, the SfYT has proper organisational structures and decision-making processes. The review team noted that pupils do not formally take part in decision-making processes as no pupil council has been established as of November 2016.</p>
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### **Compliance with Standard 6.2**

The review team concludes that the SfYT fully complies with Standard 6.2.

## 7. Internal Quality Culture

**Standard 7. The institution/school has a strong internal quality culture, supported by clear and effective quality assurance and enhancement procedures.**

The *SER* asserts that “the strive for excellence is at the core of the School” and that “quality culture is part of the School's DNA”. (Source: *SER*, p. 36).

The SfYT is subject to the obligatory external quality assurance arrangements of the Dutch Inspectorate for Education for the evaluation of its general education curriculum.<sup>13</sup> The SfYT's music activities, however, are currently not obliged to undergo reviews formally. (Source: *SER*, p. 6)

Internal quality assurance procedures are survey-based. Pupils are asked to provide feedback through surveys on a set of indicators. These surveys, which are supported by the ‘Vensters voor Verantwoording’ system, help the SfYT to get an impression of the pupils' satisfaction.<sup>14</sup> The SfYT indicates in its *SER* that results of such surveys have been used to improve the quality of the education, and points out as an example that the SfYT has “switched far more explicitly to a system of individual study programmes” based on the comments received. (Source: *SER*, p. 34-35) Currently, alumni are not actively involved in internal quality assurance procedures. However, the SfYT is aware of this weakness and has expressed plans to further develop this policy area. (Sources: *SER*, p. 36 and 39 and *Appendix G – Music Plan Young KC 2015-2019*, p. 4)

The review team received the impression that key documents such as the *SER*, but also for example the *Music plan*, are formulated without appropriately involving all stakeholders. The senior management of the SfYT confirmed to the review team that only a small group of people is involved in the formulation of the *Music plan*. (Sources: *SER*, p. 35 and *Meeting 1 with senior management*)

The SfYT included further “strengthening the system of quality assurance” as one of its institutional priorities for further development listed in the *SER*. (Source: *SER*, p. 38).

The review team noted that the SfYT pursues a strong and ambitious quality culture. The review team believes, however, that the SfYT's quality culture could be supported more firmly by structural and subject-based internal and external quality assurance processes. Yet, the review team acknowledges that the SfYT has shown an ambition to strengthen quality assurance mechanisms, also by commissioning MusiQuE to conduct the review from which the present report results.

<sup>13</sup> The Dutch Inspectorate of Education reviewed the regular education curriculum of SfYT in May 2015. The report resulting from this review procedure is publicly available in Dutch on the website of the Inspectorate of Education at: <https://zoekscholen.onderwijsinspectie.nl/pdf/arrangement.pdf?pdfid=A0000332253>.

<sup>14</sup> The results of the ‘Vensters voor Verantwoording’ surveys can be accessed online in Dutch at: <https://www.scholenopdekaart.nl/Middelbare-scholen/3349/1107/Interfaculteit-School-voor-Jong-Talent--Rijnlands-Lyceum-wassenaar/Tevredenheid-leerlingen>.



The review team found the SER very descriptive, which while presenting a clear sense of the SfYT ethos and philosophy, could have been improved by some more constructive, critical self-analysis. As a recommendation for future reviews, the review team would encourage the management of the SfYT to adopt a more transparent analysis of the SfYT's strengths and areas for improvement in future evaluation processes.

The review team recommends applying a bottom-up approach when drafting key policy documents and encourages the management of the SfYT to actively consult with all stakeholders (including teaching and support staff, pupils and their parents, alumni, and the relevant stakeholders in the Royal Conservatoire The Hague) at several stages in the process to ensure opportunities are available for all stakeholders to reflect on the SfYT's performance.

The review team identified the absence of an active alumni policy as a major challenge with the SfYT's internal quality assurance system and is very supportive of the SfYT's ambition to create this policy area in the near future.

### **Compliance with Standard 7**

The review team concludes that the SfYT partially complies with Standard 7.

## 8. Public interaction

### 8.1 Cultural, artistic and educational contexts

#### **Standard 8.1. The institution/school engages within wider cultural, artistic and educational contexts.**

The SfYT seeks to play an active role in society by conveying Young KC as a centre of expertise for teaching music to children. The SfYT intends to share its “enormous volume of knowledge and experience [which] has been acquired in the field of music education for young children in recent years” with other schools and policy makers. (Source: *SER*, p. 19 and 37)

The SfYT mentions some steps in its *Music Plan* to strengthen the cooperation with various cultural players at national level in its Music plan, but it was not clear to the review team whether the proposed actions were implemented as of November 2016. (Source: *Appendix G – Music Plan Young KC 2015-2019*, p. 5)

The *SER* and the *Study guide* show an impressive list of concerts and performance opportunities for pupils both within the SfYT and elsewhere. (Sources: *SER*, p. 37 and *Appendix E – Study guide Young KC 2016-2017*, p. 18) However, pupils and alumni met by the review team indicated that projects and performance opportunities are distributed unequally among the pupils depending on the instrument they study. (*Meeting 3 with pupils and alumni*)

It was apparent to the review team that the SfYT is well connected to the Royal Conservatoire The Hague but not as embedded in the wider national and international cultural, artistic and educational context beyond the conservatoire. The review team recommends that the SfYT explores and anchor its activities more firmly in the artistic field beyond the conservatoire by making more connections not only to similar schools but also to professional orchestra's and ensembles in The Netherlands and abroad.

The review team supports the SfYT's effort to engage in public debates on educational policies, but would have welcomed a more well thought-out strategy to this end.

The review team welcomes the SfYT's efforts to provide its pupils with a lot of opportunities throughout the school year to demonstrate their artistic progress to fellow pupils and the broader public. The review team recommends that the SfYT offers pupils in the jazz programme, as well as woodwind and brass players, a more balanced range of performance opportunities. In addition, the review team recommends that SfYT instills pupils with an entrepreneurial attitude by encouraging them to actively look for performance opportunities themselves beyond the confines of the direct context of the SfYT. The review team is convinced that creating synergies with the artistic fields as recommended above will result in additional concert opportunities.

The review team noted that the advertisement of events and concerts can be improved. The review team recommends that the SfYT fully embraces the use of new media in its communication strategy in order to promote its activities among audiences beyond the pupil's parent alone.

### **Compliance with Standard 8.1**

The review team concludes that the SfYT partially complies with Standard 8.1.

## **8.2 Information provided to the public**

**Standard 8.2. Information provided to the public about the institution/school is clear, consistent and accurate.**

The SfYT has developed a bilingual website and information brochures in both Dutch and English. The SfYT attempts to reach out actively to the public, in particular to attract young talents as potential new pupils. However, several pupils, alumni and parents met by the review team learned about the SfYT merely through word of mouth or thanks to their personal connections with the management or teachers of the SfYT. (Sources: *Meeting 3 with pupils and alumni* and *Meeting 6 with parents*)

The *SER* mentions that “active scouting is needed to create the ideal pupil population”. Indeed, some instruments (such as double bass and woodwind instruments) are only scarcely represented, which causes challenges in populating ensembles and orchestras sufficiently. (Source: *SER*, p. 22-23 and 38)

The review team noted that the information provided to the public about the music curricula and the various primary and secondary regular education options and streams, about the admission procedure, entrance requirements and fees, is accurate and accessible.

The review team welcomes the SfYT's intention “to raise the Young KC's profile particularly in the surrounding regions”. The review team noted, however, that the SfYT has been using mainly informal methods to attract new pupils so far. The review team recommends that the SfYT develops a structural scouting and promotion policy. The review team believes that the SfYT could benefit from involving to a larger extent alumni and senior pupils in scouting young talents, and from using new media to increase the SfYT's visibility in the sector. The SfYT could also systematically monitor how newly admitted pupils learned about the SfYT to find out whether the SfYT's communication strategy is effective.

### **Compliance with Standard 8.2**

The review team concludes that the SfYT substantially complies with Standard 8.2.

## Summary of the School's compliance with the Standards and recommendations

The review team concludes that the SfYT complies with the *Standards for Pre-college Music Education* as follows:

1. Institutional/School mission, vision and context	
<b>Standard 1.</b> The institutional/school mission and vision are clearly stated.	<b>Fully compliant</b>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>• The review team recommends the SfYT consider whether the use of the word “talent” in its name fully addresses its vision. The review team agrees with the observation shared by the management of the SfYT that the drive, passion and desire for artistic fulfilment shared by all pupils, rather than their talent or artistic skills as such, might define the SfYT at its core.</li> <li>• To ensure a greater consistency in the delivery of artistic standards and to genuinely prepare pupils for music studies at Bachelor level and the music industry, the SfYT could challenge its pupils even more. The review team recommends the SfYT to explore new ways to expose pupils to the highest international artistic standards.</li> </ul>	
2. Educational processes	
<b>Standard 2.1.</b> The goals of the institution/school are achieved through the content and structure of the study programmes and their methods of delivery.	<b>Substantially compliant</b>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>• The review team recommends that the SfYT establish a closer integration of the classical music and jazz programmes.</li> <li>• The review team believes that further expanding the current breadth of provision will enrich pupils and will not hamper the SfYT in reaching higher artistic standards. Correspondingly, in the opinion of the review team, focussing the curricula on a smaller number of specialised areas does not guarantee a greater consistency in the delivery of artistic standards.</li> <li>• The review team recommends that the SfYT implements individual learning routes to optimise the interaction between regular education classes, music classes, practice time and performances.</li> <li>• The review team recommends that the SfYT adjusts the organisation of the chamber music courses to the needs of the pupils, by assisting them in identifying suitable coaches and coordinating the planning of ensemble rehearsals together with them.</li> <li>• The review team recommends that the SfYT extends the excellent coaching and supervision support observed in the lessons to a structured approach within the practicing routines of the pupils.</li> </ul>	

<b>Standard 2.2.</b> The institution/school offers a range of opportunities for pupils to gain an international perspective.	<b>Substantially compliant</b>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>The review team recommends the SfYT makes full use of the newly established partnership to encourage pupils to attend master classes or summer schools abroad and to arrange an increasing amount of teacher exchanges. The review team believes that inviting international teachers will also help the SfYT to calibrate the artistic level of the SfYT's pupils against the level of young talents in other countries.</li> </ul>	
<b>Standard 2.3.</b> Assessment methods are clearly defined and demonstrate achievement of learning outcomes.	<b>Partially compliant</b>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>The review team recommends that the SfYT strive to be more demanding in the assessment of the main subjects, and to urge pupils to play also études or scales and arpeggio's with more musical intention and personality. In addition, the review team recommends allowing pupils more time to play full-length pieces in their assessments in order to test their physical and mental stamina appropriately.</li> <li>The review team recommends that SfYT implements an assessment policy featuring a closer alignment with the stated learning outcomes to allow for a more consistent and open evaluation.</li> </ul>	
<b>3. Pupil profiles</b>	
<b>Standard 3.1.</b> Clear admissions criteria exist, which establish artistic/academic suitability of pupils.	<b>Substantially compliant</b>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>No recommendations.</li> </ul>	
<b>Standard 3.2.</b> The institution/school has mechanisms to formally monitor and review the progression and achievement of its pupils.	<b>Substantially compliant</b>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>The review team recommends that the SfYT makes pupil graduation data publicly available for all stakeholders in a coherent and unambiguous presentation format.</li> <li>The review team recommends both the SfYT and the Royal Conservatoire be more demanding with regard to the achieved level of the SfYT's graduates and their suitability for higher music education.</li> <li>The review team recommends the SfYT to actively engage in discussions with pupils concerning their preferred location of study well in advance of their graduation, and to guide them through different study options at Bachelor level.</li> </ul>	

<b>4. Teaching staff</b>	
<b>Standard 4.1.</b> Members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers.	<b>Fully compliant</b>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>• The review team recommends that the SfYT invites international teachers to give master classes and other types of short term courses and conversely, encourages teaching staff members to go abroad to work with young talents elsewhere.</li> <li>• The review team recommends the SfYT adopts more clear-cut evaluation methods based on specific pedagogical assessment criteria to evaluate its teachers.</li> </ul>	
<b>Standard 4.2.</b> There are sufficient qualified teaching staff to effectively deliver the programmes.	<b>Partially compliant</b>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>• The review team recommends that the SfYT regularly invites external experts from a variety of professional ensembles in The Netherlands to assist in the preparation of the pupils' ensembles for performances and to work together with them on specific projects as a way to address this need.</li> </ul>	
<b>5. Facilities, resources and support</b>	
<b>Standard 5.1.</b> The institution/school has appropriate resources to support pupil learning and delivery of the programmes.	<b>Substantially compliant</b>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>• The review team recommends the SfYT to secure sufficient practice space for its pupils in the new building.</li> </ul>	
<b>Standard 5.2.</b> The institution's/school's financial resources enable successful delivery of the study programmes.	<b>Fully compliant</b>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>• No recommendations.</li> </ul>	
<b>Standard 5.3.</b> The institution/school has sufficient qualified support staff.	<b>Substantially compliant</b>

<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>• The review team recommends hiring an additional coordinator for Young KC to ensure that the workload for the support staff remains manageable as (international) activities are expanding, and that all pupils can be equally well supported.</li> <li>• The review team recommends support staff members pay attention to and proactively engage with, issues affecting the personal health and wellbeing of pupils and their teachers.</li> </ul>	
<p><b>6. Communication, organisation and decision-making</b></p>	
<p><b>Standard 6.1.</b> Effective mechanisms are in place for internal communication within the institution/school.</p>	<p><b>Substantially compliant</b></p>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>• The review team recommends that all parents are made aware of the SfYT’s mission and vision, the existence of a parental commission and the various activities organised throughout the school year.</li> </ul>	
<p><b>Standard 6.2</b> The institution/school has an appropriate organisational structure and clear decision-making processes.</p>	<p><b>Fully compliant</b></p>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>• No recommendations.</li> </ul>	
<p><b>7. Internal Quality Culture</b></p>	
<p><b>Standard 7.</b> The institution/school has a strong internal quality culture, supported by clear and effective quality assurance and enhancement procedures.</p>	<p><b>Partially compliant</b></p>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>• The review team recommends that for future self-evaluation reports the management of the SfYT would adopt a more transparent analysis of the SfYT’s strengths and areas for improvement.</li> <li>• The review team recommends applying a bottom-up approach when drafting key documents such as the SER or the Music Plan, and encourages the management of the SfYT to actively consult with all stakeholders (including teaching and support staff, pupils and their parents, alumni, and the relevant stakeholders in the Royal Conservatoire The Hague) at several stages in the process to ensure opportunities are available for all stakeholders to reflect on the SfYT’s performance.</li> </ul>	

<b>8. Public interaction</b>	
<b>Standard 8.1.</b> The institution/school engages within wider cultural, artistic and educational contexts.	<b>Partially compliant</b>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>• The review team recommends that the SfYT explores and anchors its activities more firmly in the artistic field beyond the Conservatoire by making more connections, not only to similar schools but also to professional orchestra's and ensembles in The Netherlands and abroad.</li> <li>• The review team recommends that the SfYT offers pupils in the jazz programme, as well as woodwind and brass players, a more balanced range of performance opportunities. In addition, the review team recommends that SfYT instills pupils with an entrepreneurial attitude by encouraging them to actively look for performance opportunities themselves beyond the confines of the direct context of the SfYT.</li> <li>• The review team recommends the SfYT to fully embraces the use of new media in its communication strategy, in order to promote its activities among audiences beyond the pupil's parents alone.</li> </ul>	
<b>Standard 8.2.</b> Information provided to the public about the institution/school is clear, consistent and accurate.	<b>Substantially compliant</b>
<p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>• The review team recommends that the SfYT develops a structural scouting and promotion policy.</li> </ul>	



## Annex 1. Site-visit schedule

### Day 1 (full day) – Thursday 24 November

Time	Session (venue as notified by the institution)	Names and functions of participants from the visited institution	Room
08:30-10:00	<b>Review team meeting</b>	N/A	M 209
10:00-11:00	<b>Meeting 1: welcome and meeting with senior management</b>	Henk van der Meulen, Principal of the Royal Conservatoire Jan van Bilsen, Director Interfaculty School for Young Talent Anthony Zielhorst, Head of Young KC	M 209
11:00-12:30	<b>Meeting 2: guided tour, visiting classes and exams (parallel)</b>	A: Main subject lessons, coaching B: Technical examinations violin C: Classes in the secondary school D: Guided tour of the building	
12:30-13:00	<b>Lunch concert</b>	Nikola Meeuwsen (Piano, 3 HAVO) Florianne Remme (Cello, 5 VWO) Drummado Wijnhamer (Violin, 5 HAVO) Bugra Yüzügüldü (Viola, class 2) Olivier van Niekerk (Jazz guitar, 3 HAVO) Joshua Lascar (Jazz, external student) Sergio Abdoelrahman (Piano, class 2) Nick Verschoor (Double bass, HBO KC The Hague) Roeland Schuijren (Percussion, 4 HAVO)	Arnold Schönberg Zaal
13:00–13:30	Lunch		M 209

13:30-14:15	<b>Meeting 3: meeting with pupils and alumni</b>	Noëlle Drost (Piano, 6 VWO) Dante Jongerius (Recorder, 4 VWO) Reinier Wink (Cello, class 2) Jasmijn Burger (Violin, 5 HAVO) Iris Kengen (Violin, 5 VWO) Vanjo Elzinga (Jazz-piano, 3 HAVO) Florianne Remme (Cello, 5 VWO) Olivier van Niekerk (Jazz guitar, 3 HAVO) Laima Minenko (Horn, class 1) Isobel Warmelink (Graduate violin, HBO KC The Hague) Matthias As (Graduate bassoon and composition, HBO KC The Hague) Tim Hennekes (Graduate jazz percussion, HBO Conservatorium Amsterdam)	M 207 M 208 M 209 Hof 5
14: 15-15:00	<b>Review team meeting</b>	N/A	M 209
15:00-16:00	<b>Meeting 4: guided tour, visiting classes and exams (parallel)</b>	A: Main subject lessons, coaching B: Technical examinations violin C: Classes in the secondary school D: Guided tour of the building	
16:00-16:20	Break		
16:20-16:45	<b>Review team meeting: review team members share conclusions with Secretary</b>	N/A	M 209
16:45-17:30	<b>Meeting 5: teachers</b>	Koosje van Haeringen (Violin) Marlies van Gent (Piano) Lucia Swarts (Cello) Erwin Hoorweg (Jazz-piano) Koen van der Meer (Music theory) Joris Workel (Economics) Alexandra van Blitterswijk (Dutch) Peter de Graaf (German) Mariëtte Puthaar (French) Diane Booman (Primary School)	AVO 201

17:30-19:00	Review team meeting	N/A	M 209
19:30	Dinner	La Vina (Theresiastraat 39, The Hague)	

**Day 2 (full day) – Friday 25 November**

Time	Session (venue as notified by the institution)	Names and functions of participants from the visited institution	Room
09:00-09:30	Review team meeting	N/A	M 209
09:30-10:30	Meeting 6: parents	Parents of: <ul style="list-style-type: none"> <li>• Daniel Tibben (Flute, 6 VWO) and Elies van Dijck (Vocal, 5 VWO)</li> <li>• Salomé Bonnema, (Violin, 4VWO) and Nikola Meeuwssen, (Piano, 3 HAVO)</li> <li>• Leonardo Costa (Hobo, class 2)</li> <li>• Joep de Mooij, (Percussion, class 2) and Joris Bangerter, (Percussion, group 8) (<i>in Dutch</i>)</li> </ul>	M 208 M 209 AVO 201 AVO 204
10:30-10:40	Review team members share conclusions with Secretary	N/A	M 209
10:40-11:00	Break		
11:00-12:30	Meeting 7: visiting classes, exams and rehearsals (parallel)	A: Main subject lessons, coaching B: Technical examinations cello C: Classes in the secondary school (incl. Music theory) D: School choir rehearsal	
12:30-13:00	Lunch		M 209

13:00-14:00	<b>Meeting 8: meeting with heads of department of the Royal Conservatoire</b>	Monica Damen (Vocal department) Wim Vos (Classical department) Johannes Boer (Early music department) Martijn Padding (Composition department) Suzanne Konings (Music theory department)	M 209
14:00-14:45	<b>Meeting 9: optional meeting</b>	<i>As notified by the review team</i>	M 209
14:45-16:00	<b>Review Team meeting - Preparation for the feedback meeting</b>	N/A	M 209
16:00-16:40	<b>Feedback to the institution</b>	Henk van der Meulen, Principal of the Royal Conservatoire Jan van Bilsen, Director Interfaculty School for Young Talent Anthony Zielhorst, Head of Young KC	M 209
16:40-17:00	Break		
17:00-17:30	Departure to dinner		
17:30-20:00	Dinner (with Jan van Bilsen, Director Interfaculty School for Young Talent and Anthony Zielhorst, Head of Young KC)	Hotel Amrâth Kurhaus, Scheveningen	
20:00	Concert	Hotel Amrâth Kurhaus, Scheveningen	

## **Annex 2. List of documents provided to the review team**

The following documents were provided by the SfYT to the review team in advance of the site-visit:

- *Self-evaluation Report (SER)*
- *Appendix A – Standards for Pre-college Music Education*
- *Appendix B – Explanation of Dutch general education levels*
- *Appendix C – School guide 2016-2017*
- *Appendix D – School plan 2012-2016*
- *Appendix E – Study guide Young KC 2016-2017*
- *Appendix F – Curriculum Music Jong KC*
- *Appendix G – Music Plan Young KC 2015-2019*
- *Appendix H – Draft Memorandum of Cooperation*
- *Appendix I – Criteria assessments Young KC*
- *Appendix J – Profile and tasks teachers Young KC*
- *Appendix K – Biographies teachers Young KC*
- *Appendix L – Brochure for the course for teachers ‘Artist as Teacher’*
- *Appendix M – List of teachers with teaching hours in FTE*
- *Appendix N – English information brochure School for Young Talent*
- *Appendix O – Protocol for parents*
- *Appendix P – Statistics with pupil numbers continuing to higher music education level*