

Dutch National Training Profile for Music

Netwerk Muziek

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Preface

Welcome to the 2017 Dutch National Training Profile for Music, a working document in which the Dutch Conservatoires have collectively set out detailed frameworks for the bachelor's and master's programmes they offer.

Ultimately, it is the students, teachers and administrators who make this a living document by interfacing with the competences and behavioural indicators described here. While the competences are essential, the behavioural indicators provide direction – all in accordance with the principle of 'comply or explain'.

We are convinced that, with this profile and our ongoing dialogue with the professional music world, we are building a solid foundation for guaranteeing the unique quality of Dutch professional music education at the bachelor's and master's level. We invite our students and teachers to use this document in the course of their day-to-day endeavours in professional music education and to help us develop its content.

On behalf of Netwerk Muziek,

Janneke van der Wijk, Chair

Contents

Preface	1
Introduction	1
1. Motivation	2
2. Professional context of the musician	4
2.1. 2016 Music Professional Profile	4
2.2. Profile of the artist's professional world (Dijkgraaf Committee)	7
2.3. The creative industry as it relates to the musician	8
2.4. The relationship between the professional and training profiles	8
3. Training profile	10
3.1. Introduction	10
3.2. The outlook of professional music education on the professional world and its evolution	10
3.3. Underlying principles	11
3.4. The position of the study programmes in the national and international qualifications system and educational field	13
3.5. Positioning	16
4. Qualifications/competences	19
4.1. The skill set	19
4.2. Reference to competences as addressed in the European Qualifications Framework (EQF), the Netherlands Qualifications Framework (NLQF), the higher professional education standards and the Polifonia/Dublin descriptors	24
4.3. Themes incorporated in the competences/behavioural indicators	24
5. Methodology	25
5.1. Sources	27
6. Acknowledgements	28

Introduction

'Music degree programmes are tasked with the training of musically talented students to become professional musicians; preparing them for a broad professional perspective that includes education and entrepreneurship; initiating, developing and implementing a varied range of courses; and encouraging reflection through applied research.'

This mission, as formulated collectively by the Dutch Conservatoires, is reflected in this training profile. This document takes into account the musician's broad professional perspective and the wide range of Dutch bachelor's and master's degree programmes in music. It is fully aligned with the dynamic character of this mission and the current context in which the music graduate must operate. This training profile is not a static document – on the contrary, it reflects a constantly changing professional field. Accordingly, the training profile forms a basis with which each degree programme can interface as it sees fit. This provides scope for self-differentiation and a structuring of dialogue specific to education and its development. The collective multi-year degree programmes with specialists from in and outside the Netherlands will continue to serve as a litmus test for the effectiveness of this basis and the necessity of any changes to be made.

A training profile interfaces with the professional context and the qualifications system in which the programmes operate, and is reflected in the structure of this document:

Context and profession		Qualifications system and training profile		
Chapter 1	Chapter 2	Chapter 3	Chapter 4	Chapter 5
Motivation	Professional context	Training profile framework	Set of learning outcomes	Methodology

The professional context has been documented on the basis of the most recent professional profile, the conclusions of the Dijkgraaf Committee and an outline of the creative industry.

The skill set forms the essence of the training profile and includes an overview of the bachelor's- and master's-level qualifications.

1. Motivation

Administrative context

From 1999 to 2002, the professional and training profiles for music were drawn up by the 'Kunstvakonderwijs' project organization and Netwerk Muziek as part of the Beroep Kunstenaar project. These profiles describe the requirements for building a successful career and the graduation qualifications of the music degree programmes. The profiles worked well for quite some time. However, Netwerk Muziek had already concluded that developments in the professional music world and in education necessitated an update to the profiles. In 2012, the Board of the Netherlands Association of Universities of Applied Sciences drew up the 2012–2016 Sector Plan for Arts Education based on recommendations requested by the Dijkgraaf Committee (set out in 'Onderscheiden, verbinden, vernieuwen', published in May 2010). This plan underscored the relationship between arts education and a successful career in the arts. The participating institutions agreed to update the professional and training profiles and to strengthen dialogue with the Dutch professional music community. Netwerk Muziek has been given an initiating role in the field of music and has started to update the professional and training profiles in collaboration with Federatie Cultuur.

Practical context

The world of a recent music graduate in 2017 looks very different from that in 2002. The reasons can be found in the rise of the creative industry, rapid technological developments and a shift in the position of art and music in society. Indeed, change has become an essential aspect of the profession. Moreover, clear-cut 'professions' can no longer be described in respect of the various music disciplines. Nor does any one methodology or organizational approach apply to the business side of a music career.

Meanwhile, teaching and education are themselves undergoing rapid development. The bachelor's–master's system has since been introduced, based on the Dublin descriptors. Other developments include the introduction of the associate degree (AD) in higher education, the emergence of music degree programmes at senior secondary vocational education (*middelbaar beroepsonderwijs*, or *mbo*, in Dutch) level and the development of PhD programmes in music. As a result, the training profile includes both the bachelor's and master's programmes for music.

Updates

Netwerk Muziek has decided to update the national training profile relative to the Dutch qualifications framework, the higher professional education (*hoger beroepsonderwijs*, or *hbo*, in Dutch) standards and international frameworks. In addition, validation by the professional music world (by Federatie Cultuur and its own careers committees) and international embedding are essential.

To that end, Federatie Cultuur has drawn up an updated professional profile for music, which forms the basis of the training profile. In addition to the professional profile, the institutions have used input from their own careers committees to identify trends and developments.

Besides the international frameworks of the Dublin descriptors, the international professional world and the international descriptions of the level of music degree programmes as published

by the Association Européenne des Conservatoires (AEC) play a role with respect to the music degree programmes. The AEC published the results of the AEC Tuning Project in its 'Reference Points for the Design and Delivery of Degree Programmes in Music' in 2011. This report provides an international frame of reference for the national training profile.

Netwerk Muziek set up a working group overseen by an external profile editor to overhaul the training profile.

Netwerk Muziek assigned to the working group the following guidelines for the overhaul:

1. The training profiles should provide scope for the innovative function of professional music education.
2. Profile updates should have an international dimension. The relevant international documentation is thus included in this process.
3. The profiles should facilitate the growing trend in music degree programmes towards self-differentiation, thus necessitating a reconsideration of the level of abstraction.
4. The profile structure (with graduate profiles, competences and behavioural indicators) should be evaluated.
5. The profiles should also be considered in terms of their practical and theoretical significance for accreditation activities.

2. Professional context of the musician

In 1999, a professional profile called 'Profiel van de sector Muziek' (Music Sector Profile) was drawn up by the 'Kunstvakonderwijs' project organization. As part of the 2012–2016 Sector Plan for Arts Education, it was agreed that the profiles for this sector would be updated. On the initiative of Federatie Cultuur and Netwerk Muziek (the latter being part of the Netherlands Association of Universities of Applied Sciences), a field study was carried out in which discussions were conducted with some thirty representatives of the professional music world. This field study has since resulted in the 2016 Music Professional Profile.

2.1. 2016 Music Professional Profile

While most discussion partners participating in the field study find the 'Profiel van de sector Muziek' (1999) and the 'Dutch National Training Profile for Music' (2002) to be rigorous, valuable documents, they also recognize that the music world has undergone such changes that both documents need to be amended. Entrepreneurship in particular now occupies a much more prominent position in a musician's career.

The discussions held revealed that a number of issues are habitually encountered across all disciplines. Technique has always been, and continues to be, seen as the most important factor in musicianship. The quality of deliverables in combination with such things as entrepreneurship, programming, presentation, technology and education all have an influence on today's musician. In terms of personal qualities, themes such as further development and self-reflection, innovative and creative thinking and working practices, a broad knowledge and great inquisitiveness all play a role. Finally, interdisciplinarity, interactivity and contextuality all impact on the career of today's musician.

Below is a brief overview of the category conditions and core qualities described in the professional profile. These are followed by a number of general characteristics described in the professional profile which are seen across all disciplines in the field.

Category conditions and core qualities

Quality (i.e. technique)

All the discussion partners participating in the field study are of the opinion that the quality of musical deliverables must meet the highest standards. Quality, technical mastery and professional skill are absolutely essential if a music professional hopes to succeed in his/her career. In the current context and as was reflected in the field study, the concept of quality is multifaceted. Whereas quality used to be referred to in relation to artistry, theory and technique (cf. Music Professional Profile, 1999, pp. 21–2), professionals now speak of a much broader spectrum for quality as a mark of distinction. Nevertheless, the core proposition continues to be the mastery of technique by the performing, creative and teaching musician. In addition, there is a recognition these days that music professionals need to possess a greater number of specific competences for the equally specific ways in which they do their jobs. These specific competences are now also reflected in the results of the field study.

Entrepreneurship

Owing to the influence of social and political changes, entrepreneurship plays a much greater role in the professional world of the musician in 2017 than it did in the past. Today, musicians

operate in a complex and interactive field, working for customers, commissioning bodies, investors, consumers, pupils, grant providers, agents and sponsors. They often do so in a team setting and, increasingly, as self-employed persons. From 2009 to 2013, the number of self-employed in the cultural sector rose from 35 to 42 per cent. Indeed, the proportion of self-employed in the arts sector, as well as the growth this group has seen, is considerably higher than in the economy as a whole ('Verkenning arbeidsmarkt culturele sector', Social and Economic Council (SER) and Council for Culture (RvC), 2016).

The term 'entrepreneurship' seems to have become dissociated from what used to be the commoner term 'cultural entrepreneurship'. The market shows that there is a great need within the field of entrepreneurship for professionalism and entrepreneurial ability. The current field study shows that in-depth knowledge of various facets of entrepreneurship is essential for current and future generations of performing musicians.

Presentation

Presentation (in writing, on social media and onstage) has become an essential component of entrepreneurship as it relates to musicians. Presentation requires great attention and creativity, as well as a knowledge of background information on music, and communication and education skills. More than ever before, performing musicians and composers must search out, strengthen ties with and perhaps even cultivate their own audiences – all in a fully independent way and generally without the aid or involvement of specialist impresarios or agents.

Communication

Not only must the music professional, functioning independently or with others, communicate with listeners through his/her music, but he/she must also be able to communicate effectively outside the field of his/her art. The music professional in 2017 should be able to present himself/herself articulately and appropriately to programmers, financiers, audiences and colleagues, thereby demonstrating good social skills. A good sales pitch, for example, will fail miserably should it be insufficiently tailored to the intended recipient. In written communications, the music professional must also be capable of choosing the right medium and be sufficiently competent in using it (e.g. social media).

Education

Creating audience loyalty also involves educating audiences in the broadest sense. This applies both in and outside a school setting, involves young and old alike, in primary and secondary education and before and during concerts. Many performance venues ask musicians making appearances there to also focus on education – not only during concerts, but also, and increasingly, prior to them, in the hall or theatre itself, or at schools in its network.

Since the rise of online education, music professionals and teachers must be mindful of the many opportunities this new form of education and knowledge transfer offers them for developing new services. For young professionals, it means a broader, more diverse and perhaps additional education offering.

Programming

Audiences, but consumers generally, too, have become more demanding in recent decades. They increasingly expect that stage performances should be 'all-inclusive'. The result is that the

concert is part of a broader context of education, presentation, visualization and, in the background, a website or Facebook page. The performing musician offers a product, and is responsible not just for its artistic, but also partly for its commercial, success.

Consequently, performing musicians must increasingly think carefully about the content and framing of their products. The story behind the music, connections with other forms of artistic and cultural expression – dissemination and communication in a broader sense with audiences are all playing an important role in this regard. As a result, programming has to be more than simply choosing a few pieces to play. It is also about developing concepts by exploring and reflecting on both the repertoire and performance practice, and the musician's own role in society.

Technology

Up until 2000, music technology largely played a supporting role in the performing arts. Yet it has since become an independent creative field, one which has taken centre stage. Music technology has become an integral part of music production, composition and the current trans- and interdisciplinary field of activity of the artist and of a multifaceted music career. Many musicians are now additionally active as technicians, sound engineers, producers, sound designers, composers or sound developers for games and computer applications. Indeed, technological skills have become essential in the professional music world.

General characteristics of today's music professional

Research, exploration and reflection

In the field, the ability to develop, share and transfer knowledge is considered an important skill for the music professional. Today's music professional is expected to be able to shape the future, not only to benefit his/her own career, but also in terms of developing the vitality of the profession itself. As the driving force behind this knowledge development, today's music professional is expected to possess an inherent inquisitiveness.

Research as a means of supporting exploration and reflection plays a greater role than it used to. This is partly because the professional world is increasingly characterized by self-differentiation and the performing musician must often operate in an ever-broader field of activity (and must therefore have acquired knowledge in more areas). Another reason is the profusion of musical products offered at performance venues. This calls for unique, innovative and daring programming, which in turn requires research.

Internationalization and situational awareness

The music professional's world has become the world stage. Mobility in the labour market for music professionals has long been international in nature. The Dutch labour market for music professionals is seeing an influx of foreign students and professionals. At the same time, music professionals born, raised and educated in the Netherlands are expanding their professional field of activity across national borders. For artistic and economic reasons, greater employability is potentially advantageous, and perhaps a necessity, for professional musicians. Technological changes in promoting and distributing musical products have also made the playing field more international. Furthermore, a broader, international field of activity has an impact on

competition, since music professionals must be able to meet international standards in order to compete.

All this requires music professionals to cultivate a broader and more international outlook on their field of activity. In practical terms, this means they must sufficiently develop an ability to speak multiple languages and to communicate and collaborate with others in the international playing field. The music professional must also be able to expand his/her network to include international networks. With respect to the quality of inquisitiveness mentioned above, a certain intercultural interest is an advantage when it comes to operating in this international field of activity, collaborating and perhaps developing new artistic content with international partners.

Interdisciplinarity

In recent decades, a myriad of technological possibilities, such as multimedia, recording and lighting techniques for presentations, have been widely implemented and significantly augmented. However, the use of these techniques in public communications requires thorough knowledge, even when collaborating with experts in this field. The ability to see what knowledge may be lacking and to enlist the help of others is of great importance in this respect.

Even when music professionals collaborate with professionals from other disciplines, it is important that the music professional should know his/her role and place in the chain. This requires a certain openness and inquisitiveness with regard to the professional disciplines of collaborative partners.

In the current labour market, a multidisciplinary product offering is developed more often than it used to be. Besides forms which are now embedded in the tradition, such as opera and music theatre, new forms and combinations of artistic disciplines are now being developed for audiences with greater frequency. It is thus important for the music professional to recognize his/her aims in this area at a certain stage in his/her development and to undergo further training if necessary. In concrete terms, this means that new competences are often required (e.g. movement-based art, dance, choreography, acting, directing and multimedia) in multidisciplinary productions. These competences must be sufficiently developed to meet national and/or international standards.

Innovation and creative skills

Under pressure from the increasingly challenging demand side of the market and from a broad-based labour market, innovation and creative competences are an important aspect of the professional profile. Innovation and creative competences thus play an important role in artistic self-differentiation, the development of new product forms and entrepreneurship in general.

Pressure from competition often results in innovation. The market estimates the value of innovation in the music profession to be very high. Innovation and the ability to create something new and distinctive help to strengthen ties with new audiences and to maintain the interest of existing audiences.

2.2. Profile of the artist's professional world (Dijkgraaf Committee)

The 2010 report published by the Dijkgraaf Committee provides a powerful summary of developments in the professional world of the artist:

'The work of the artist – and of that of the teacher active in artistic disciplines – has shifted from a highly skilled, high-quality yet “narrow” professional world to one characterized by continually new combinations of multidisciplinary demands. The concept of “performance”, the ability to convey his technical skills in a creative way, has become essential for every artist. Artistry does not rest – or at least no longer rests – on “the job” one has. Indeed, the artist has no work – he is his work. Such work is often a form of cultural entrepreneurship, since he “works” on a thousand stages rather than practising a single profession.'

2.3. The creative industry as it relates to the musician

In 2017, the creative industry is an economic factor of great importance which is supported and stimulated by both government and the business sector. In the midst of various definitions and parameters, the creative industry as a sector unto itself is seen as a source of applied creativity, used in the design of products and services with artistic or economic value.

'The creative industry comprises a number of sectors, all of which share the power of creating and representing innovation, and generating and finally making use of meaning' (Dutch Ministry of Education, Culture and Science (OCW), Dutch Ministry of Economic Affairs (EZ), 2015).

Music is not automatically seen as being a part of the creative industry. Nevertheless, music does play an essential role in the 'representation' of ideas, innovation and solving community and social issues – which, according to the Dutch Ministry of Education, Culture and Science and the Dutch Ministry of Economic Affairs, is the 'core business' of the creative industry. This involves not only the creation – or 'designing' – of music, but also music as an art form and as a tool (public or otherwise). Dance is a striking example of a sector popular with the general public which is part of the creative industry. Yet classical, popular, jazz and world music – and composition, applied composition and music technology in particular – share much common ground with the creative industry.

We have seen in previous sections that the twenty-first-century musician's focus is shifting, or broadening, to one which can be qualified as 'user-centred'. As creative and artistic entrepreneurs, musicians must now incorporate the needs of their audiences or users into their own vision. Such a dialogue will result in new musical forms, applications of music and marketing strategies. The method musicians employ reveals many similarities to those of other professionals in the creative industry. Since musicians maintain close and often direct contact with audiences and are constantly on the lookout for new markets, they add creative pragmatism to the interdisciplinary teams in which they work.

2.4. The relationship between the professional and training profiles

The working group has compared the trends in the professional profile with those reported by the institutions as identified by their own careers committees. This comparison has revealed a number of common themes:

- Technical quality is a constant focus
- The increased importance of entrepreneurship
- Communication and presentation: developing concepts and programming
- Research skills and innovation
- Education and dissemination, both in and outside a school setting
- A greater role for technology both in terms of the student's own musicianship and in the dissemination of music

- The music professional's international and multicultural playing field
- Multi- and interdisciplinarity, mutual influence and the blurring of boundaries between artistic disciplines

The working group has incorporated these trends into a new skill set. The diagram below shows the competences into which the themes have been incorporated.

Common theme	Incorporated in
Technical quality	Technical skills
The increased importance of entrepreneurship, innovation and creative competences	Contextual focus and Organizational skills; there is no separate skill for entrepreneurship.
Communication and presentation: developing concepts and programming	Creative skills and Communication skills
Research skills and innovation	Research and development skills
Education and dissemination, both in and outside a school setting	Teaching skills are included in the bachelor's programme as standard.
A greater role for technology both in terms of the student's own musicianship and in the dissemination of music	No separate skill. Is incorporated partly in Technical skills and partly in Contextual focus.
International dimension	Contextual focus and Communication
Multi- and interdisciplinarity, mutual influence and the blurring of boundaries between artistic disciplines	Creative skills, Communication and Contextual focus

3. Training profile

3.1. Introduction

The Dutch National Training Profile for Music is updated to facilitate the transparency and current relevance of the degree programmes. Transparency as it relates to the final level is essential to guaranteeing quality and encouraging the further development of education. Prospective and current students alike – but also the wider community – deserve such transparency. The various institutions reached a consensus as to how the profile should be formulated and how they employ it. The profile provides clarity and a framework for the level of the degree programmes.

The musician's professional world is varied, which is why the decision was taken to use broadly defined competences. In addition to essential competences, the behavioural indicators lay the foundation for use within individual programmes. These indicators may, where necessary, be modified or supplemented by the institutions to take into account a wide variety of graduate profiles.

The profiles provide scope to the institutions at the relevant indicator level; they are not prescriptive, but instead are flexible in the scope they provide. The music degree programmes can thus compare their curricula to the profile, using their discretion in choosing their own direction and identity. This is reflected in the profile by the authors' choice of generic descriptions and the omission of graduate profiles, thereby giving individual programmes the chance to differentiate themselves from, and compare themselves with, one another.

3.2. The outlook of professional music education on the professional world and its evolution

The position paper published by Netwerk Muziek in 2009 provides building blocks for the offerings of music degree programmes for music graduates:

'The music field is part of a network economy. Supply continues to grow and diversify, as do the connections between artistic disciplines. Permanent and full-time jobs at music institutions are becoming scarcer, and musicians themselves want more variety and flexibility. The musician is increasingly active as an independent entrepreneur, both in individual settings and in networks. He/she is expected to be a self-reflective, critical exponent of musical culture for whom lifelong learning, adaptability and an entrepreneurial spirit are self-evident. Obviously, therefore, musical competences alone are not enough. A blend of education and research is becoming more important. Direct connections between degree programmes and the music field on the one hand and research departments and knowledge centres on the other are, in this respect, an important impetus.'

On the basis of these frames of reference and the trends identified in the professional profile, the music degree programmes have arrived at the following proposed answer to the question of

What does the music graduate have to offer?

The music graduate is capable of forms of musical expression based on his/her own artistic vision and aims, and thus has a wide range of professional knowledge and competences, applying these in different contexts. The musician identifies developments in the national and international professional world and in society at large, positioning himself/herself and his/her work in relation

to these. He/she also reflects on his/her own identity, actions and work, and explores the work of others to continuously evaluate and further develop his/her artistic performance. The musician uses his/her own musical knowledge and competences to facilitate the musical development or performance of others. The musician interacts effectively in various professional contexts, using appropriate forms and means of communication. He/she creates sustainable work situations and networks, enabling himself/herself to achieve his/her goals.

In summary, the music graduate hones his/her artistic vision and continually contributes to developments in the markets and the community. The musician is also capable of conveying his/her inspiration for the profession to others, and is thus a versatile musician with a broad professional perspective.

The 2010 Dijkgraaf Committee report emphasizes how important it is that artistic degree programmes position themselves astutely. On the basis of the Sector Plan for Arts Education, the institutions have developed this initiative further in recent years and honed their profiles. The outlook of the study programmes necessitates that the Dutch National Training Profile for Music should offer scope for self-differentiation in order to respond to the high level of diversification in the field of music. This applies to both students and institutions. Each student chooses his/her own study path, while the professional music degree programmes offer a varied range of courses.

The degree programmes are witnessing how entrepreneurship and research are becoming increasingly important as answers to a rapidly developing market for the musician. By contrast with the former profile, the programmes have now identified teaching as an integral part of the bachelor's skill set.

3.3. Underlying principles

Competences approach

Working with competences is an important choice. A skill is a behaviourally observable combination of knowledge, competences, attitude and/or personal characteristics (qualities) with which goals can be met in a professional capacity. In other words, it is the behaviourally observable ability to function satisfactorily in the professional world. Competences-oriented education is characterized by an integral approach to knowledge, expertise and attitude. As a result, this education is geared towards the future careers of students who are expected to possess outstanding self-management competences. The features of competences-based education mean that this approach is ideally suited to professional music education. Having opted for the competences approach, the Dutch training profile distinguishes itself from the AEC document.

Creative skills, Technical skills and Contextual focus are considered to be the most characteristic skills a musician should have. Considered core competences in professional music education, these are thus listed first.

Lack of subdivisions

The decision has been taken to discontinue the use of graduate profiles as in the 2002 training profile (e.g. musician, technician and composer), since the professional world is undergoing such rapid change that it is difficult to translate into prescribed graduate profiles. As a consequence,

certain competences have been broadly formulated. Individual institutions may choose to define their own specializations/main subjects using the training profile.

Practical applicability

Within the degree programmes, the choice has been made to formulate the competences in such a way that students and teachers can actively work with them. As a result, the training profile can be very useful for developing a curriculum, which is why competences have been actively formulated. The formulation should facilitate dialogue about the final level of both the bachelor's and the master's degree programmes.

Broadly formulated

Competences and behavioural indicators are broadly formulated, which means that they can sometimes overlap. In such a case, one simply cannot exist without the other. The whole skill set thus consists of formulations which are dynamically interrelated.

Competences and behavioural indicators

With respect to the desired scope for self-differentiation by the various institutions, the choice has been made to arrive at generic descriptions of the relevant competences, as well as a set of orientational behavioural indicators. Behavioural indicators are examples of behaviour or an activity that can be used to demonstrate ability.

They explicitly allow institutions to make their own choices. Here, too, the principle of 'comply or explain' applies. The diversity of the professional music world is difficult to define in an exhaustive set of behavioural indicators. Institutions must refine the behavioural indicators if necessary to reflect their own graduate profiles.

Bachelor's and master's

In defining the competences, the choice was made to use generic formulations wherever possible. As a result, the difference between bachelor's and master's degrees is discernible at the level of behavioural indicators. For a limited number of competences, the decision was taken also at skill level to distinguish between bachelor's and master's degree.

On the other hand, some indicators do not distinguish between bachelor's and master's. Here, in differentiating the level of assessment, the institutions will use the general blueprint of the master's level based on the European Qualifications Framework and the higher professional education standards. This involves an increase in the complexity of the environment, in the breadth and depth of knowledge and competences, in the level of responsibility taken, in functioning independently and a broader scope.

International context

The international professional context is part of the professional profile. For music and musicians, this is self-evident. The international dimension is also a given for the Dutch music degree programmes, both from a professional perspective and from the perspective of the make-up of the student population and teaching team. The AEC document entitled 'Reference Points for the Design and Delivery of Degree Programmes in Music' was used to help formulate the skill set. The qualifications it formulates have been incorporated into the skill set and behavioural indicators. One major difference is the choice to use competences and actively formulated behavioural indicators in the Dutch training profile.

3.4. The position of the study programmes in the national and international qualifications system and educational field

European Qualifications Framework (EQF) and the Netherlands Qualifications Framework (NLQF)

The final qualifications of the training profile must meet the internationally applicable quality requirements as formulated in the European Qualifications Framework (EQF). This is an overarching qualifications framework for the European Higher Education Area within which each country formulates its own national qualifications framework. As is the case in the other European countries, the Netherlands Qualifications Framework (NLQF, 2009) applies to both research-oriented higher education (*wetenschappelijk onderzoek*, or *wo*, in Dutch) and higher professional education.

The same level applies to university and higher professional bachelor's and master's degrees, which differ only in orientation. For this profile, level 6 (bachelor's degree) and level 7 (master's degree) apply. The qualifications of the NLQF describe the learning outcomes from the perspective of the Dublin descriptors. Section 4.2 describes how the competences and behavioural indicators relate to the qualifications of the EQF and the NLQF at levels 6 and 7.

Dublin descriptors and the higher professional final level required of the musician

The Dublin descriptors apply both to university studies and to higher professional education. The Accreditation Organization of the Netherlands and Flanders (NVAO) uses these as guidelines for the accreditation of studies and degree programmes. 'Reference Points for the Design and Delivery of Degree Programmes in Music', published by the AEC, contains a list of Polifonia/Dublin descriptors. In this list, the Dublin descriptors have been reformulated to better suit the professional music education context.

Competences, internships and other practical components of higher professional education programmes are thus assessed against the Dublin descriptors at their respective levels. The content, the methods of instruction employed in lecture courses, the study groups and the various assignments for students in higher professional education programmes are also evaluated against these descriptors. When the bachelor–master structure was introduced, it was emphasized that the higher professional education component is part of higher education. The Dublin descriptors were used to define the various levels in all of higher education, including those in higher professional education programmes and in the bachelor's and master's phases.

Description of the associate degree level

After a series of pilot studies, the associate degree (AD) level was incorporated into the Dutch education system in 2006. This system is made up of learning continuity pathways which are continued on from secondary education and senior secondary vocational education and training into higher professional education. The AD is a two-year programme made up of components of an existing bachelor's degree programme. The AD has been fully embedded in the Higher Education and Research Act (*Wet op het hoger onderwijs en wetenschappelijk onderzoek*) since 1 September 2013. It thus represents an intermediate level within higher professional education.

In the US, Canada, Australia, Japan and a number of other countries, the AD has been used in the context of short-cycle higher education (SCHE) for some time. The underlying programme has a

place in the learning continuity pathway within or alongside the bachelor's programme (professional or otherwise). In the Netherlands, the AD level is currently pegged to the bachelor's degree. At level 5 in the NLQF, it ranks between senior secondary vocational education 4 (level 4) and the higher professional Bachelor's degree (level 6). Legislation is being prepared which will create a more independent AD programme.

Of all the Dutch secondary education institutions offering degrees in music, only the Prince Claus Conservatorium currently offers an AD programme, which helps to prepare conductors of wind, fanfare and brass/drum bands for a career. The Prince Claus Conservatorium has drawn up its own skill set for this programme based on that of the bachelor's degree programme. As yet, the music degree programmes do not see a need to define the AD at national level. Should there be concrete reasons to do so (e.g. greater enrolment from senior secondary vocational education), the AD will be defined at national level.

Description of the bachelor's degree level

The level descriptions of the bachelor's and master's programmes take into account both the national (NLQF) and the international (European Qualifications Framework and Polifonia/Dublin) level descriptions. This general level of bachelor's degree was the guiding principle behind the update to the training profiles, together with the higher professional education standards published in the Netherlands Association of Universities of Applied Sciences quality agenda entitled 'Kwaliteit als opdracht' in 2009 and the 'Standaard masteropleidingen hogescholen' in 2012.

The holder of a bachelor's degree has attained the level of a new professional in a career or career spectrum and can operate in a multidisciplinary environment in which a higher professional education programme is required or useful.

The higher professional education standards incorporate the core component of the bachelor's degree level, as well as the Dublin descriptors and the criteria of the accreditation framework.

The higher professional education standards must ensure that students

1. obtain a solid basis in theory,
2. acquire the necessary research skills enabling them to contribute to the development of their profession,
3. have satisfactory professional skills and
4. develop professional ethics and a social orientation befitting a responsible professional.

Professional skills are developed under Technical skills and Creative skills. The professional profile clearly shows that this is an essential component for musicians.

Another essential component for musicians is contextual focus. Consequently, a specific competences description has been formulated.

The higher professional education standards make reference to a solid basis in theory based on subject-specific knowledge of the profession taught to the student. This involves the need for students to have the theoretical expertise allowing them to critically and creatively examine their own field. This aspect is addressed under Technical skills.

Research skills are described in the section dedicated to Research and development skills. A distinction is made between the bachelor's and master's level. The higher professional education standards have been used as a starting point for the various formulations.

Description of the master's degree level

The 2012 higher professional education standards for master's degree programmes state that a master's degree programme offered by a university of applied sciences (*hogeschool*) ensures that students, in both a national and an international context, are capable of

1. acquiring a solid basis in advanced practical theory;
2. initiating, effecting and evaluating practically oriented research, either independently or with others, in order to contribute to the innovation of his/her own work and profession;
3. taking his/her professional competences to a higher level; and
4. further developing their professional ethics and a social orientation befitting a responsible senior-level professional.

Professional development and a higher level of professional competences are clearly defined under Technical skills and Creative skills. This plainly involves an increase in the complexity of the context (artistic and otherwise) and in the level of knowledge and competences, which goes beyond and builds on those covered in the bachelor's degree. There is also a greater degree of professional independence.

Research and development skills clearly show that master's students are capable of independently initiating structured practically oriented research. They are also capable of reflecting on their own work in relation to the development of the profession.

Senior-level social orientation and professional ethics are addressed under Contextual focus and Communication skills. After all, master's students do, more often than not, assume a leadership role or position. Scope and range are greater for master's students. Possible reasons include the broader, international stage on which they operate. Audiences are also more diverse and inquisitive. The master's student discourses not only with professionals within the discipline, but also in the wider community. The master's student's network is also diversifying and expanding in a similar way.

Description of the PhD level

A third cycle in Dutch higher arts education was introduced several years ago, but is not described in the present training profile.

A distinguishing feature is that PhD candidates conduct their research in a fully independent capacity. The research conducted by artists and musicians at PhD level is often artistic in nature. This type of research can be described as critically and theoretically positioned reflection by the musician/artist on his/her own artistic and/or performance practice and on the wider world. Like other forms of research in the humanities, artistic research aims to enrich and/or alter existing knowledge, experiences and understanding.

Artistic research distinguishes itself from other forms of academic research through the central role of the professional world. Research questions arise directly out of the practical artistic aspects with which the artist–researcher meets. Research methods involve the use of artistic

practices and materials during the research process. The results of the research contribute both to the profession and to artistic–academic discourse. Because artistic research is carried out by artist–researchers, it provides knowledge, experience and understanding which cannot be acquired in other ways and which are embodied in the works of art and artistic practices themselves.

Besides artistic research, musicians can also conduct research in a multidisciplinary environment, such as healthcare or education, in which research need not necessarily be artistic in nature.

3.5. Positioning

The following approach was taken with respect to the positioning of music degree programmes in relation to other programmes: all degree programmes whose main aim is to train students to become professional musicians fall into the music degree programme category.

The word ‘musician’ can be defined as someone who makes music in a professional capacity. Directly involved are stage artists, as well as composers, conductors and technicians. All these individuals are quite literally makers of music, and to that end use different instruments and tools.

All programmes whose main aim is not that of training students to become professional musicians are not included in this group. Making music would not be an end in itself for a music manager, for example. Students enrolled in a cabaret performance programme are trained to become actors or performing artists. While music may obviously be an important part of a cabaret performance degree, it is first and foremost a theatre programme.

Similarly, music education programmes focus primarily on training students to become music teachers, not musicians. A comparable example is a music therapist who as a musician uses his/her musical competences in a therapeutic context. Accordingly, music therapy can be characterized as a mixed discipline, since making music/being a musician and putting a musical product or intervention to special use are both important. A music therapy programme thus has its own training profile.

The rule of thumb is that *the main aim of all music degree programmes designated as such is to develop students’ qualities as professional musicians. All other competences developed in such programmes are subsidiary to that aim.*

In this respect, the positioning of music theatre and musical theatre programmes, which are other examples of mixed degree programmes, is open to debate. These are currently offered as music degree programmes, since, it is argued, they place a greater emphasis on the musical, than on the theatrical, component. A similar argument can be used in respect of the master’s degree programme in music theory, whose main focus is on developing teaching and research skills, albeit in the context of making music.

Below is a description of the positioning of the music degree programme relative to the music education degree programme, the senior secondary vocational education music programmes and research-oriented higher education.

Music and Music Education

The competences profile for teacher training courses in the arts is described at such a level of aggregation that it encompasses those of all the artistic disciplines. Accordingly, due account has been taken of the aim of the teacher training courses in the arts being seen as a group of related degree programmes. The competences are shown schematically in the diagram below. The Critical reflection and development skill is thus diametrically opposed to the other competences, as it is precisely this skill which involves the ability to identify the coherence between, and interrelatedness of, the various competences.

Critical reflection and development	Artistic
	Educational
	Interpersonal
	Contextual

Below are the main differences between the bachelor's and master's music degrees and the music education programmes.

- Many competences are keyed to the principal subject of methodology/education and are focused on 'the learner'.
- Technical skills are also keyed to conducting/coaching the learner's vocal and instrumental ensembles. Song, performance and listening repertoire is linked to educational practice.
- Collaborative skills are not included in the music profile as such.
- Contextual focus and cultural entrepreneurship (music profile: Organizational skills) focus mainly on the education market.
- Educational skills are, of course, addressed specifically.

Positioning in relation to senior secondary vocational education music programmes

Senior secondary vocational education music programmes are categorized under Health and Personal Care and Welfare (*Zorg en welzijn*). The Artists degree programme cluster is divided into profiles for actor, musical performer, musician and dancer. From a technical point of view, there are similarities between the senior secondary vocational and higher professional education qualifications, but the names and sequencing are different, and the context for higher professional education is clearly more complex.

The professional context of senior secondary vocational education is focused on popular music and involves activities in performance venues ranging from theatres to community centres, on the street, in recreational gatherings and in studios. All this is often done in the context of commercial productions meeting the requirements of the market and of commissioning bodies. The musician focuses on acquiring a position in the live performance market and/or the entertainment and music industry.

There are essential differences between senior secondary vocational and higher professional education qualifications. The professional level is higher for higher professional education. Teaching skills are specific to higher professional education. In senior secondary vocational

education, the research aspect relates mainly to market opportunities. Researching the working methods of others and making a contribution to developments in the field are not addressed.

The professional context for musicians in higher professional education is broader and more complex than it is for musicians in senior secondary vocational education. Knowledge and competences are broader and deeper. This difference is reflected in the description of behavioural indicators in relation to competences as set out in the higher professional training profile for music.

Positioning in relation to research-oriented higher education

Section 3.4 states that the level descriptions (Dublin and NLOF) for higher professional education and research-oriented higher education are equivalent. The differences pertain not to level, but to orientation. Where the focus is on practical knowledge in higher professional education, the focus is on academic research in research-oriented higher education, and professional knowledge is more theoretical and abstract. In other words, research-oriented higher education focuses on theory, higher professional education on the profession. Music-related study programmes in research-oriented higher education are Musicology and General Humanities. Humanities students study various art forms, such as music, theatre and visual arts in context. Musicology is the study of music as an academic subject. The most important difference between the study of music as part of a professional degree programme and the study of musicology is one of orientation. Students enrolled in a professional music degree programme study music in order to perform it (or to compose or teach it). Students of musicology study music (which is performed or composed by others) in order to gain new or deeper insight.

4. Qualifications/competences

4.1. The skill set

1. Technical skills

<i>The student has a wide range of professional knowledge and skills, and applies them in different musical contexts.</i>		
	Bachelor	Master
1	The student is technically proficient in his/her specialist field.	The student creates and produces artistic concepts at a high professional level.
2	The student commands a representative, varied repertoire within his/her field.	The student commands a representative, varied repertoire within his/her field, has enhanced or broadened his/her knowledge and knows how to set himself/herself apart as a professional artist.
3	The student works in ensembles or in creative collectives varying in composition, size and style.	The student works in ensembles or in creative collectives varying in composition, size and style.
4	The student has a basic knowledge of music theory, music history, musical styles and performance practices.	The student has enhanced and/or broadened his/her basic knowledge of music theory, music history, musical styles and performance practices.
5	The student demonstrates that he/she is capable of analysing music he/she hears, or notated music with which he/she is presented, based on his/her understanding of rhythmic, melodic and harmonic structures and forms, and on that basis, can interpret and perform it.	The student demonstrates that he/she is capable of analysing music he/she hears, or notated music with which he/she is presented, based on his/her understanding of rhythmic, melodic and harmonic structures and forms, and on that basis, can interpret and perform it.
6	The student demonstrates musical freedom using improvisation techniques when performing repertoire.	The student demonstrates the ability to apply individual advanced-level improvisation techniques associated with the repertoire performed.
7	The student has mastered effective study and rehearsal skills.	The student has mastered effective study and rehearsal skills.
8	The student is aware of his/her posture and movements. He/she demonstrates awareness of health risks and takes preventative measures.	The student is aware of his/her posture and movements. He/she demonstrates awareness of health risks and takes preventative measures.

2. Creative skills

<i>The student can shape musical expression based on his/her own artistic vision and aims.</i>		
	Bachelor	Master
1	The student develops musical products based on an artistic concept and/or puts together programmes on the basis of that concept.	The student independently develops musical products at a high professional level based on his/her own artistic concept and/or puts together programmes on the basis of that concept.
2	The student shows creativity in his/her choice of repertoire, programming, arrangements, compositions and/or productions, in performance and in musical solutions.	The student shows extensive creativity in his/her choice of repertoire, programming, arrangements, compositions and/or productions, in performance and in musical solutions.
3		The student uses research methods to develop and enrich his/her work in an artistic sense.
4	The student develops and communicates an artistic vision.	The student expresses a musically artistic personality.
5	As a player or creator, the student puts himself/herself at the service of the musically artistic product and its realization.	The student puts his/her musically artistic personality and skills at the service, and in the context of, a larger whole.
6	As a player, the student contributes in an inspiring way to the creation of a musical product.	As an initiator, the student carries out a musical project.

3. Contextual focus

<i>The student identifies developments in the national and international professional world and in society at large, positioning himself/herself and his/her work in relation to these.</i>		
	Bachelor	Master
1	The student is aware of developments in his/her specialist field and in the wider professional music world. The student demonstrates how he/she integrates that awareness into his/her professional abilities and uses it to enhance his/her own career.	The student is aware of developments in his/her specialist field, the wider professional music world and society at large. The student demonstrates how he/she integrates that awareness into his/her professional abilities and uses it to enhance his/her own career and to serve the community.
2	The student identifies opportunities in the community, turning these into concrete actions. He/she is not afraid to take risks and positions himself/herself with his/her products or activities.	The student identifies opportunities in the community, turning these into concrete actions. He/she is not afraid to take risks and positions himself/herself with his/her products or activities.
3	The student demonstrates an understanding of how the national and international music markets function and are organized. To that end, he/she has knowledge of music marketing and production, money flows and revenue models, and applies that knowledge to position himself/herself in the professional music world.	The student demonstrates an understanding of how the national and international music markets function and are organized. To that end, he/she has knowledge of music marketing and production, money flows and revenue models, and applies that knowledge to position himself/herself in the professional music world.

4	The student participates in professional/cultural life, and networks with peers, other musicians, members of the public and press, and potential and current clients.	The student participates in professional/cultural life, and networks with peers, other musicians, members of the public and press, and potential and current clients.
5	The student demonstrates resourcefulness and is capable of securing commissions, jobs and/or work.	The student demonstrates resourcefulness and is capable of securing commissions, jobs and/or work.
6	The student is aware of technological developments and of the influence technology has on the professional music world. The student has relevant knowledge and skills, and applies them in a music-specific context.	The student is aware of technological developments and of the influence technology has on the professional music world. The student has relevant knowledge and skills, and applies them in a music-specific context.

4. Research and development skills

	<i>The student evaluates his/her own artistic performance by reflecting on and exploring the development of his/her own identity, personal actions and work, and those of others, with the aim of continuously improving that performance.</i>	<i>The student constantly evaluates his/her own artistic performance through self-initiated research and reflection on his/her own identity, actions and work with the aim of improving that performance and simultaneously contributing to innovation in his/her field.</i>
	Bachelor	Master
1	The student asks critical questions and is open to the questions of others.	The student asks critical questions and is open to the questions of others.
2	The student reflects on his/her own assumptions, preferences, strengths and weaknesses, and understands their implications for his/her development.	The student reflects on his/her own assumptions, preferences, strengths and weaknesses, and understands their implications for his/her development and career opportunities.
3	The student reflects on his/her own working methods, and thus understands the implications of choices and decisions, which he/she can defend retrospectively.	The student reflects on his/her own working methods, and thus understands the implications of choices and decisions, which he/she can defend retrospectively both to colleagues and to individuals working outside the field.
4	The student gives a justified assessment of the artistic merit of his/her own work and that of others, as well as an assessment as to how effectively it meets his/her intentions.	The student gives a justified assessment of the artistic merit of his/her own work and that of others, as well as an assessment as to how effectively it meets his/her intentions.
5	The student independently collects, analyses and interprets knowledge and information relevant to his/her field.	The student independently collects, analyses and interprets knowledge and information relevant to his/her field and contributes through his/her own research to the development of new source material.
6	The student conducts structured research on issues directly related to his/her own field.	The student conducts structured research on issues directly or indirectly related to his/her own field.
7	The student uses knowledge, insight and skills gained from reflection, feedback and research to help further develop his/her work and professional status.	The student proactively organizes his/her own input in the form of reflection, feedback and research, using knowledge, insight and skills to help further develop his/her work, professional status and field.
8	The student explores, identifies and experiments with innovations in his/her field.	The student explores, identifies and experiments with innovations in his/her field, in addition to fostering innovation himself/herself.

5. Communication skills

<i>The student interacts effectively in various professional contexts, using appropriate forms and means of communication.</i>		
	Bachelor	Master
1	The student presents himself/herself and his/her work, individually and/or collectively, in a way that is suited to the work presented and the intended audience.	The student presents himself/herself and his/her work, individually and/or collectively, in a way that is suited to the work presented and the intended audience.
2	As part of a collaborative undertaking, the student actively and demonstrably contributes to the artistic process and to the creation of artistic products.	The student actively and demonstrably contributes to multi- and/or interdisciplinary collaborations in his/her own discipline.
3	The student collaborates in ensembles that are varied in terms of composition and style, or in creative projects of different sizes and focus.	The student leads creative processes, projects and/or collaborations.
4	The student is aware of his/her identity and qualities, and makes effective use of them within a collaborative undertaking.	The student demonstrates skills and initiative in teamwork, negotiation and organization.
5	The student can articulate artistic and other choices verbally and in writing in a clear and structured way using correct grammar and good style.	The student uses his/her oral, written and IT skills to convincingly and effectively communicate his/her own work, working method, vision and research results to professionals and the public.
6	The student gives and receives feedback, using it as a means to develop himself/herself and to encourage others to do so.	The student deals strategically and respectfully with the various roles, responsibilities, interests and qualities inherent in a collaborative undertaking.
7	The student demonstrates effective intercultural communication skills.	The student demonstrates effective intercultural communication skills.

6. Organizational skills

<i>The student creates sustainable work situations and networks, enabling himself/herself to achieve his/her goals.</i>		
	Bachelor	Master
1	The student sets realistic goals, and makes and works according to a plan.	The student sets realistic goals, and makes and works according to a plan.
2	The student has sufficient business, organizational and administrative knowledge and skills, operating as a professional to ensure the success and continuity of his/her career.	The student has sufficient business, organizational and administrative knowledge and skills, operating as a professional to ensure the success and continuity of his/her career.
3	The student organizes workflows mutually with others, seeking an appropriate balance between artistic, business and facilitating activities.	The student organizes workflows mutually with others, seeking an appropriate balance between artistic, business and facilitating activities.
4	The student maintains sustainable professional networks and contacts, thereby strengthening his/her own activities and those of others.	The student maintains sustainable professional networks and contacts, thereby strengthening his/her own activities and those of others.
5	The student responds to changing situations and circumstances, and contributes to solving various context-specific problems.	The student responds to changing situations and circumstances, and contributes to solving complex context-specific problems and issues.
6	The student is aware of relevant parameters and deals with them appropriately.	The student is aware of relevant parameters and deals with them appropriately.

7. Teaching skills

<i>The student uses his/her own musical knowledge and skills to facilitate the musical development or performance of others.</i>	
	Bachelor
1	Using his/her knowledge and skills, the student formulates goals for development or performance in consultation with the person(s) involved.
2	The student uses various teaching methods, resources and materials – geared to the needs and learning style of those involved – to develop and implement musical learning situations and/or processes.
3	The student identifies, assesses and evaluates the learning effect on the person(s) involved in the educational situations or processes designed and implemented.

4.2. Reference to competences as addressed in the European Qualifications Framework (EQF), the Netherlands Qualifications Framework (NLQF), the higher professional education standards and the Polifonia/Dublin descriptors

		Competenties Muziek						
		Ambachtelijk vermogen	Creërend vermogen	Omgevingsgerichtheid	Vermogen tot onderzoek en ontwikkeling	Communicatief vermogen	Organiserend vermogen	Didactisch vermogen
EQF European Qualification Framework								
Kennis		X					X	X
Vaardigheden		X	X	X	X	X		X
Verantwoordelijkheid en zelfstandigheid					X		X	
NLQF Nederlands Kwalificatiekader								
Context				X				
Kennis		X					X	X
Vaardigheden								
	<i>Toepassen van kennis</i>		X		X			
	<i>Probleemoplossende vaardigheden</i>				X		X	
	<i>Leer- en ontwikkelvaardigheden</i>				X			
	<i>Informatievaardigheden</i>	X				X		
	<i>Communicatievaardigheden</i>					X		X
Verantwoordelijkheid en zelfstandigheid							X	
Polifonia/Dublin Descriptors								
Kennis en inzicht		X					X	X
Toepassen kennis en inzicht			X	X				
Oordeelsvorming					X			
Communicatie						X		X
Leervaardigheden		X			X			
HBO standaard bachelor								
gedegen theoretische basis		X					X	X
onderzoekend vermogen					X			
professioneel vakmanschap			X			X		
verantwoordelijke professional				X				
HBO standaard master								
praktijktheoretische verdieping en/of -verbreding		X					X	
praktijkgericht onderzoek					X			
hoger niveau professioneel vakmanschap		X	X					
senior-niveau verantwoordelijk professional				X		X		

4.3. Themes incorporated in the competences/behavioural indicators

This diagram indicates where the themes emphasized from a professional point of view have been incorporated into the competences set.

Common theme	Incorporated in
Technical quality	Skill 1, all indicators
The increased importance of entrepreneurship	Skill 3, 3.1–3.5 Skill 6, 6.2, 6.4 and 6.6
Communication and presentation: developing concepts and programming	Skill 2, 2.1–2.4 Skill 5, 5.1, 5.5
Research skills and innovation	Skill 4, all indicators
Education and dissemination, both in and outside a school setting	Skill 7, all indicators
A greater role for technology both in terms of the student's own musicianship and in the dissemination of music	Skill 3, 3.6 Skill 6, 6.6
International dimension	Skill 3, 3.1–3.4 Skill 5, 5.7
Multi- and interdisciplinarity, mutual influence and the blurring of boundaries between artistic	Skill 2, 2.1 and 2.4 Skill 3, 3.4

5. Methodology

As a means of promoting self-differentiation among music degree programmes, Netwerk Muziek felt it was necessary that all the programmes should be directly involved and contribute both from an educational point of view and in terms of quality assurance.

For this reason, a working group was set up to include representatives from all Dutch Conservatoires. Overseen by an external profile editor, the group made an active contribution over the course of seven sessions to the overhaul of the training profile. That was in the spring of 2016. A steering group monitored the update process on behalf of Netwerk Muziek.

A structured methodology was used in the working sessions. The underlying principles for the content and structure of the profile were first defined, the decision having been taken no longer to work with categories or graduate profiles, since evidence shows these do not work well in a practical setting and do not take sufficient account of diversity in the professional music world as it is currently evolving. It was found that competences in combination with a limited and actively formulated set of behavioural indicators were useful.

A training profile offering sufficient scope for implementation at institutional level was chosen. At the same time, the working group took care not simply to create a collection of meaningless catch-all categories, but instead to author texts that can immediately be applied by students and teachers.

Multiple initiatives taken

Multiple initiatives were taken to get input from the professional world. An updated professional profile was drawn up by Federatie Cultuur. Relevant trends were identified based on information from the music degree programmes' own careers committees. The suitability of the former qualifications was then assessed. Based on the professional profile and our own trend analysis, the trends were categorized and a set of current themes drawn up.

This set was compared with the former qualifications and learning outcomes set out in the AEC document 'Reference Points for the Design and Delivery of Degree Programmes in Music'. This comparison resulted in the creation of seven rudimentary competences.

The working group then refined these in several rounds, supplementing them with behavioural indicators. The decision was taken to use behavioural indicators which are observable and can thus be assessed. At this stage, alignment with the Dublin descriptors and the Dutch qualifications system also took place. The decision was taken to use generic formulations wherever possible for the bachelor's and master's degrees, and to differentiate between these levels mainly at indicator level.

One of the most striking choices was not to label entrepreneurship as a separate skill, but to develop it as part of other competences. Based on the trend analysis, education has been identified as a basic skill in the bachelor's programme. Another significant difference compared with the previous profile is that communication, innovation and entrepreneurship have been dropped as independent competences and have been replaced by broader generic competences.

During this phase, the results were compared and aligned with the learning outcomes of the AEC, the music professional profile and the visual arts and design training profile (2014), and the theatre and dance draft profiles.

With regard to the AEC outcomes, the competences-based outcomes are particularly useful for defining artistic technical skills. The working group decided to define research skills and contextual focus as skills and not as knowledge, as the AEC does. The AEC generic outcomes have been incorporated into generic competences, meaning that the training profile demonstrates a clear relationship with the international reference framework of the AEC learning outcomes. The analysis of developments in the Dutch professional music practice has resulted in a Dutch training profile in an international context.

The draft training profile was submitted to Netwerk Muziek and subsequently to representatives of the professional field and the institutional careers committees for approval. The resulting feedback also contributed to the professional profile with recommendations and observations being incorporated and referenced in the training profile.

Netwerk Muziek intends to maintain contact with representatives of the professional world in the coming years to ensure that the training profiles remain up to date and relevant. This will be carried out at degree programme level by means of regular discussions with advisory and careers committees. Netwerk Muziek also intends to organize a meeting with the representatives of the professional world to revise the new training profile once a reasonable period of time has elapsed since its implementation.

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