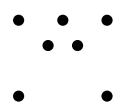


# INSTITUTIONAL PLAN



+ PLAN FOR QUALITY  
AGREEMENTS



University  
of the Arts  
The Hague

2019—2024





INSTITUTIONAL PLAN 2019-2024		
	CONTENTS	2
1	FOREWORD	4
2	OUR DEPARTURE POINT	6
	2.1 Mission	6
	2.2 Vision	6
	2.3 Core values	6
3	RELEVANT DEVELOPMENTS	8
	3.1 Developments in society	8
	3.2 Developments in the arts	9
	3.3 Developments in art education	10
	3.4 Developments in the University	11
4	EDUCATION	14
	4.1 Our vision of education	14
	4.2 Our education	18
	4.3 Our students	20
	4.4 Our teachers and staff	21
	4.5 Our organisation	22
5	RESEARCH	25
6	INTERNATIONALISATION	28
	6.1 Vision of internationalisation	28
	6.2 Adherence to and use of international qualification frameworks	28
	6.3 An international learning environment	29
	6.4 International comparison and assessment	30
7	PREPARATION FOR PROFESSIONAL PRACTICE AND ENTREPRENEURSHIP	32
8	POLICY PROPOSALS	35
	8.1 Proposals	35
	8.2 Policy cycle	37

ADDENDUM		42
PLAN FOR QUALITY AGREEMENTS 2019-2024		38
CONTENTS		39
1	INTRODUCTION	40
2	THE QUALITY AGREEMENTS OF THE ROYAL ACADEMY OF ART	42
3	THE QUALITY AGREEMENTS OF THE ROYAL CONSERVATOIRE	51
4	PROGRESS AND EVALUATION	60

\* Adopted by the Executive Board on 17th December 2018 following the approval of the Central Participation Council and the Board of Governors on 10th December 2018



This document sets out the Institutional Plan for the University of the Arts The Hague for the period from 2019 up to and including 2024. The central question we asked ourselves in writing this plan was this: “How do we envisage our position in the arts and in society in six years’ time and how are we going to arrive there?” That question quickly raised others. What kind of a society will it be in six years’ time? What role will the arts play in that society? And what will our role as educational institution be in that context?

Writing an institutional plan calls for a certain degree of speculation about the future. Both on a global scale and closer to home, numerous developments are occurring, whose significance and consequences we cannot yet foresee. Former certainties are disappearing and for many it is unclear what new certainties, if any, will take their place. And whether they will be improvements.

We look to the future with confidence, a confidence based on our lengthy history, ambition and resilience.

Our lengthy history, because it has taught us that we are able to create our own opportunities and seize them when they arise. Ambition, because we are not going to wait and see what the future holds, but will actively adopt our position, and where possible take the lead in shaping the future. Resilience, because we are aware that in times like these it is particularly important for our institution to remain constantly alert to new developments, opportunities and challenges and to respond to them.

We have taken our mission as the point of departure for plotting our course, but we will be veering off the traditional path. We will create our own path by treading it. Along the way we will have to keep looking around us to see precisely where we stand and how the world around us has changed. We will have to keep a sharp eye on our goal, and as it steadily comes into sharper focus, clarify or adjust our course. We will look at ourselves to see how we have changed and ensure that we are all still moving in the same direction. And, if necessary, we will have to adjust our pace.

This is the tone you will hear in this institutional plan. It sets out a clear ambition and plots the course we will take to achieve it. The precise path to be taken is something we would like to flesh out over the course of the next six years with those concerned and the stakeholders inside and outside the University, at specific milestones and at various levels.

The Hague, December 2018

Marieke Schoenmakers,  
president Executive Board

Henk van der Meulen,  
vice-president Executive Board





2.1 MISSION

A world in which art plays a prominent role is a better world. The University's ambition is to help create such a world.

The dynamic in our society creates a growing need for interpretation. A need for new questions, unorthodox ideas, out-of-the-box solutions and untested models. For critical reflection, or simply for criticism. But art is not just about application and social criticism. It also meets a need for re-evaluation of the deeper levels and emotions of our existence: meaning, inspiration, emotion, beauty, anger.

In this dynamic, art is invaluable. Through their work, artists and designers make an essential contribution to the discourse on social problems and how to solve them. They ask new questions, suggest new directions and create new conditions. In the process, they set the public agenda as least as much as they follow it. They summon up emotions and provide meaning. Thanks to art, our society is a nicer and better place.

This basic principle is the point of departure of our existence, which we have translated into the following mission:

*Art is of incalculable value, both intrinsically and in terms of the quality of life. The University of the Arts The Hague plays its part by educating artists who can play a prominent and inspiring role in the creation, development, performance and innovation in the arts in a global context.*

2.2 VISION

The University of the Arts The Hague is an institution of higher professional education in the arts. We train tomorrow's artists. And our goals are ambitious. We help students to develop their artistic and creative talents to the highest possible standard. We prepare them for careers as dancers, visual artists, musicians or designers<sup>1</sup> who are capable of functioning in a demanding and constantly changing professional environment and are able to find their own place in society. We foster the curiosity, knowledge, creativity, independence and critical capacity of our students and continually challenge them to pursue, and if necessary create, new paths and directions in professional practice. We do this on the basis of the following vision of our education:

*The dynamic in society and the arts calls for artists who are able to combine high artistic values with an open and inquisitive mind. Through our teaching and research, we offer students an educational environment in which they can pursue their artistic ambitions and develop their talent to the highest possible level with a view to a future international career.*

<sup>1</sup> We provide education in a great many artistic disciplines that cover a wide range of specialisations and professional roles. We also train artists who work at the cutting edge of multiple disciplines or who develop their own disciplines. For the reader's convenience, in this plan we usually refer to our courses with the titles as they appear in the statutory classification: music, dance, (autonomous) fine art and design. We wish to stress that these course titles also embrace all the relevant specialisations, sub-disciplines and cross-overs, such as (interior) architecture, sonology, choreography, typography, photography, ArtScience, etc.



2.3 CORE VALUES

We evaluate our policies and activities against a number of fundamental principles which together define the identity of our University. Our core values are:

- Excellence: the ambition to educate artists to the highest possible standards of artistic quality.
- Critical and inquisitive attitude: an attitude characterised by reflection, curiosity and a willingness to experiment, all in relation to developments in society, the discipline and their own work.
- Innovation: the capacity to explore outside the existing parameters, in the arts and in other domains, and to develop new forms and disciplines if necessary.
- Tradition: learning and internalising the skills and techniques needed to create artistic works of the highest quality.
- International: the desire to measure ourselves against and be receptive to developments occurring elsewhere in the world.
- Diversity: a leaning community that values diversity in the backgrounds of the students and the staff members and in our ways of thinking and our perspectives.
- Responsibility: an awareness of our great responsibility towards our students, our colleagues, the profession and society in everything we do.
- Cooperation: the focus and willingness to always look for results in collaboration with our students, colleagues, external partners and our environment.

Henk Ovink: “The art academy is a work place, a place to experiment, to reflect. A place to be vulnerable and to be strong and to dare to stand up for something you really think is important. With head and heart.”

- Henk Ovink, alumnus Visual Arts (1992), Ministry of Economic Affairs, globe-trotting salesman-in-chief for Dutch expertise on rising water and climate change



3 RELEVANT DEVELOPMENTS

We are, first and foremost, an educational institution. By teaching the artists of the future, we make a critical and innovative contribution to developments in the cultural domain and in society in general. We are at the heart of society. We are part of the creative and cultural community and part of the Dutch education system. Everything that is happening in this environment is relevant for us. And we want everything we do to be relevant for society. We will therefore start by outlining the developments that are occurring in our environment to which we wish to respond, but more importantly wish to anticipate, in this institutional plan.

3.1 DEVELOPMENTS IN SOCIETY

Societies around the world face major challenges and great uncertainties. Challenges and uncertainties that also affect individuals but which they are almost powerless to influence. Climate change and environmental problems, globalisation, the emergence of new technologies, individualisation and the flexibilisation of the labour market – they are all trends over which individuals have little influence. Some profit from them, others suffer their negative effects. Meanwhile, there has been a growing awareness recently of how difficult it is to know whether the information we receive is true or ‘fake’. The problems are complex and there are no simple solutions. This makes some people pessimistic and some fearful or angry, but in others it generates energy and inspires activism.

Hans Venhuizen: “We are not training people to design chic hotel rooms in Dubai but we are training students to see an assignment for themselves, to give it a name and to act accordingly. A person’s own initiative plays a major role in design. A sense of the ‘beauty of reality’ of what is happening around you and the ability to place yourself there and accept your responsibility. That’s what we are aiming at.”

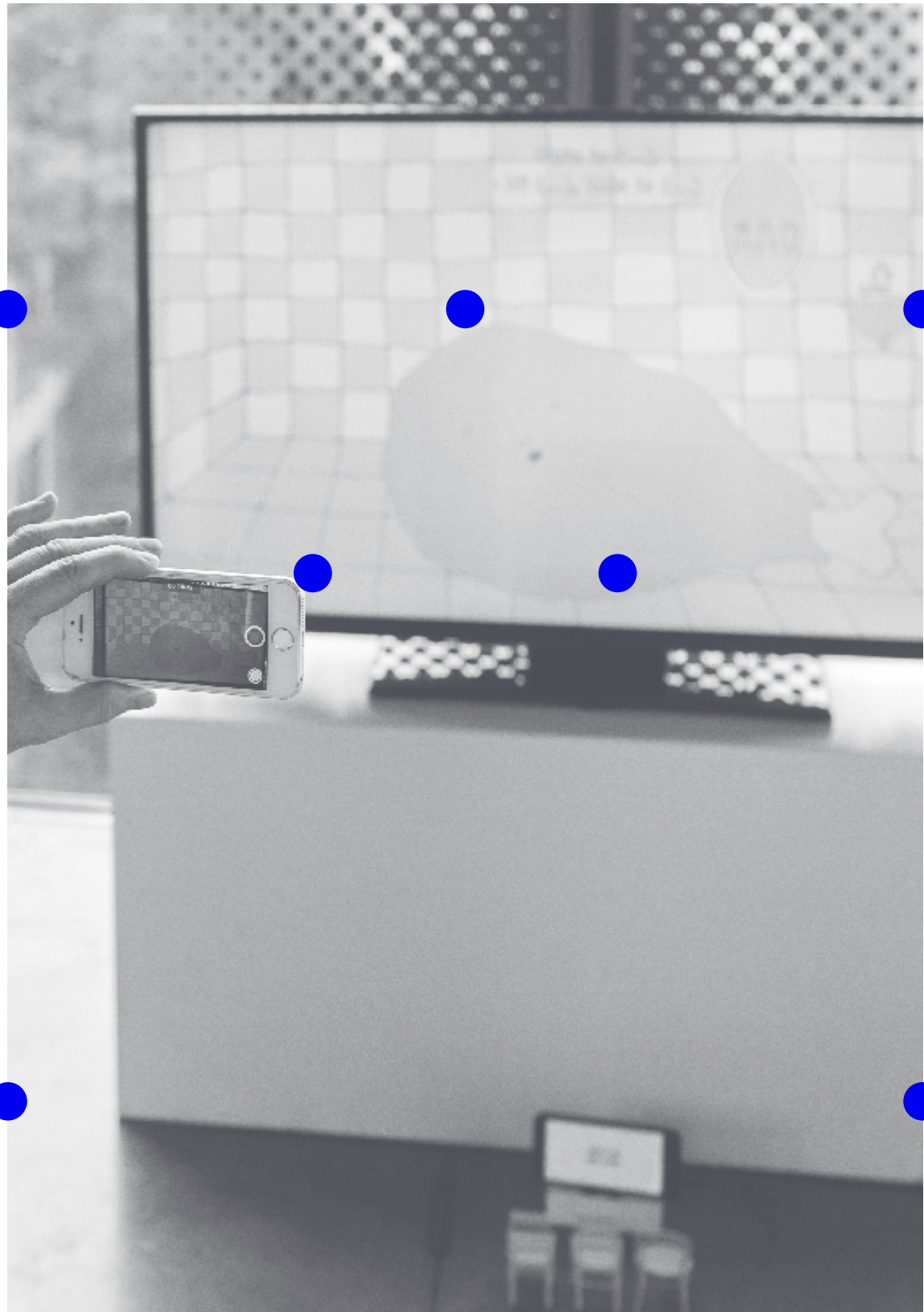
○ Hans Venhuizen, head of department INSIDE – Master Interior Architecture

Artists have an important role to play in this dynamic:

- They create room for values such as beauty, reflection, inspiration and meaning, as an alternative to the instrumental thinking dominated by the issues of the day.
- They ask questions, tell stories, develop new schools of thought and speculate on or come up with solutions that would not have been found outside the arts.
- They question and interpret developments in technology and society with the instruments of art, in images, music or dance, creating new art forms if necessary.
- They give expression to the feelings aroused by the developments that are occurring.
- They connect people and groups, for example in community concerts or performances, providing a platform for talented individuals, usually from very diverse backgrounds.

The arts confront us with reality, sometimes with a pessimistic and sometimes with an optimistic perspective. And sometimes also with equivocation, solutions and alternatives. Nevertheless, there are those in society, and especially among politicians, who question the purpose of and need for the arts. While the steadily louder calls for more engineers and physicists have struck a resounding chord, there is far less response to calls for more support for the arts. Increasingly, the social value of the arts is measured by the economic benefits they generate, their usefulness in solving problems and the size of their audience. Arts education has to teach students to determine their own position in that debate and to translate it to their professional practice.

*The University of the Arts The Hague trains artists, designers, dancers and musicians who can successfully fulfil their role in society and are capable of determining their position in the discourse on the arts.*



Taco Stolk: “If you are teaching for the art of the future, as we do at the Interfaculty, then it is not enough to think in terms of existing structures. We encourage our students to look in depth in as many other artistic and other disciplines as possible and thus to find their own way. We are actually asking them not only to develop their personal work but to discover a new kind of artistic practice.”

○ Taco Stolk, head of department, ArtScience bachelor and master

3.2 DEVELOPMENTS IN THE ARTS

Major changes are also occurring in the arts, some of them as a consequence of the impact of the aforementioned social dynamic on the artistic professional practice.

- Technological developments (such as digitalisation, miniaturisation and bio-engineering) are having an unmistakable impact on the world of art and design. Technology is bringing previously unheard-of possibilities within reach, not only for creative professionals, but also for amateurs. The value of an artistic education therefore needs to be redefined. These developments also raise new questions, for example about the relationship between technology, the individual and society, which are highlighted by artists and on which they reflect in their work.
- More than ever, an inquisitive mindset is the key to artistic endeavour. The ability to ask the right questions requires the desire and the capacity to experiment, discover and reflect and to express the results in artistic work.
- Globalisation has not only brought more global themes into the realm of art and helped to create a global work terrain and international networks of partners, it also generates a worldwide audience and worldwide competition. Meanwhile, artists still have a role to play in the local environment, working with partners in their own city and region.
- The artistic professional practice is now more than ever a hybrid practice, in which the artist has to be able to switch between a variety of roles: sometimes independent and autonomous and sometimes for a client and in collaboration with others; sometimes in a leadership role and sometime as a member of a larger team; sometimes as a creative or performing artist and sometimes as a researcher, teacher, curator or critic.
- The growing importance of collaboration in the course of professional practice has also prompted a debate about the relative importance of the specific artistic disciplines and interdisciplinarity. A related discussion is whether it is better for artists to become generalists, with an adequate knowledge of many disciplines, or specialists, who can play a crucial role in a diverse team on the basis of a thorough command of their own discipline. The University has chosen the latter position in that debate.

Klaus Jung: “Working in art and art-making generates knowledge and skills which are of utmost importance for the well-being of society in a global context. Artists are learning constantly and are developing their own tools for this purpose. Artists finetune their skills to adopt a critical distance to themselves and to keep on merging reflection and production. Artists embrace the contradictions of internationalisation and prepare for the added value which the multinational mixture of our societies will bring. Artists add intuition to the production of knowledge and provide trust in the New and Unexpected. Artists align the past with the future. The world needs artists. The world needs the arts.”

○ Klaus Jung, head of department, Fine Arts, bachelor

In other words, professional practice has become far more varied and more demanding. The artist must be properly equipped to survive in that environment. He or she must be proactive, reflective and enterprising and must be in command of the commercial and social aspects of the profession, in addition to the artistic aspects. Arts education has to equip students to meet these demands.

*The University of the Arts The Hague trains musicians, dancers, artists and designers who are flexible and capable of meeting the increasingly diverse and onerous demands of international professional practice.*



3.3 DEVELOPMENTS IN ART EDUCATION

Naturally, none of these trends has gone unnoticed in the arts education sector. The sector regularly reflects on their implications for the education we provide. In the period 2012-2016 the emphasis was on strengthening the various arts programmes and developing their own distinct profiles. The number of students entering the programmes was also significantly reduced.

*Kunstonderwijs Next*, the strategic agenda for the sector for the period 2016-2020, says on page 8: “At a time when the culture sector is under intense pressure and at the same time facing louder calls for creative and applied art, meaning and reflection, art education has a major role to play”.<sup>2</sup> And later: “As the joint Dutch art schools have put it: “The challenge at this time is to maintain a balance between attention to intrinsic value and deepening in the arts and the wealth of applications they have.”<sup>3</sup>

In the plan the emphasis shifted to searching for collectivity. The intention was that the institutions would, where possible, work more closely with each other and with their partners, each on the basis of its own strengths and individual profile. In that context, four common ambitions were formulated,<sup>4</sup> whose significance for the University of the Arts The Hague is fleshed out below:

- A. *Arts education should be accessible to the largest and most diverse population of talented students.*

At the University this ambition is reflected in our focus on talent development and diversity. Talent development is essential to continue highlighting the international strength of the art sector and arts education in the Netherlands in the future. Deep cutbacks have been made in extracurricular cultural activities in primary and secondary schools and music education is one of the subjects that is under pressure. In those circumstances, it is particularly important to safeguard a reasonable intake of talented young people living in the Netherlands. At the same time, we realise that a number of target groups are still under-represented in our student population. We will therefore devote special attention to diversity in the university and will endeavour to ensure that our student body is a better reflection of the composition of the population, also in terms of socioeconomic or cultural background.

- B. *Arts education must be flexible and offer opportunities for professional training in the arts in the school and online, full-time and part-time and in a variety of roles.*

The University of the Arts endorses the need to be flexible if it is to meet the learning demands of a variety of target groups. We are exploring the options available for arts graduates with several years of experience to update their knowledge and to ‘top up’ their artistic skills. We want to meet the demand for education from talented students who previously followed a different course but have now decided they wish to answer the call of their artistic talents, on a part-time basis if necessary. These ‘mature’ students bring an additional quality [dimension?] to the education with their life experience. We also want to be flexible in offering opportunities to combine courses in different programmes, within the institution or elsewhere in the Netherlands or abroad.

- C. *Arts education must be a recognised place for research and development, with a solid basis for PhD programmes.*

The University of the Arts is in the vanguard of research into the arts. Our research focuses mainly on what occurs in or because of the artistic process and yields insights that could not be acquired in any other way. This is reflected, for example, in the PhD programme we offer in association with the University of Leiden, and particularly the extent to which the offer is taken up. Naturally, wherever possible we conduct research into possible practical applications of artistic work. We share the results of this research with peers and the general public in various ways, in concerts, exhibitions,

performances and installations, etc., but also through articles and other publications circulated via the Artistic Research Catalogue and various other platforms.

- D. *Arts education should build on its strong international position and seek connections with regional and national agendas.*

For the University of the Arts the international perspective comes naturally to our institution and is already deeply embedded in the education and throughout the organisation. Arts education in the Netherlands is highly regarded around the world and the University of the Arts itself has a good international reputation. Consequently, we attract a lot of interest among foreign students, teachers and artists. Our reputation enables us to attract talented artists from all over the world to the Netherlands and so strengthen this country’s creative and cultural sector. Our education and research, driven by our own agenda and ambitions, therefore have a local, regional and national impact.

*The University of the Arts The Hague wishes to use its excellent position in terms of talent development, flexible programmes, research in the arts and internationalisation to achieve, and where possible surpass, the joint ambitions for the arts education sector.*

3.4 DEVELOPMENTS IN THE UNIVERSITY

There will be two projects of particular significance in the coming period:

1. The Royal Conservatoire will move to the Education and Cultural Centre (OCC)<sup>5</sup> on Spui in 2021. The move will greatly expand our possibilities and create a new dynamism.
2. The University of the Arts has been admitted to the pilot project by the Ministry of Education, Culture and Science for accreditation by institutions. The framework of this pilot project meshes seamlessly with the University’s ambition of further improving the quality culture. Participation will not only help to enhance the quality of the University itself, but also promote improvements in quality assurance and the accreditation system for higher education in the arts in general.<sup>6</sup>

We will discuss these developments in the following sections on our education and our priorities: research, internationalisation and professional practice.



<sup>2</sup> See footnote 1, page 8

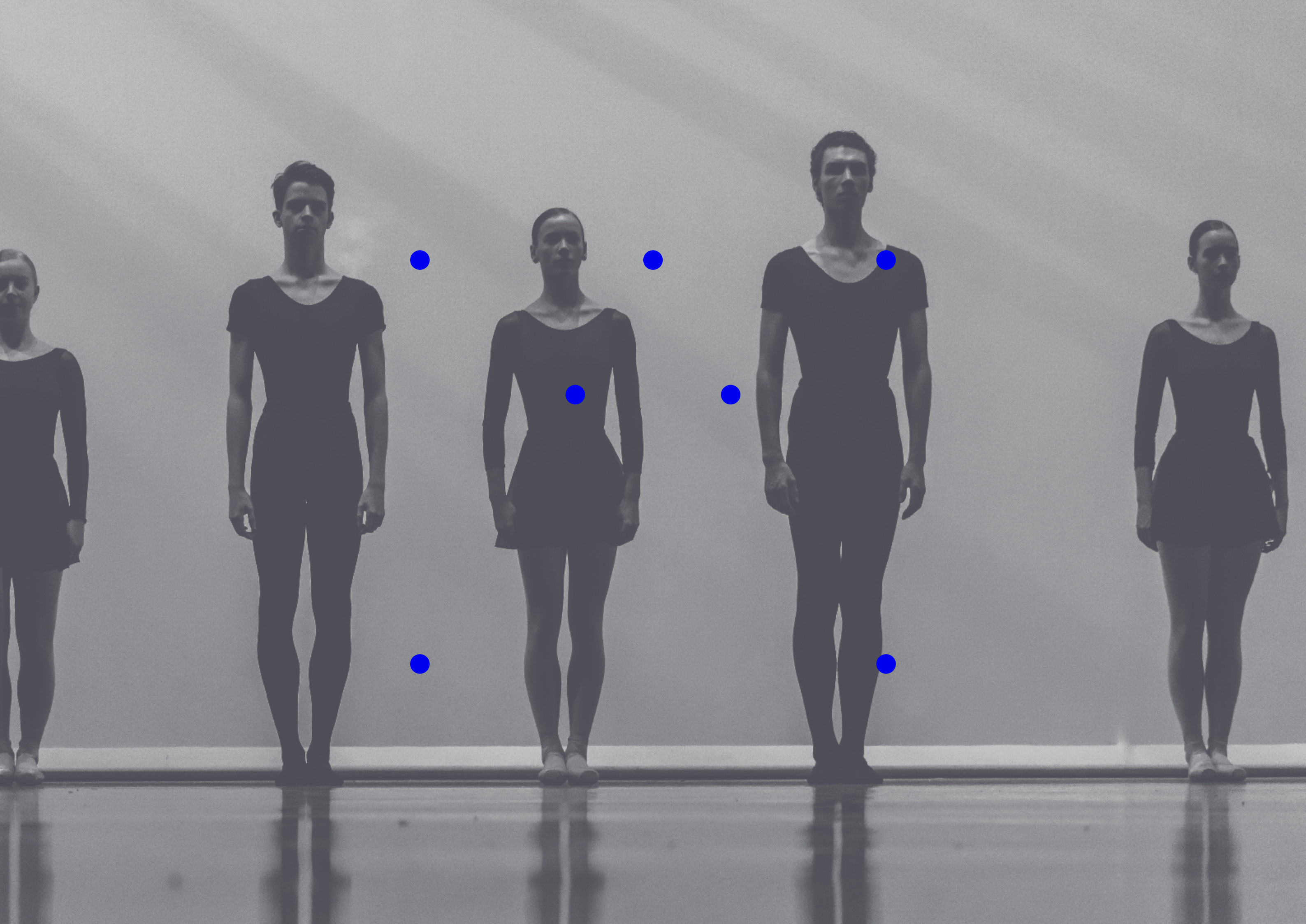
<sup>3</sup> Ibid., page 11,

<sup>4</sup> Ibid., page 31

<sup>5</sup> In this document we use the working title OCC; the actual name of the building has still to be decided.

<sup>6</sup> Participants in the pilot project are able to experiment with a new method of accreditation. The aim of the experiment is to investigate whether the scope provided in the accreditation process will lead to students and teachers assuming more ownership, or whether it will strengthen the quality culture within the institution with the benefits outweighing the burden.







## 4 EDUCATION

This chapter describes the basic principles of our education and the emphases as reflected in our priorities. These priorities are fleshed out in the subsequent chapters. The final section of this chapter discusses various aspects of our organisation, whose primary purpose is, after all, to safeguard the quality of the education.

### 4.1 OUR VISION OF EDUCATION

The focus of our education is on the individual student and his/her artistic talents and ambitions. Successful artists are not interchangeable, but make their mark precisely because of their personal approach and style. Artistic and professional development, personal growth and a broad social orientation (*Bildung*) go hand in hand in the education we provide: all three are important for the successful artist. We train students not only for an existing profession, but also to perform roles and functions that do not yet exist and that our graduates and we will create.<sup>7</sup>

By offering small-scale and intensive education, we create an environment in which students can grow into leaders in their discipline by the time they graduate. They are able to contribute to the development of and innovation in their discipline and are also aware of the role that the arts can and should play in society in general and their own position in relation to that role.

Our courses are highly structured, giving our students a thorough knowledge and command of their own discipline, but leaving plenty of room for their own individual choices. In this way we encourage students to broaden their horizons, in the arts and in other domains. In the process we encourage students to develop their own personality and to discover the position they want to occupy in society as a person and as an artist.

### ARTISTIC AND PROFESSIONAL QUALITY

We strive for artistic excellence as measured by the standards and frames of reference adopted in the various disciplines. In the performing arts, artistic excellence is reflected in the quality or virtuosity of a performance together with great originality and authenticity in the interpretation of the work concerned. In the creative disciplines, it is demonstrated by an innovative, authentic and artistically relevant concept that is realised with great precision.

A key determinant of artistic quality is an outstanding professional command of the necessary techniques and skills. We place high demands not only on the artistic concept or interpretation, but also on the quality of its execution.

We regard research as part of the artistic performance and creation process: we train reflective and critical musicians, dancers, artists and designers. Therefore, as well as technical and professional knowledge and skills, an inquisitive attitude, theoretical knowledge and research skills are also of the utmost importance.

*"We have a lot of freedom. You can talk about the piece that you are working on or a problem you are dealing with. You attend each others concerts and listen to each others music. It feels quite close actually, a bit like a family, everybody who wants to be part of it can. If you are more introvert that is ok too, but you will still be invited."*

○ *Eva Beukink, student composition*

### POSITIONING IN SOCIETY

We train students who are aware of what is happening in society, who reflect on the causes and consequences of events, explore the position they wish to take in relation to those events as artists or musicians, and accept responsibility for their decision.

## C4

## INSTELLINGSPLAN 2019 – 2024



The students at the University are constantly confronted with their environment and learn to create networks and make connections within it. We offer them a huge network of contacts in The Hague, the Netherlands and the world at large. We have formed alliances in numerous domains and internships, which means that throughout their studies the students take part in top-class projects organised with a wide range of social and cultural organisations – orchestras, ensembles, museums, research institutions, political bodies, etc. Project-driven education and internships demand a positive approach with the active involvement of the partner and the discipline. This interaction with the environment means that by the time they graduate the students already have one foot in the professional world.

### PERSONAL GROWTH

Most students, and in any case the Bachelor students, enter the Conservatoire or the Academy at stage in their lives when they are still discovering their own place in the world. We offer them plenty of room to explore, but also expect them to accept responsibility for their own personal development. The students 'own' their study process. It is they who have to translate the things that fascinate them into artistic practice and present the results to the outside world. The implication of the students' personal responsibility for their own learning process is that they do not have unlimited freedom of choice. We offer programmes with a solid structure that enables the students to make well-informed decisions, and we guide them in that process.

We create a safe environment, an environment in which a student does not have to fear showing vulnerability. Our students must dare to take risks and to make choices. Making mistakes is encouraged, since the students will learn from them. An optimal learning environment is a safe environment in which the student and the teacher can depend on one another, especially in an institution like ours where the contact between the teacher and the student is so intensive.

*Roosje Klap: "Investing in a sense of safety is crucial, creating an atmosphere where you really feel free to create, free to show real things, to talk, to cooperate, to help each other. If you are anxious as a creator you'll never succeed, you'll never be able to articulate what you think is important, to take a stand, to conceive a good plan."*

○ *Roosje Klap, co-head of department Graphic Design bachelor and Non-Linear Narrative master*

### RELATIONSHIP WITH THE PROFESSION

Our education foreshadows what the students will face in the professional world. At the same time, we are aware that the professional practice is dynamic: we cannot foresee what it will be like in five or ten years' time. We help to shape developments in the professional practice and expect our students find their bearings in the profession and also to help shape it in the future.

Students are challenged with practical assignments from an early stage of their studies. These assignments further the artistic objectives of the course and help the students to acquire professional practice skills, but the many projects and activities with partners also teach them competencies such as the ability to work with others in a team. Students are also responsible for communication about and planning of their projects in order to prepare them for later professional practice, when they will have to demonstrate a capacity for self-management, be able to generate their own assignments and form partnerships in pursuit of their dreams.

In addition to the intensive collaboration with professional partners, practically all of our teachers also provide a direct link to the professional world through their own active practice. An intensive effort will be made to develop new forms of education in association with the professional practice.

<sup>7</sup> See also the quote by Minister of Education, Culture and Science Van Engelshoven in *De Volkskrant* (8 December 2017): 'If this trend, the economisation of education, continues, countries around the world will soon be delivering generations of useful machines rather than full-fledged citizens who are capable of independent thought and adopting a critical attitude.' (Van Engelshoven quoting Martha Nussbaum: *Not for Profit*. Princeton University Press, 2010.)



## ASSESSMENTS

We regard assessments as important learning moments. An assessment must provide the students with the information they need to take the next step in their studies and provide the teachers with the information they need to guide the students in that process. Assessments are therefore designed to advance the student's development (formative assessment), while the formal tests naturally also have to determine whether the students meet the requirements stipulated for that particular point in their studies (summative assessment). There is no universal standard of artistic quality. It is always judged in a dialogue with peers, each of them with their own background and perspective. Our assessments therefore also have a collective and intersubjective character.

Students are entitled to clear and transparent assessments. We attach importance to artistic merit and to the quality of the technical quality and craftsmanship of the work, but also evaluate skills that transcend those aspects: the student's ability to critically review the performance or creation process and the capacity to understand complex situations. It is important to us that students can understand, articulate and present their work as a whole. Students must – especially at Master's level – be able to conduct research independently and find their own sources of inspiration. They must have access to techniques and skills that will enable them to attain the level of flexibility required to be successful in a variety of contexts. Ultimately, they must also be able to reflect on their own work in a way that enables them to shape their own progress as they start out on a professional career.

**Martijn Padding:** “Quality monitoring primarily means teaching people to be critical. The most important lesson that students learn at the Conservatoire is to develop their taste, to develop a language. We don't teach them to compose in a particular style; what is more decisive is for students to mix a lot with other students, in peer-to-peer teaching. That's where taste develops. That's what you have to mobilise, activate. That's when you get a critical, engaged group.”

○ *Martijn Padding, head of department Composition*

Much of the work of the students is presented in public – in dance performances, concerts, exhibitions, fashion shows. These events also reflect the reality of professional practice. Students receive feedback from teachers, other students, professional experts and the public and they in turn assess the performances of other students. This informal assessment is actually a continuous process and plays an important part in the student's development. For our formal assessments, we ask external examiners (national and international) to judge the final level and the examination process against national and international benchmarks and standards. Every year the findings of the external examiners regarding the level and the method of examination are evaluated and the results of that evaluation are then discussed with teachers. This ‘outsider's view’ contributes to the quality of assessment and the professionalisation of teachers, as well as the general quality of the programmes. We promote awareness and expertise in testing and assessment by encouraging teachers to follow professional courses leading to at least the *Basiskwalificatie Examinering* [Basic Qualification in Examination].

## MULTIDISCIPLINARITY WITH A STRONG BASIS IN THE DISCIPLINE

We encourage students to work together as far as possible: beyond the boundaries of the Conservatoire and the Academy, inside and outside their own department and with partners outside the university. Part of our education transcends specific disciplines, both in terms of specific courses and in the context of interfaculty programmes such as ArtScience. As mentioned earlier, in the debate about generalisation or specialisation, our choice is clear. We believe that useful cooperation starts with a thorough knowledge and command of the student's own discipline. We train specialists who are able to find their place in multidisciplinary teams on the basis of their specialisation and so apply their personal strengths to ensuring that complex projects are executed to a high standard.

Herman Verkerk: “You first develop within a single discipline. We believe that you can only work in a multidisciplinary way if you've mastered your own first. Only once you're an expert in your own field can you talk about another.

○ *Herman Verkerk, head of department, Interior Architecture and Furniture Design bachelor*

## SMALL-SCALE AND INTENSIVE

Our education is small in scale and highly intensive. The small-scale nature of the teaching means there is frequent and close contact between teachers and students. The intensity is reflected in numerous ways. In some programmes the number of contact hours is high compared with other sectors of higher professional education. In others there is weekly face-to-face tuition followed by many hours of self-study. Our courses require students to do a lot of practical work and/or practice in the studio or practice room. The strict deadlines demand a high degree of autonomy.

**Vera Beths:** “The seriousness with which each student is discussed, the way their progress is scrutinised, and the best way forward for them examined.....all of these are treated with extraordinary care. The entire group is present: everyone is there and we all know each other's students. There is a tremendous team spirit.”

○ *Vera Beths, teacher, violin*

## TALENT DEVELOPMENT

We believe that developing artistic talent takes time. The process starts at a young age and does not end when a student secures a diploma from the art academy or the conservatory. The time devoted to the arts in primary and secondary schools has declined in recent years. Our preparatory programmes are therefore particularly important. They start with music lessons for infants from the age of five. The School for Young Talent provides a preparatory course in music, dance or visual arts integrated with regular education for talented young artists from group 7 of primary school. We also offer a one-year preparatory course for candidates who possess sufficient artistic talent and ambition but are not quite ‘ready’ to be admitted to the programme. In this way, we give children and young people the chance to further develop their talent and discover whether they really want to study the arts. This way pupils are offered the opportunity at an early stage to develop their artistic skills at a high level parallel to their regular programme at the primary/secondary school.

## QUALITY

Higher education in the arts has traditionally been characterised by a strong focus on quality and the pursuit of excellence. As already mentioned, the focus is primarily on artistic quality. Our programmes combine artistic and educational perspectives of quality. That raises the following questions:

1. The question of *whether* we succeed in educating students who meet the highest possible standards of artistic quality. We can see this mainly in how they perform in the profession and in society after graduation in relation to the ambitious targets we have formulated for the programme.
2. The question of *how* we succeed. What people, methods and instruments do we use to achieve these goals? Do we deliver the highest possible artistic quality, or is there still room for improvement? Do we achieve the goals we have set without causing any undesirable negative effects? We answer that question by evaluating the programme (including the assessment process) and the learning environment (including the teachers and the facilities) that we offer the students.





This is also evident in our teaching: continuous evaluation and improvement in an artistic sense are central to every lesson and all other educational activities, as well as assessments, public presentations, performances, concerts and exhibitions. For its part, educational quality is mainly concerned with aspects such as the structure and coherence of the curriculum and the organisation of tests and assessments, but also facets such as the quality of the available facilities and accessibility for students with a disability.

We nurture our focus on quality and are constantly improving it with a view to providing education of the highest possible national and international standards. We regard the University's internal and external stakeholders as equal partners in this process. We answer for our methods by being transparent about how we organise our education, our reasons for organising it in that way and the results we achieve. We also regularly evaluate our activities by asking our stakeholders for their views about them and for their suggestions for possible improvements. This calls for a permanent horizontal dialogue involving all of the stakeholders: management, teachers, staff members and students, the Central Participation Council, the Board of Governors, the profession and our partners. We are also publicly accountable for our policies, our management and our results. The forms of accountability and the criteria we adopt are matched to our objectives and our vision of education. Our participation in the aforementioned pilot project on institutional accreditation will represent an opportunity to explore them further.

“Quality is the result of talking about quality.”

#### 4.2 OUR EDUCATION

We offer a broad range of courses at Bachelor and Master level<sup>8</sup> in music, dance, art and design. Many of our programmes have been rated as excellent by independent panels of experts and are therefore among the best in the Netherlands, and even worldwide. Some of our programmes, for example the Master Type and Media and the Sonology programme, are practically unique in the world.

Our programmes generally provide a broad framework for a number of distinct, related courses. For example, students in the Bachelor of Music and Master of Music programmes can study a style period or genre of their choice, but also follow courses in teaching music or in one of the creative departments, such as composition or sonology. The Royal Academy's Bachelor programmes encompass a wide range of disciplines in fine art and design. In September 2017 the Royal Academy launched the Master of Arts in Fine Art and Design in response to the growing demand for artists and designers at Master's level. With this structure, we are also able to respond flexibly in the Master's programme to new demands from students or the profession or to a need that we have identified ourselves, for example by establishing new interdisciplinary crossovers and specialisations such as Non-Linear Narrative in the Master of Arts in Fine Art and Design and the Master specialisation New Audiences and Innovative Practices in the Master of Music programme.

Within the existing programmes, we constantly review the profiles of the various differentiations in light of developments in the profession and the impact of those developments so that we can revise them if necessary. For example, the Royal Conservatoire has introduced the new Master specialisation Ensemble Singing, a course that enables singers to develop artistic and academic knowledge and skills to the highest international standard in a partnership with the Netherlands Chamber Choir. The aforementioned Master specialisation Non-Linear Narrative at the Royal Academy focuses on modern, non-linear communication in relation to complex social issues. However, we don't just create new courses; we are also prepared to abandon or transfer a programme if necessary. After eight years (and the graduation of four cohorts of students), the Royal Conservatoire has decided to cancel the Master specialisation

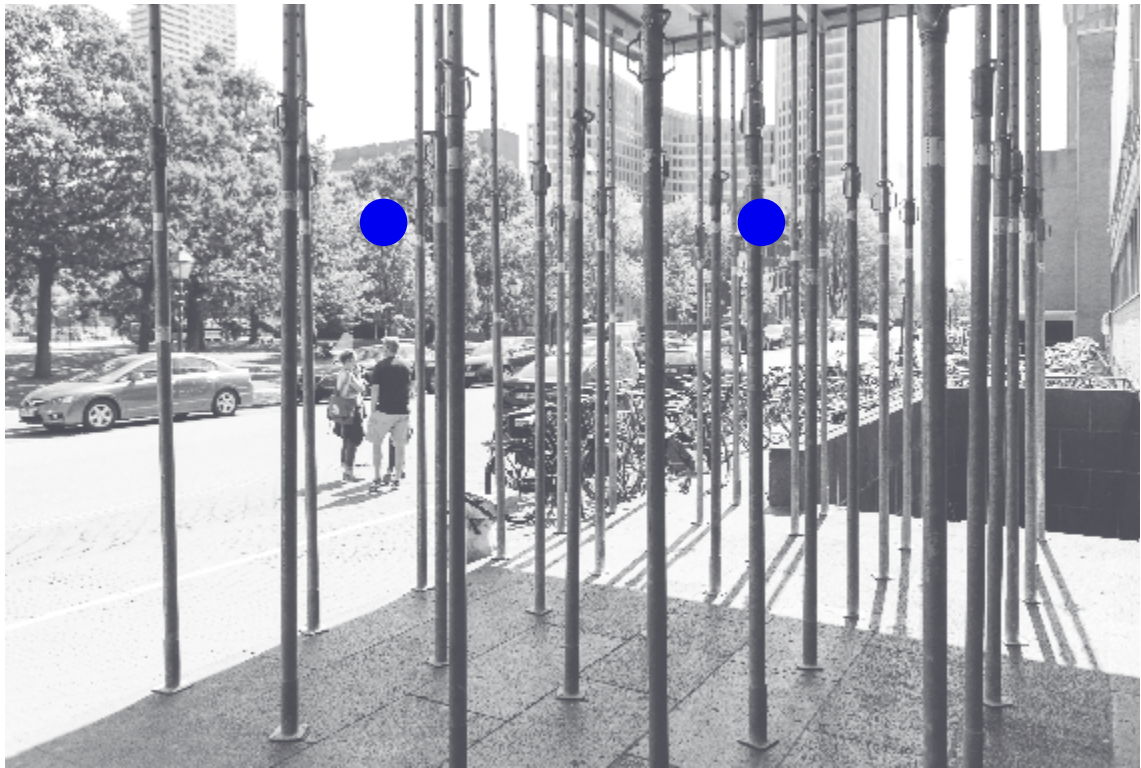
T.I.M.E. (This Is Music Theatre Education). It had become a course mainly for theatre makers and had consequently become too isolated within the Master of Music programme to establish the crossovers that were originally envisaged. The Master specialisation Artistic Research has for similar reasons been successfully transferred from the Master of Music to the Master of Arts in Fine Art and Design, where it is a better match with the visual disciplines towards which the professionals in that specialisation are increasingly oriented.

Marlon Titre: “New students at the Royal Conservatoire join a like-minded group each of whom has a dream: of becoming an exceptional musician. They work in a creative environment, together with colleagues who transform ideas into new projects, performances and concerts. They play together, create ensembles, and look out for each other. They become part of a community.”  
O Marlon Titre, head of department, Classical Music

A particularly noteworthy enhancement of our range of courses is provided by our partnership with Leiden University. We offer a double degree programme, in which students can earn a degree from the University of the Arts (Bachelor of Arts in Fine Art and Design) and the University of Leiden (Bachelor of Art History), and are investigating the possibilities of expanding the options. Electives at Leiden University are open to our students, who can follow them as part of their individual study programme.<sup>9</sup> These courses make the connection not only between the various disciplines in the arts, but also between the arts and the academic disciplines, thereby increasing the capacity of students to perform inquiry-based research and for theoretical reflection on their work from a broad perspective. More and more students are taking advantage of this opportunity and we will continue to encourage it in the future. At the same time, students from Leiden can also follow courses at the University of the Arts in the so-called Practicum Musicae (music) and the Practicum Artium (art and design), where they can discover the relevant disciplines and follow parts of a music programme.

The Royal Conservatoire and the Codarts Conservatorium Rotterdam have established the Center of Knowledge in Music Education (CKME), in which the programmes for prospective music teachers at both institutions are being consolidated under a single director. The aim is to prepare students for a career as entrepreneurial music teachers and musicians who, as skilled musicians, are capable of translating their vision of music education into lessons that appeal to diverse target groups and establishing their own professional practice as a music teacher. The Royal Conservatoire and Codarts are also intensifying their cooperation in the domain of classical music with a view to offering students of classical music a range of courses that reflects the strengths of the two institutions.

Our curriculum is not confined to formal Bachelor and Master courses. As already mentioned – in the context of talent development – we offer preparatory programmes which play an important role in sustaining the quality of art education and preserving access to it. But it does not end with the completion of the course. Thanks to our collaboration with Leiden University, students with a Bachelor's or Master's degree can, after a selection procedure, be admitted to a PhD programme in the arts, which culminates in the production of a work of art or a composition and a dissertation. In other words, our university offers a continuous learning trajectory that starts well before the actual HBO course and can continue beyond the awarding of a Master's degree. It is one of our ways of giving shape and substance to lifelong learning.



<sup>8</sup> We confine ourselves here to the Bachelor and Master programmes and the preparatory courses. For more information about the PhD programmes, see the chapter on 'Research'.

<sup>9</sup> Individual study trajectories at the KABK, free electives and minors at the KC



### 4.3 OUR STUDENTS

The level of our incoming students is crucial for the quality of our programmes. The selection criteria are very high and candidates must come well prepared. We are looking for passionate students with talent and curiosity, who are willing to work hard. We judge whether they have what it takes to grow into artists with a professional artistic practice.

Developing artistic talent, especially (but not exclusively) in music and dance, is a lengthy process and often begins at a young age. The preparatory courses are therefore an important source of candidates for the Bachelor programmes and the vast majority of the participants in those courses do advance to the regular programmes at the Academy or the Conservatoire. These courses are exceptional in the Netherlands and create a solid basis for talent development by giving potential students with talent and ambition a taste of what it is like to be intensively engaged with the creation of art. Most of those students consider it to be a great advantage that they were already familiar with the culture and practice of the faculty they entered. We will continue to ensure that the transition from the preparatory courses to our regular (Bachelor) programmes is as smooth as possible.

Klaus Jung: "The artists of the future meet at art schools. Together they develop networks, which will enable them to re-define what role art and artists will take in our societies. This includes the development of artistic skills and strategies, but it reaches far beyond the isolated focus on individual careers. We encourage our students to see themselves as part of a bigger, international whole, to which they contribute through their work, their existence and their view of the world."

○ Klaus Jung, head of department, Fine Arts, bachelor

Our students form an international and culturally diverse community. Artistic talent is not confined to students and teachers from specific cultural, socio-economic or religious backgrounds or of a particular gender (identity). The meeting – and sometimes confrontation – of different backgrounds is a source of inspiration and reflection in the context of the personal development of our students and staff members. Diversity provides a source of inspiration and a mirror for reflection. We therefore strive to create a community of students, teachers and partners that is diverse in a variety of respects: in nationality and origin, gender, cultural orientation, life experience ('new second degree students') and social and economic background, as well as other characteristics. More than 60% of the students are from other countries. The diversity of cultural backgrounds enriches the learning environment by constantly challenging students to question their own ideas and opinions. We welcome mature students or students who have already completed a course, who bring different experiences to the learning environment than young people who have just left secondary school. Because this is not yet the case in every programme, the issue of diversity, and in particular reflecting the population of the Netherlands, will be explicitly addressed in our policy in the coming years.

A certain critical mass is required to maintain our standards, but it has to be achieved without sacrificing the small-scale nature of our education. We are therefore aiming to consolidate student numbers, with a slight shift from Bachelor to Master students.

### C4

### INSTELLINGSPLAN 2019 – 2024



### 4.4 OUR TEACHERS AND STAFF

Education is a two-way process between teacher and student. The teachers ask questions, provide guidance and offer encouragement. Students offer ideas, present arguments and display their work. In a relationship of mutual trust, they form a partnership in which the students use the feedback and comments they receive to surprise themselves, their fellow students and their teachers with strong personal opinions and inventive solutions.

Our teachers have excellent artistic, pedagogic, didactic and organisational skills, as well as inspiring personalities. They are also conscious of the special nature of our education. They share their artistic vision, knowledge and professional experience with the students, not with the intention of imposing their views on the students, but as input to help the students discover their own position in the artistic field. They guide and support the students in their personal and artistic development, gradually coming to regard them as future colleagues. At the same time – and despite the often intensive contact with the students – they maintain the professional distance that is necessary to assess the development and the work of the students, just as they evaluate the work of their colleagues.

Renee Jonker: "Our teaching is becoming increasingly anglicised. Peer-learning is one of the terms that has caught on. Peer-learning in fact has priority on our course -, 'Artist as teacher'. Structured sessions between fellow teachers talking about highly diverse aspects of teaching under the direction of a facilitator has become a real favourite. Participants without exception are enthusiastic about this enriching one's own teaching practice with new insights. I, too, am increasingly using this form of learning in my classes. Group classes are perfect for this. The one-way traffic of the omniscient teacher is losing ground. That's great."

○ Renee Jonker, head of department, New Audiences and Innovative Practice NAIP master / Aus LICHT master

The teachers are an important link to the professional practice. Practically all of the teachers are employed part-time and also work at a high level as artists, musicians, designers, composers, organisers, publicists, curators or researchers. They are deeply involved in the contemporary professional practice and the majority have established an international reputation. They bring with them their own network of artists and experts. We expect teachers of theory to produce work for publication and teachers of practice to perform their work in the public domain. The teachers represent worldwide professional practice. They confront the students with the diversity of opinion about professional practice and how it can be represented. With our varied and flexible team of teachers and guest lecturers we can respond quickly to current developments. Our directors, staff and board members are also actively involved in the professional field outside the university, for example as a regulator or active member of local, national or international cultural organisations. They provide a direct link with the current professional practice in the education.

We invest in the quality of our teachers. Every year they can devote 10% of their annual teaching hours to improving their own expertise. We offer them courses to refresh and expand their expertise, for example in didactics, proficiency in English or conducting research in the arts. We send them into the field to explore what is happening elsewhere, for example with a short period of job shadowing in a partner institution abroad. The teachers are expressly encouraged to follow a Master's or PhD programme. We offer our teachers arrangements for training, education and professional development that are tailored to the specific requirements of art education and which correspond with their personal needs. In that context, we organise our own programmes for teachers who want to obtain the basic qualifications for teachers and examiners of universities of applied sciences (*Basiscertificaat Didactische Bekwaamheid*, BDB, and *Basiskwalificatie Examinering*, BKE) and offer scholarships for PhD candidates.



The university invests heavily in improving the expertise and well-being of its staff members. That applies for the didactic competences of the teachers, but equally for the professional expertise of the support staff, and also extends to the enjoyment in the work, the workload and the physical and social working conditions of all the personnel.

In light of our ambitions for diversity in our student population, the diversity of the personnel is also a consideration in our personnel policy.

Monica Damen: “One of the nicest things at the Royal Conservatoire is our staff development programme (Artist as a Teacher). The interest in this programme reveals that as part of a team our teachers are perfectly willing to think about and learn from each other about their own teaching practice and the desired and necessary changes they need to make. Teachers are the core of the Conservatoire, they shape the programme and investing in their development is the best thing we can do.”

○ Monica Damen, head of department, Vocal|Choral Conducting|Ensemble singing master

4.5 OUR ORGANISATION

Our entire organisation is devoted to delivering education and research of the highest standard. The University’s policies on accommodation, personnel, communication, ICT and finance are all geared to helping achieve the ambitions for our teaching and research. The policies are discussed below.

ACCOMMODATION AND FACILITIES

It is impossible to provide excellent education without excellent accommodation and facilities. Art education demands specific facilities such as workshops, studios, exhibition rooms, exercise rooms with the right acoustics and stages for public performances and presentations. Rooms must be available for longer periods so that installations can be assembled, there must be space to put on open-air performances and unorthodox spaces to present challenges to visual artists. In short, we have to facilitate a lot that is not possible in other sectors of education. Naturally, the safety and well-being of our staff members and students and good working conditions are absolute priorities.

The premises of the Royal Academy of Art on Prinsessegracht already have a wide range of modern facilities. The workshops constitute a crucial link in our education and research because so much of the research and teaching is devoted to ‘creating’. There are a large number of workshops and labs where students can work with traditional methods as well as the latest technologies. Here students are stimulated and challenged to explore the interaction between materials, techniques and artistic creation and travel down new paths. To further promote these activities, on the initiative of the head of the workshops ‘material labs’ were introduced in the Academy’s education in 2016. The facilities themselves, but also the staff of the workshops, will play a key role in the development of the education. We are going to further expand the key position of the workshops in our learning environment. Where necessary and possible, we will form alliances with other institutions in order to offer our students optimal facilities.

The building has a wide variety of rooms and nooks and crannies (sometimes hidden away), which the students can use to make and present their work. The historic status of the building imposes major demands on the building’s condition and how maintenance is carried out. We will continue with the upkeep of the building with maintenance, careful use and respect for its historic status. The plans will also cover the needs arising from expansion of the range of Master programmes.

In 2021, the Royal Conservatoire will be moving into the OCC<sup>10</sup> on the Spui in The Hague together with the Dance and Music Centre, the Nederlands Dans Theater and the Residentie Orkest. A brand new building with concert halls, a theatre, studios and a great many rooms for lessons and rehearsals.

10 In this document we use the working title OCC; the actual name of the building has still to be determined.



From that year a substantial budget will also be reserved to upgrade the educational facilities (including the music instruments). In the coming years the Conservatoire will implement an extensive programme of digitisation to facilitate services such as distance learning and online teaching, for which new technological facilities will also be installed in the new building. Panels of staff members and employees have been closely involved in designing the new premises and have been consulted on progress with the construction process. This gives us an assurance that the building will meet all of the prerequisites for excellent music and dance education.

Our location in the heart of the city and the nature and quality of our accommodation and facilities enable us to collaborate intensively with a large number of partners in The Hague. The proximity to and contact with numerous governmental and non-governmental organisations and cultural institutions is a very important factor in that regard. The Academy, for example, works with ministries and national advisory councils, but also with non-governmental organisations like Amnesty International Nederland and Greenpeace, with institutions in the field of contemporary visual arts, such as Stroom, The Hague’s Municipal Museum and the Photo Museum, as well as cultural institutions such as the Nationaal Toneel and a wide range of smaller venues and artists’ initiatives. The Conservatoire naturally works closely with the Residentie Orkest, the Johan Wagenaar Stichting, the ASKO Schönberg Ensemble and the Nederlands Dans Theater, as well as other leading orchestras and companies including the Orchestra of the Eighteenth Century and the Nederlands Blazers Ensemble, and has excellent relationships with relevant venues and organisations in the musical landscape, such as Jazz070 and Musica Antiqua.

INFORMATION AND COMMUNICATION TECHNOLOGY

With the implementation of the multi-year plan to upgrade our ICT systems, with special attention to information security and data protection, improving efficiency by linking software and redesigning the intranet, our intention is to improve the administrative and management processes, not only to make the administrative and planning processes more efficient, but also to further improve the quality of service for students and staff members and optimise management information. Our ICT facilities will be further enhanced to address the demands of new forms of education that use digital technologies and social media, as well as electronic learning environments and portfolio systems.

FINANCIAL POLICY

The university’s financial objective is to ensure that it can operate on a sound and healthy basis in the short, medium and long term. The university’s planning & control cycle ensures that the management is always aware of the organisation’s position in relation to its financial targets. Within that cycle, the budget is always accompanied by a multi-year liquidity budget and an investment budget, which show what resources are needed to meet the current operating expenses and what investments are planned and allow the management to anticipate potential liquidity and solvency risks in time. All of the financial administration processes are digitised.

MARKETING AND COMMUNICATION

We have invested heavily in improving and modernising our external communication in recent years. A new website and a new house-style have been developed for the university as a whole, raising the visibility and recognisability of the organisation and improving the provision of information to potential students, teachers, partners and other stakeholders.

It goes without saying that our marketing and communication reflect the profile that we have in mind. We will continue to give priority to attracting highly talented students of various nationalities and from different backgrounds and with an inquisitive mentality. We will devote special attention to recruiting students from target groups that are currently under-represented, in the Netherlands and abroad.



Marketing and communication are important instruments for maintaining and expanding our network of relevant partners. We look for partners that match our profile and can provide added value for our education and research, for example by offering internships, as clients for realistic projects or as co-developers of parts of our curriculum. We are always open to these parties and willing to investigate how we can translate their requests and needs into a rich learning experience for our students. Marketing and communication also play a major role in the organisation and production of annual events and performances.

The emphasis in the coming period will be on further improving internal communication. The intranets of both the Conservatoire and the Academy will be upgraded and the existing information streams and systems will be harmonised with a view to providing information to students, teachers and other stakeholders quickly and accurately. However, internal communication should not focus entirely on this 'formal' information. Another priority of the communication policy is to promote the University's transition into a learning community by organising specific events to foster communication and personal encounters.

### SUSTAINABILITY AND ENVIRONMENT

Our core value 'responsibility' is extensive. We take responsibility for our living environment, both social and physical. We treat one another and our partners responsibly and with respect, by also our environment. We consciously address the issue of sustainability in all of our activities and processes. Naturally, that applies for the construction and design of the Royal Conservatoire's new premises and the restoration of the listed building that houses the Royal Academy of Art, but extends also to our teaching and research. Wherever possible and relevant, the theme of sustainability will be incorporated in the education. Initiatives by students and teachers to improve the sustainability of our operations will be encouraged and supported. We will endeavour to recycle materials, separate waste effectively, substantially reduce the waste we produce and make our canteen as healthy as possible.



## 5 RESEARCH

The University of the Arts The Hague has for years played a prominent role in the field of research in the arts and will continue doing so in the coming period. Research at the university is not only theoretical supplement to or underpinning of artistic practice. It is not a goal in itself, but is intended to explore the implications for the artist's work and practice. It is a tool for producing artistic output. Art and science can be seen as complementary methods of arriving at new insights and practices.

We distinguish three types of research in relation to the arts:

1. Research *into* the arts, for example art history or musicology;
2. Research *for* the arts and artistic practice, for example research into new technologies and materials, research into aspects of performance practice or research into socially relevant themes that are addressed in art.
3. Research *in* and *by* the arts, referred to by the term *artistic research*. This category involves critical and theoretical research by the artist into and by means of their own artistic practice. We see this as a practice-based form of academic research in the arts.

We integrate theory and practice and the results of research in our education. This viewpoint is reflected in the teaching programmes and in the research conducted by our teachers. We emphasise the position of (artistic) research in the curriculum at every level and encourages its teachers to develop and demonstrate their abilities through artistic research. In addition to their position at the University of the Arts, most of our teachers have their own professional artistic practice in the course of which they conduct research. Research skills are integrated in the curriculum. Master's students are required to carry out independent research in order to graduate. The research component will become even greater at Bachelor's and Master's level in the coming years.

Gerda van Zelm: "More than 25 years working at the Royal Conservatoire has offered me the opportunity to develop myself and fulfil myself in my discipline as a singer and singing teacher. The Royal Conservatoire is an environment where teaching entails simultaneously learning and where teachers can go on developing at different levels whether as teachers, doing research or reflecting on their practice as artists and teachers. The themes that are important in work with both students and teachers are the place where we want to be as musicians in today's world, what we can and want to contribute to society as it changes, and the values that we as musicians wish to base ourselves in our work and what music can mean for people. On the basis of these themes we are constantly working at the Royal Conservatoire to improve our training of excellent musicians to enable them to practice their discipline with an authentic, creative and entrepreneurial spirit."

○ Gerda van Zelm, singer and singing teacher, responsible for the course 'Artist as a Teacher' for teachers

The University has a unique long-term partnership with the University of Leiden, which enables us to make the link between the arts and academic disciplines at a high level. This partnership provides unique opportunities to further develop our research. Students who have completed a Master's programme can apply for the doctoral programme at the Academy of Creative and Performing Arts (ACPA), which is part of Leiden University's Faculty of Humanities. ACPA offers composers, performing musicians, artists and designers the possibility to carry out post-graduate research in and through artistic practice in the doctoral programmes in music (docARTES) and art and design (PhDArts). In addition to doctoral programmes, ACPA promotes the cooperation between Leiden University and the University of the Arts in education and research. We refer to the earlier examples of the electives in the double degree programme (page 12). Through this collaboration with the University of Leiden, we set an example for how universities and universities of applied sciences can effectively bring art and science together in education and research. The cooperation reflects our desire to educate critical and independent artists who will make a contribution to the discourse in the arts and in society.



"I think what matters the most is that I feel that what I learn in both schools just adds to each other. The theory and history motivate me to think about my own practice in a wider context but it also inspires me. The same goes for my studio practice in KABK where I constantly feel the eagerness to learn more about the field I am in."

○ Rosa Zangenberg, student Fine Arts / Double Degree at KABK - Leiden University

Our lectorates form a link between the Bachelor, Master and PhD levels, initiating and facilitating and stimulating research in the process.

There are currently four research groups (lectorates) in the university:

- Research in the Arts (Professor Henk Borgdorff)
- Music, Education & Society (Dr. Paul Craenen)
- Art Theory & Practice (Professor Janneke Wesseling)
- Design (Dr. Alice Twemlow)

Our lectors are also professor or associate professor at Leiden University, where they supervise PhD candidates in the field of artistic research. PhDs are usually based on a combination of artistic work and a written dissertation. In the University of the Arts, they head research groups within which our teacher-researchers find a context for conducting and presenting their research and reflecting on their findings. They also play a major role in embedding research and research skills in the curriculum.

In 2017, a visitation panel evaluated the quality of our research in the context of the sector's Research Quality Assurance Protocol. The panels' findings underline the prominent position we occupy in this respect, but the panel also made a number of useful recommendations that we have been happy to adopt. The approach we take means that the methods and forms of research can vary greatly, and that the outcomes are equally varied and often surprising. The way in which the research is incorporated in the education and artistic practice can therefore also differ according to the level, the faculty and the discipline, and even from one teacher or student to another. In line with the recommendations of the visitation panel, we intend to implement a university-wide approach while preserving the necessary scope for diversity and autonomy. We will set out our ambitions in relation to research in a strategic research plan for the departments, the faculties and the university as a whole, as well as in relation to the Academy of Creative and Performing Arts (ACPA), our partnership with Leiden University. The plan could include detailed models showing how the cooperation could be improved at each of these levels, but also between researchers themselves. We also plan to promote the latter by organising meetings between research groups from the two faculties and a joint annual conference. We will also explore the desirability and feasibility of creating an Artistic Research School (possibly virtual), in which all of the initiatives relating to (artistic) research would be combined.

Subject to the budgetary constraints, we intend to expand the staff available for research. We will guarantee the position of the lectorates and expand our collaboration with Leiden University in the Academy of Creative and Performing Arts.

C5

INTELLINGSPLAN  
2019 – 2024



The recent evaluation of the quality assurance of our research has prompted reflection on criteria that could be adopted for the quality of our research in light of its specific characteristics and its diversity. This applies both for artistic and its results, as for the research skills and activities that are embedded at different levels in our curriculum. The visitation panel recommended that we should continue with this exercise and define and operationalise our own criteria. We are happy to follow this recommendation. We will expressly focus on international standards and investigate whether integration of quality assurance in the field of research at university level could deliver added value. In that respect, in consultation with other institutions that offer education in the arts we will also start a discussion about the possibility of establishing new standards that better describe the aspects of our type of research. We will improve the quality of our research. We will encourage our teachers and other staff members to conduct their own research and will facilitate their efforts. We will make the results of our research more accessible and anchor them more deeply in our education.

We will also work with other universities of applied sciences in endeavouring to start a doctoral programme for artists, the third cycle programme at HBO level.



6.1 VISION OF INTERNATIONALISATION

We regard internationalisation as a term that arises from the inherent characteristics of the disciplines and the profession for which we train our students. We prepare our students for international professional practice. They will be working in an international profession, will be inspired by and work with colleagues (and competitors) from around the world and will present their work on international, as well as national and local stages and platforms, and for an international audience. They will be engaged with themes of multinational, or even global relevance and will usually make the connection between them and what is happening in the local environment. They will practice their profession wholly or partially abroad or will establish relationships with international colleagues in the Netherlands. This will also strengthen the arts in the Netherlands.

“The main thing I would say is: be prepared for what you will find here, because it's going definitely be different than what you learned in your home institution. You will find another structure, other ways of thinking and other methodologies that are not better or worse, but are really good to give you another view and enrich your own knowledge and skills.”  
○ An exchange student at KABK

Internationalisation has traditionally been a strength of the University of the Arts and has been further embedded and expanded in recent years. With the result that both the Conservatoire and the Academy have established outstanding reputations in the Netherlands and abroad. This enables us to attract very good students and teachers and to form alliances with renowned partners. Approximately 60% of our students are from abroad. Our teaching staff and partner network are also international. Our internationalisation policy is devoted to improving the quality of teaching and research and to enriching our educational community. We have acquired a leading position in that respect both in the Netherlands and elsewhere. We will continue along this path in the coming years.

In short, internationalisation is an integral component of our strategy. Our international students and teachers and worldwide network of partners are a crucial element of our educational philosophy and our identity. Internationalisation serves as an instrument for constantly benchmarking and improving our quality in an international context.

We distinguish between three aspects of our internationalisation policy:  
○ Adherence to and use of international qualification frameworks.  
○ An international learning environment.  
○ International comparison and assessment by international peers.  
We will discuss each of these aspects in more detail in the following sections.

6.2 ADHERENCE TO AND USE OF INTERNATIONAL QUALIFICATION FRAMEWORKS

Our curricula and learning outcomes are based on international standards and competence profiles. We work with our international partners and organise exchanges of teachers and staff members with them. By sharing our experience and knowledge with like-minded institutions in other countries we form an impression of how our learning outcomes and course curricula measure up to those international frameworks and standards. In this context, the relevant assessment framework for the programmes of the Royal Conservatoire is the AEC Learning Outcomes.<sup>11</sup> The benchmarks for the Royal Academy's programmes include the Tuning Documents for Fine Arts and for Design.<sup>12</sup>



6.3 AN INTERNATIONAL LEARNING ENVIRONMENT

Naturally, the presence of international students and teachers and the use of English are essential to create an international learning environment. Almost 60% of our students are from countries other than the Netherlands, and a large proportion of our teaching staff is also from abroad. The result is a lively international learning community with a wide diversity of cultures at both the Royal Academy and the Royal Conservatoire. Furthermore, we frequently invite international artists to give guest lectures or master classes. This meeting (and sometimes also confrontation) of cultures makes an important contribution to the students' development as they experience the similarities and differences between cultures and learn to discuss and reflect on them. This dialogue broadens and deepens their perspective on international professional practice and their own position in it. The international learning environment is inherent to our educational concept. But we also encourage our students to spend time in another country. Gaining international experience at another conservatory or another academy is an extremely educational and beneficial experience in terms of our students' personal development.

We do not treat international students as a separate group; our learning environment is wholly inclusive. International is the norm.

“Studying at the KABK is a privilege. The huge amount of work students have to do is worthy of the learning and all the structure the school offers. Even facing a much different reality from my background, my time at the KABK has helped me to grow as a student and a person.”  
○ An exchange student at KABK

We explicitly place our course curricula in an international context. We hold internal discussions about the meaning of internationalisation for the substance and quality of our education. We relate practical and theoretical education to the international context, for example by using international examples and literature and by organising foreign excursions and visits to events outside the Netherlands. We encourage our students to take part in exchanges with other countries in the course of their studies and to follow internships abroad. If necessary, we remove any obstacles that might be created by our own programmes. Our teachers and support staff also regularly take part in international exchanges and study trips to expand their horizons and gain new insights and perspectives for innovations in the courses and in their teaching methods. Almost all our courses are taught in English, both the lessons and the assessments.<sup>13</sup>

We take part with partners in international projects on themes of common interest or involving joint performances, for example as part of the European Erasmus+-programme. The Royal Conservatoire is involved in projects devoted to developing a common curriculum. For example, the Master's specialisation in Chamber Music was developed as a Joint European Master Programme under the auspices of the European Chamber Music Academy,<sup>14</sup> and the Master of New Audiences and Innovative Practices was designed in association with conservatories in Europe and the United States and is offered in Reykjavik, Groningen and Stockholm, in addition to The Hague.

A good example of this is the new Master's specialisation Audio Communication & Sonology, which is offered as a double degree in a partnership between the Royal Conservatoire's Institute of Sonology and the Berlin University of Technology.

The Royal Conservatoire is also having a growing influence on the development of joint modules, for instance in the area of improvisation.

<sup>11</sup> Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (2017). *AEC Learning Outcomes 2017*. Can be downloaded from the AEC website: <https://www.aec-music.eu/publications/aec-learning-outcomes-2017-en>  
<sup>12</sup> Interjartes Thematic Network (2004). *Design Tuning Document* and *Fine Art Tuning Document*. Can be downloaded from the website of the European League of Institutes of the Arts: [http://www.elia-artschools.org/userfiles/Image/customimages/products/66/3\\_Tuning%20Design.pdf](http://www.elia-artschools.org/userfiles/Image/customimages/products/66/3_Tuning%20Design.pdf) and [http://www.elia-artschools.org/userfiles/Image/customimages/products/63/4\\_Tuning%20Fine%20Art.pdf](http://www.elia-artschools.org/userfiles/Image/customimages/products/63/4_Tuning%20Fine%20Art.pdf).

<sup>13</sup> The exception is the Bachelor of Music Teaching programme, which is targeted primarily at Dutch and Dutch-speaking students.  
<sup>14</sup> The European Chamber Music Academy is a consortium of institutions in Vienna, Paris, Manchester, Oslo, The Hague and Vilnius.



The policy of internationalisation is also evident in our assessments. We ask international examiners or examiners based in the Netherlands with an international professional practice to join examination committees so that the students are always assessed according to international as well as national standards. In this way, the students and the university both learn to what extent our criteria and the candidate's level of ability meet international standards.

Such an international environment makes demands on students, teachers and other staff members in terms of their proficiency in English and ability to deal with multicultural diversity. If necessary, we provide facilities to improve these skills and so guarantee that the substantive and artistic depth benefits from providing the education in an international and English-speaking environment. We reflect this objective an internationalisation strategy and explicit policy on language proficiency.

#### 6.4 INTERNATIONAL COMPARISON AND ASSESSMENT

While the artistic quality of our students and our programmes is guaranteed by inviting international members to join the examination committees, we also want to measure our educational quality against international standards. With the likelihood that the Dutch accreditation system will in future be confined to evaluating the basic quality of programmes, it is particularly important that we assess the extent to which we exceed that basic quality in an international context.

Our partners are very important for this international perspective as they serve as a source of inspiration and a frame of reference for us. We select partners with whom we share a vision of art education, culture and quality. We use the cooperation to sustain and challenge one another and in the process ensure that our system of quality assurance meets the criteria that are regarded internationally as relevant and useful for art education. We request feedback from international examiners and from 'critical friends' who visit a programme, attend exams, question students and teachers and report on their findings. In this way, the results of quantitative feedback and satisfaction surveys are supplemented by in-depth qualitative feedback from experts from the Netherlands and abroad. This approach, which has been developed by the Conservatoire in the last few years, will be rolled out across the university in the coming years.

The Conservatoire is a participant, together with seven other international conservatories,<sup>15</sup> in the *International Benchmarking Exercise* (IBE) and has been taking part in a pilot organised by U-Multirank since 2016. These projects generate a lot of comparative information (mainly statistical) that gives an indication of the quality of the relevant programmes in international terms. The aim is not to rank the institutions, but to identify those qualitative aspects on which the institutions differ according to the benchmark so that further research can be conducted to explain the discrepancies and so enable the institutions to learn from one another (benchlearning). The Royal Conservatoire's programmes have been evaluated and accredited by *MusiQuE – Music Quality Enhancement*, a European evaluation and accreditation body recognised by the *European Quality Assurance Register for Higher Education (EQAR)*, which uses criteria and procedures in which artistic standards and educational quality are interlocked.

<sup>15</sup> Participants in the International Benchmarking Exercise (IBE) are Conservatoire de Genève, New England Conservatory Boston, Norwegian Academy of Music Oslo, Royal Conservatoire The Hague, Royal Northern College of Music Manchester, Sydney Conservatorium, University of Music and Performing Arts Graz, Yong Siew Toh Conservatory Singapore.



The Royal Academy of Art is investigating the possibility of international collaboration with *EQ-Arts*, a body established by the *European League of Institutes of the Arts (ELIA)* to promote the quality of art education. Beside that the Royal Academy of Art has taken the initiative to form an international peer group of similar academies<sup>16</sup> with the aim of developing and operationalising definitions of quality in art education based not only on educational quality and the relationship with the labour market, but which also reflect the functions of art education in relation to a broad social orientation ('Bildung') and personal development, as described in section 4.1. The peer group will also make an inventory of instruments, and if necessary develop new ones, with a view to implementing this view of quality assurance. In the process, the sense of responsibility for and the dialogue between teachers and students about the quality of education will also be strengthened.

<sup>16</sup> The partners in this peer group are University of the Arts London (Central Saint Martins), Universität für Angewandte Kunst Vienna, ELISAVA Barcelona, Academy of the Arts Vilnius, Aalto University (School of Arts, Design and Architecture) and the Royal Academy of Art The Hague, with the Zürcher Hochschule der Künste as an associate partner.



We want to provide our students with the best possible preparation for a professional practice as a musician, a dancer, a designer or an artist. The aim of the courses dedicated to preparation for professional practice is not only to provide students with the knowledge and skills they will need in their future profession, but above all to enable them to choose how they wish to use their talents and ambitions and can contribute to innovation and the development of their chosen sphere of activity. In general, art education has an excellent track record in that respect. Research by the Association of Universities of Applied Sciences shows that unemployment among graduates of art programmes at HBO level was just 3.1% in 2016, far lower than the average of 5.0% among HBO graduates in general.

**Martin Prchal:** “For students entrepreneurship is part of their daily practice as performers. Students, certainly at the Master stage – have to organize their own festival, or their own concert programme and they are coached for this. They are confronted with everything – organisation, tax requirements, publicity, the lot. This is the way we place students in the practice of the music world and that is how we influence that practice.

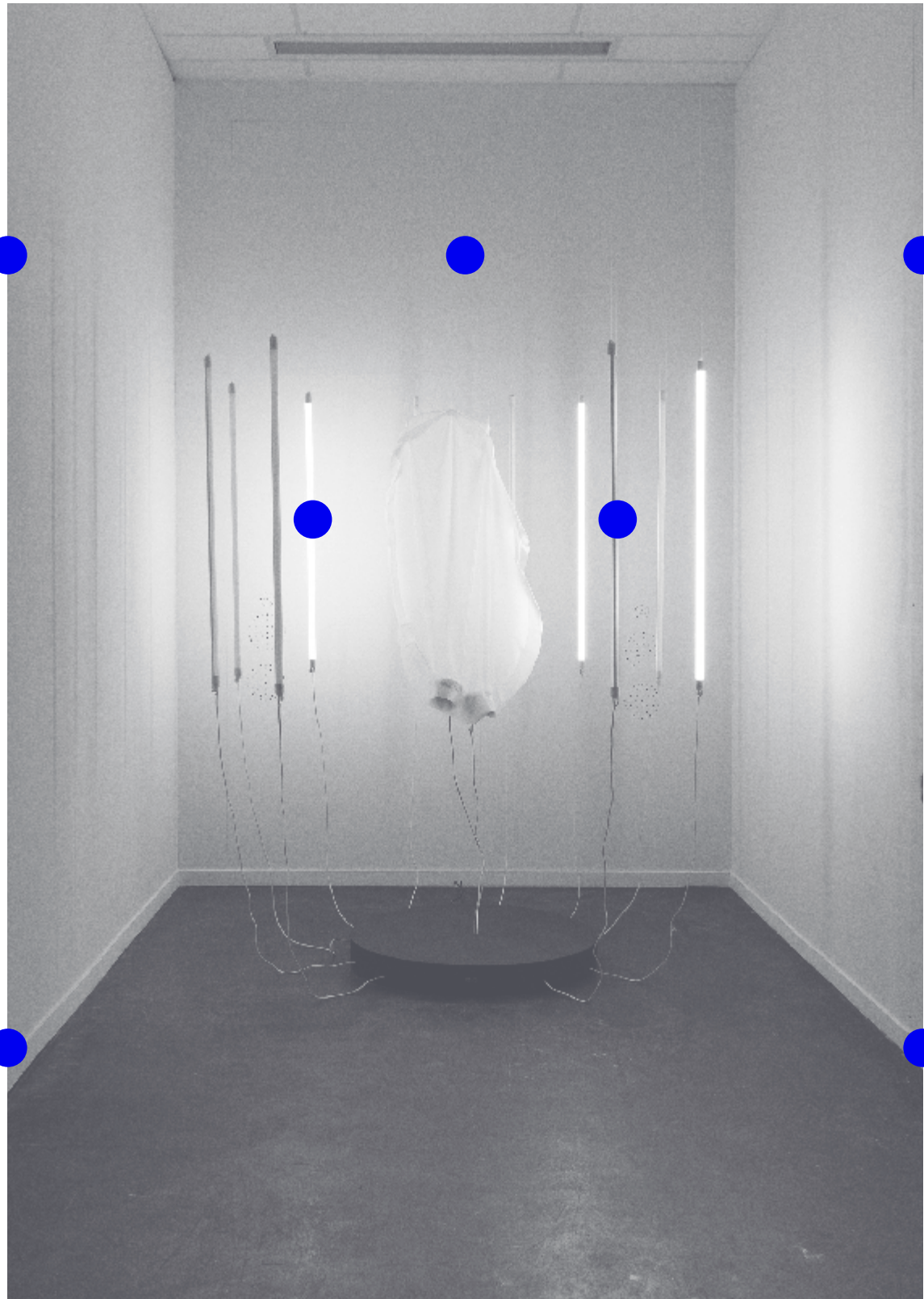
The projects that link the different departments are of special importance; in 2019 many of the students have been involved in the production of Stockhausen’s ‘Aus LICHT’. This multiplicity of projects is a significant feature of the Royal Conservatoire.”

○ *Martin Prchal, vice principal of education at the Royal Conservatoire*

To maintain this strong position, all of our education is a reflection of professional practice and the demands it makes, even if one of those requirements is that the artist takes charge of that practice, or even partially creates it. Conducting research, creating or performing an artistic work, discussing it, receiving and expressing opinions and feedback about that work – they are all practised in a realistic but safe environment. Students are encouraged to experiment and take responsibility, in short to be enterprising and show initiative. For example, they produce their own concerts or dance performances and organise an entire exhibition or fashion show. Realistic professional situations with specific practical assignments are designed to further the artistic objectives of the education and enable the students to develop professional skills. In the many projects and partnerships the students also develop competences such as the capacity to work in teams. Students are also responsible for their communication and project planning. The students are allowed to make mistakes, since in the process they learn to avoid them later in a professional situation. The reflection on that process and the consequences they attach to it for their further development are crucial aspects of their learning process and enhance their ability shape their own education and to be better prepared when they enter the profession for real. We also provide the necessary instruments for that in the form of specific course modules such as internships, project and networking weeks and courses in entrepreneurship, copyright and similar subjects.

**Niels Schrader:** “We work very closely with external partners who share our mutual interest for knowledge transfer and the creation of new insights, inter-generational exchange and/or the encouragement of social responsibility.”

○ *Niels Schrader, co-head of department, Graphic Design bachelor and Non-Linear Narrative master*



We work in our education with numerous partners, depending on the specific discipline. From our base in The Hague, we collaborate work with a large network of social and cultural institutions and governmental and non-governmental organisations at local, national, European and global level. We bring our students into direct contact with realistic, practical situations. These partners sometimes serve as clients and assessors of assignments, as is the case with many of the joint projects the Royal Academy arranges with ministries and civil-society organisations in The Hague and other parts of the country and elsewhere. Sometimes the organisations provide some of the education themselves, as in the joint projects in the Master of Music programme, but also in other programmes at the Conservatoire. For example, the Orchestra Master has been developed in association with the Residentie Orkest and the Master’s specialisation in Ensemble Singing in association with the Nederlands Kamerkoor, and the Ensemble Academy is the fruit of an alliance with five ensembles and two prestigious music venues. These partnerships are mutually beneficial: the students are even better prepared for the labour market and the partners are investing in creating their own pool of talent. The fact that we are established in The Hague with its political, cultural and social life also enables us to maintain a large network of partnerships and alliances. Our teachers also play a crucial role in developing that network.

**“The Hague has a very alive art scene, every weekend there is new stuff going on, in terms of exhibitions, festivals and music of every genre. People are involved in lots of stuff and always organising their own concerts.”**

○ *Hilde Wollenstein, student sonology*

As mentioned almost all of our teachers have their own active professional practice. They are aware of what is happening in the practice and bring that knowledge with them to the lessons. Where students receive lessons from a team of teachers, they also have the benefit of the personal perspectives of professional practice of the various teachers. Their practical experience is also an important factor in the assessments, often reinforced by the presence of external professionals on the examination committees. The students therefore gain a clear impression of the variety and dynamic of professional practice, the choices that have to be made within it and the competences and qualities that are needed to make a career. On the basis of these insights, they can determine their own position in the profession. A profession that is often difficult to visualise because of its diversity. It is therefore our intention to monitor the progress of our alumni after graduation more closely. We will try to illustrate the diversity of professional practice more clearly by supplementing quantitative data about the position of alumni on the labour market with more biographical portraits.

**Herman Verkerk:** “The intrinsic quality of teachers lies in their practice. We say you have to incorporate part of your practice in your teaching – your success stories, your problems, everything. By sharing these with students they acquire insight into the practice that they themselves will be involved in later.”

○ *Herman Verkerk, head of department, Interior Architecture and Furniture Design bachelor*



We want to measure the quality of our programmes against criteria that are based on artistic quality and which are relevant and recognisable for and accepted by artistic professional practice (including our students and teachers). Our intensive contacts with the profession enable us to guarantee maximum contact with the professional practice. The learning outcomes of the programmes are drawn up in close consultation with the profession at national and international level. By always asking external examiners about the extent to which the standard of the candidate meets the requirements of professional practice, we also gain a clear picture of how well the programmes match the needs of the profession. Our partners and businesses that provide internships are also asked for their opinion about the extent to which students meet professional requirements. Representatives of the profession visit our public presentations, concerts, performances and exhibitions. We have broadly oriented business advisory committees, which advise the management about the match between the programmes and the profession. These committees meet periodically to discuss issues such as developments in the profession and the content of the programmes and how students are prepared for professional practice. The committees are composed of prominent representatives of the national and international art world.

The forthcoming move by the Conservatoire to the new Education and Culture Centre will further strengthen the cooperation with the Residentie Orkest and the Nederlands Dans Theater. An agreement to this effect was recently signed by the managements of the Royal Conservatoire and the Residentie Orkest. In the new building, students of music and dance will be in daily contact with the professional practice, meeting musicians from the Residentie Orkest and dancers from the Nederlands Dans Theater in the canteen, spectating at rehearsals and working with them in special joint programmes such as the Orchestra Master. Because of the building's location in the heart of the city and the many areas of the centre that are open to the public, our students will also have daily contact with their future audience. As a result, our students will be even better able to prepare for professional practice and become aware of their role in society.



8 POLICY PROPOSALS

In light of the above review, we have formulated the following policy proposals for the period 2019-2024. In this section, we list them in clusters arranged under the headings *education*, *research*, and *partners*. In the final paragraph, we discuss how these proposals will be fleshed out, implemented and monitored in our policy cycle over the next six years.

8.1 PROPOSALS

1. Education

*The quality of our education will continue to be of the highest quality according to national and international standards. We will nurture and further intensify our focus on quality, embracing the University's numerous internal and external stakeholders as full partners in that process.*

More specific:

- A. We will respond to current and future developments in society and in the profession in the curricula for our Bachelor programmes and the specialisations in the Master programmes. Where necessary, we will launch new specialisations or scrap existing ones. Qualitative demand is more important than quantitative growth in that context. We will work closely with professional and social partners in providing and developing our education. Innovation with regard to curriculum development, testing and assessment, innovative forms of education and the use of digital tools will play an important role in this regard. We will nurture our preparatory programmes, guaranteeing and strengthening their compatibility with the Bachelor programmes wherever necessary.
- B. We will invest in the quality of our teachers. We will offer them arrangements for training, education and professional development that are tailored to the specific requirements of art education and which match their personal needs. The Master programmes and the PhD programme are expressly also open to our teachers. We will organise our own courses to enhance the teachers' didactic skills (*Basiscertificaat Didactische Bekwaamheid*, BDB, and *Basiskwalificatie Examinering*, BKE) and will make scholarships available for PhD candidates.
- C. We will endeavour to create greater diversity in our student population. We will also endeavour to ensure that our Dutch students are a reflection of different groups in our society. For the purposes of maintaining the 'critical mass' needed to sustain the envisaged quality, our aim is to consolidate student numbers, with a slight shift from Bachelor to Master students.
- D. We will continue with the development of our quality culture in accordance with the following principles:
  - greater involvement of teachers and students in a continuous dialogue on the subject of quality;
  - adoption of international quality standards and the use of international experts;
  - the linking of artistic and educational criteria to an integrated approach to a quality culture with principles that are also relevant and recognisable for and acceptable to artistic professional practice (including our students and teachers);
  - strengthening of the balance between the functions of education with respect to social work and personal development, in addition to professional preparation;
  - further strengthening of our learning capacity through the sharing of experiences between the Royal Academy and Royal Conservatoire in relation to research and education.

We will pursue these goals in association with our international partner institutions and networks and will take part in the institutional accreditation pilot,<sup>17</sup> in which the aforementioned principles will be central.

<sup>17</sup> See footnote 3.



- E. We will strengthen the preparation for professional practice (*professional practice skills*) and the commitment to social issues in our education. We will develop both quantitative and qualitative indicators of the progress being made by alumni in what is a diverse and dynamic profession.
- F. We will invest in the use of new technologies in the education so that we can use digital tools not only to improve the advice for students but also to implement new forms of teaching without making any concessions to proven, traditional methods of teaching. In this way we can promote new forms of collaboration or provide access to a wide range of online instruction.
- G. We will invest in maintaining and future-proofing the educational facilities, including the music instruments and workshops. Information systems and IT facilities will be designed in such a way that administrative and planning processes can run more smoothly and better management information can be generated. The processes of the financial affairs department will also be fully digitised.

### 2. Research

*We will further improve the quality of our research. We will encourage our teachers and staff members to conduct their own research and facilitate them in doing so. We will publish the results of the research more widely and embed them more firmly in our teaching.*

- A. We will continue to improve the theoretical deepening and research skills components of our programmes. We will embed them more deeply in our programmes and flesh out the relevant criteria at Bachelor and Master level. We will continue to encourage our students to make use of the range of courses offered by Leiden University, and vice versa. We will study the feasibility and desirability of developing new courses such as double degree programmes and other possibilities to expand and intensify the collaboration with Leiden University.
- B. We will set out our ambitions in the field of research in a strategic research plan for the departments, the faculties and the university as a whole, as well as in relation to the Academy of Creative and Performing Arts (ACPA), our partnership with Leiden University. We will increase the staff available for research within the available budgetary scope. We will safeguard the position of the lectorates and expand our collaboration with Leiden University in ACPA. We will continue to provide scholarships for teachers and staff members wishing to obtain a PhD.
- C. We will continue to identify criteria that can be used to measure the quality of our research with all of its specific characteristics and enormous diversity. We will be consciously guided by internationally accepted standards and investigate whether an integrated, university-wide quality assurance system in relation to research could deliver added value.

### 3. Partners

*We will strengthen our cooperation with strategic partners in the Netherlands and abroad with whom we share a common vision of art education and a high level of ambition in terms of artistic and educational quality. We will provide our students with the best possible preparation for a multi-faceted professional practice. We will encourage them to adopt a reflective and enterprising mindset and confront them throughout the course with relevant practical assignments in association with our local, national and international partners.*

More specific:

- A. We will build on our position in national and international art education and on our role as an actor in the cultural and social field in The Hague.
- B. We will maintain a wide network of partners with a prominent position in the professional practice in order to give our students the best possible preparation for their careers. We will keep this network up-to-date and expand it.



- C. We will deepen the significance of internationalisation for the quality of our education. We will adopt international quality standards. An international population of teachers and students increases the diversity of our community and enriches our learning environment. We will make more extensive use of our international network of partners to increase the professionalism of our teachers and to offer learning opportunities for students. New international joint Master programmes and joint modules will be developed to provide an impulse for the further development of the curriculum, particularly at the Conservatoire.
- D. The Royal Conservatoire and Codarts will establish the Center of Knowledge in Music Education (CKME), which will consolidate all the courses for music teachers under a single director. This will demonstrate the strength of the ambition of the Royal Conservatoire and Codarts to play an active role in the world of music education.
- E. The Conservatoire's new premises implies more intensive collaboration with the Residentie Orkest, the Nederlands Danstheater and the OCC.
- F. We will continue and intensify our collaboration with the University of Leiden in the interests of improving the quality and diversity of our education and research.

### 8.2 POLICY CYCLE

In the foreword we described this plan as a description our ambitions for the period 2019-2024 and a path to achieving them. The plan describes a framework for the University's policy in the next six years. We also make a connection with the proposals discussed with the Participation Council with regard to implementing the quality agreements (see addendum).

We will flesh out the proposals in this institutional plan and the agreements on quality in biannual faculty plans, which will contain the ambitions and targets relating to these policy proposals. Within each faculty, annual departmental plans will be produced with proposals relating specifically to the faculty plans. This will create a transparent and coherent picture of the practical implementation by the education and support departments of the policy frameworks of the faculty plans, i.e., the proposals in this institutional plan and the quality agreements.

Naturally, in an organisation like ours this is not a "top-down process". By fleshing out the policy within the framework of an annual and biannual cycle, there will be many opportunities for everyone concerned, both inside and outside the University, to reflect, provide input and exercise influence on the plans. This applies for our colleagues and students, via the participation bodies or otherwise, but also for our partners, representatives of our profession and others in (art) education with whom we wish to engage in a permanent conversation about the course we are following and the progress we are making.

We will translate these proposals into specific objectives in consultation with students and teachers, for example in the Participation Council and the Education Committee, with representatives of the profession and other partners, and will discuss the progress being made with them in the regular management cycle at the various levels of the University. By conducting a 'horizontal dialogue' with the many stakeholders of our education we will also provide public accountability for the policy and its results.

In this way we will create room for regular reflection on and adjustment of our policy. We will be transparent and accountable to each other and to outsiders during this process. Transparent. Proud of everything we do well, critical of what we can do better.

Henk Ovink: "Whether I am talking at the United Nations about water or in New York being commissioned by Obama to make plans, its all about is that you have to do this in the belief that we are not going to achieve the change we want that touches everyone without real inspiration, innovation and ambition."

○ Henk Ovink, alumnus Visual Arts (1992), Ministry of Economic Affairs, globe-trotting salesman-in-chief for Dutch expertise on rising water and climate change



CONTENTS

PLAN FOR QUALITY AGREEMENTS 2019-2024		38
CONTENTS		39
1	INTRODUCTION	40
2	THE QUALITY AGREEMENTS OF THE ROYAL ACADEMY OF ART	42
3	THE QUALITY AGREEMENTS OF THE ROYAL CONSERVATOIRE	51
4	PROGRESS AND EVALUATION	60



# 1 INTRODUCTION

As you know, the government has decided that the funds released as a result of the abolition of student grants are linked to ‘quality agreements’ – agreements on targets for improving the quality of education in the period from 2019 until the end of 2024.

The minister, the national unions of students, the universities and the universities of applied sciences agreed that the individual institutions would flesh out the quality agreements in close consultation with students, lecturers, participation councils, relevant external stakeholders and governors. The ambitions are clustered under the six themes enunciated in the Strategic Agenda for Higher Education adopted by the Ministry of Education in 2015 and the associated Joint Agenda adopted by the Netherlands Association of Universities of Applied Sciences, the Association of Universities in the Netherlands (VSNU) and the student unions ISO and LSVb in 2016. Those themes are:

- more intensive, smaller scale teaching
- more and better guidance of students
- study success
- differentiation of education
- appropriate and good educational facilities
- further professionalisation of teachers (quality of teachers)

Both faculties have drafted a number of quality agreements in relation to each of these themes. It is generally recognised that art education is a highly differentiated sector. The ideas presented here are an attempt to reflect that in greater depth. Because the ambitions relate to improving the quality of education and the nature of the education provided at the Royal Academy of Art and the Royal Conservatoire varies because of the unique character of the disciplines, the suggestions for quality agreements were first discussed in the faculties’ own participation councils. The faculty councils then submitted their views in an advisory report to the Central Participation Council, which has the right of approval of the quality agreements.

Each agreement is accompanied by a description of its envisaged goal, its relationship to the university’s Institutional Plan or the related Faculty Plan, how compliance with the agreement will be measured and how progress with the implementation of the measures taken will be monitored. The multi-year budget and the regular annual budgets clearly describe how the University intends to spend the relevant funds. From 2019, the annual report will include a separate section devoted to the content of the quality agreements and the progress being made with their implementation.





2 THE QUALITY AGREEMENTS OF THE ROYAL ACADEMY OF ART

In the following overview the plans for the disbursement of the funds released as a result of the abolition of the student grant are linked to specific chapters and policy proposals in the Institutional Plan. The Institutional Plan and the disbursement of the relevant funds will be fleshed out by the two faculties in biannual Faculty Plans.

THEME 1: MORE INTENSIVE AND SMALLER SCALE TEACHING

*The teaching at the Royal Academy of Art is already intensive and small in scale. Priority will be given to intensifying career guidance (Theme 2) and investments covered by the other themes.*

THEME 2: MORE AND BETTER GUIDANCE FOR STUDENTS

1. MORE INTENSIVE GUIDANCE OF STUDENTS IN DEPARTMENTS WITH A RELATIVELY LOW NUMBER OF HOURS OF COACHING PER STUDENT

Intended goal	Intensifying the guidance provided to students (usually one-to-one) to help them make the correct choices in their studies (including IST, exchanges and internships) and to enable any physical or pyschological problems to be identified at an early stage and promote study success in general
Link to the institutional plan	Chapter 4.1, policy proposals are fleshed out in the Faculty Plan 2019-2020
How is this measurable?	Additional FTEs for student career coaches (the actual title could vary from one department to another)
Intended progress at the end of 2021	Budgeted FTEs have been created
Intended results at the end of 2024	Budgeted FTEs have been created

2. STRENGTHENING PROJECT GUIDANCE (PROJECTS WITH EXTERNAL PARTIES) FOR DEVELOPING STUDENTS' PROFESSIONAL PRACTICE SKILLS

Intended goal	Experience shows that realistic projects with (external) clients make an enormous contribution to the development of the professional practice skills that students need to acquire an entrepreneurial mindest and gain experience with the numerous practical aspects of carrying out projects that they will need to achieve their dreams when they leave the academy
Link to the institutional plan	Chapter 7, policy proposal 1e
How is this measurable?	Additional 0.8 FTE for a producer of projects and events (title to be determined)
Intended progress at the end of 2021	Budgeted FTEs have been created
Intended results at the end of 2024	Budgeted FTEs have been created

3. INCREASING THE NUMBER OF HOURS OF THE CONFIDENTIAL ADVISOR

Intended goal	Providing more hours of counselling for students with problems that have a negative effect on progress with their studies and their well-being
Link to the institutional plan	Chapter 4.1, policy proposals are fleshed out in the Faculty Plan 2019-2020
How is this measurable?	Scope for additional FTEs
Intended progress at the end of 2021	Budgeted FTE scope has been created
Intended results at the end of 2024	Budgeted FTE scope has been created

4. INCREASING THE NUMBER OF HOURS OF THE STUDENT COUNSELOR

Intended goal	Increasing the hours the dean's office is available for students with problems that have a negative effect on progress with their studies and their well-being
Link to the institutional plan	Chapter 4.1, policy proposals are fleshed out in the Faculty Plan 2019-2020
How is this measurable?	Scope for extra FTEs
Intended progress at the end of 2021	Budgeted FTEs have been created
Intended results at the end of 2024	Budgeted FTEs have been created

5. EXPANDING INTERNATIONAL OFFICE (PER 2018)

Intended goal	Improving the guidance of students on incoming and outgoing exchanges
Link to the institutional plan	Chapter 6.3, policy proposal 3c
How is this measurable?	Scope for extra FTEs
Intended progress at the end of 2021	Budgeted FTEs have been created
Intended results at the end of 2024	Budgeted FTEs have been created

6. CONTRIBUTION TO EDUCATIONAL PROJECTS AND ARTIST IN RESIDENCE

Intended goal	Supporting the development of new (multi/interdisciplinary) projects and an artist-in-residence programme to enhance the learning experien- ce for students
Link to the institutional plan	Chapter 4.2 and 4.4
How is this measurable?	Allocation of funds to (non-regular) projects/an artist-in-residence programme
Intended progress at the end of 2021	Budgeted disbursements have been made
Intended results at the end of 2024	Budgeted disbursements have been made



7. FORMULATE AND IMPLEMENT THE ACTION PLAN ON DIVERSITY

Intended goal	Improving the match between the composition of the student population and the regional population
Link to the institutional plan	Chapter 4.3, policy proposal 1c
How is this measurable?	Policy will be formulated, there will be an action plan and (pilot) projects will be launched
Intended progress at the end of 2021	An action plan has been drafted and an initial pilot project has commenced
Intended results at the end of 2024	A policy on diversity has been formulated and implemented

8. MAKE DISCOUNTS A PERMANENT FEATURE FOR THE UNIVERSITY TUITION FEES OF THOSE WHO ALREADY HAVE A BACHELOR'S OR MASTER'S DEGREE (50%) AND PROMOTE THIS ARRANGEMENT MORE WIDELY

Intended goal	Offering discounts for a potentially interesting group of students who are prevented from following a second course by government policy and providing recognition that their presence has a positive impact on the learning environment for all the students
Link to the institutional plan	Chapter 4.3
How is this measurable?	Actual disbursements
Intended progress at the end of 2021	Disbursements have been made
Intended results at the end of 2024	Disbursements have been made





THEME 4: EDUCATIONAL DIFFERENTIATION

9. INVEST IN THE DOUBLE DEGREE TRACK WITH LEIDEN UNIVERSITY, INCLUDING REIMBURSEMENT OF TRAVELLING EXPENSES, AND INVESTIGATE WHETHER A DOUBLE DEGREE TRACK FOR DESIGN STUDENTS IS AN OPTION

Intended goal	Optimising the possibilities for students to combine the Bachelor's course at the Royal Academy of Art with a Bachelor's course at Leiden University and so obtain an academic and an HBO degree after four years of study
Link to the institutional plan	Chapter 4.2
How is this measurable?	Actual disbursements and a policy document on the desirability and possibilities for double degree tracks for Design students.
Intended progress at the end of 2021	Disbursements have been made and a policy document has been drafted
Intended results at the end of 2024	Disbursements have been made and, if appropriate, there is an action plan for the development of double degree programmes in Design

10. INVEST IN INCREASING THE NUMBER OF STUDENTS DOING ELECTIVES AT LEIDEN UNIVERSITY: IMPROVE ACCESS TO THESE COURSES, INCREASE EXPERTISE OF IST COACHES, IMPROVE COMMUNICATION

Intended goal	Optimising (awareness of) the possibilities for students to follow part of their course at Leiden University as an enhancement of their studies
Link to the institutional plan	Chapter 4.1 and 4.2
How is this measurable?	Project-driven strategy towards electives at Leiden University (costs include communication, hours invested by IST coaches, etc.)
Intended progress at the end of 2021	Disbursements have been made
Intended results at the end of 2024	Disbursements have been made

11. INVEST IN SHORT-TERM PROJECTS IN WHICH STUDENTS WORK TOGETHER WITH STUDENTS FROM PROGRAMMES ABROAD

Intended goal	Supplementing the role of the international classroom at the Royal Academy in preparing students for an international career by also enabling them to take part in projects with students from programmes in other countries
Link to the institutional plan	Chapter 6.3, policy proposal 1c
How is this measurable?	Actual disbursements on projects that help to achieve the goal
Intended progress at the end of 2021	Actual budgeted disbursements on projects that help to achieve the goal
Intended results at the end of 2024	Actual budgeted disbursements on projects that help to achieve the goal

THEME 5: APPROPRIATE AND GOOD EDUCATIONAL FACILITIES

12. ALTERATIONS TO THE BUILDING TO IMPROVE ACCESSIBILITY FOR THE DISABLED

Intended goal	Creating optimal accessibility for students (and visitors) with a disability
Link to the institutional plan	Chapter 4.3 and 4.5, policy proposal 1g
How is this measurable?	Actual budgeted investments that help to achieve the goal
Intended progress at the end of 2021	Actual budgeted investments included in an action plan
Intended results at the end of 2024	Actual budgeted investments that help to achieve the goal

13. OPTIMISE INTRANET FOR STUDENTS AND TEACHERS

Intended goal	Meeting the demand from students (and teachers) for optimal support via the portal, a demand that requires annual investment
Link to the institutional plan	Chapter 4.5, policy proposal 1g
How is this measurable?	Actual budgeted investments that help to achieve the goal
Intended progress at the end of 2021	Actual budgeted investments that help to achieve the goal
Intended results at the end of 2024	Actual budgeted investments that help to achieve the goal

14. WORKSHOPS

- A. External purchase of hours for use of machines/equipment which are not available at the Academy (e.g. Textielmuseum)  
B. An investigation into the need for extension of the workshops' opening times

Intended goal	Optimising the workshops' facilities and access to them
Link to the institutional plan	Chapter 4.5, policy proposal 1g
How is this measurable?	Actual budgeted disbursements/investments that help to achieve the goal
Intended progress at the end of 2021	Actual budgeted disbursements/investments that help to achieve the goal
Intended results at the end of 2024	Actual budgeted disbursements/investments that help to achieve the goal

15. DE GEZONDE KANTINE

Intended goal	Improving the sustainability of the canteen's product range and procedures, with more organic and vegan/vegetarian fare at an acceptable price for students
Link to the institutional plan	Chapter 4.5, policy proposal 1g
How is this measurable?	Actual budgeted disbursements that help to achieve the goal (probably in the form of an annual discount for a caterer)
Intended progress at the end of 2021	Actual budgeted disbursements that help to achieve the goal
Intended results at the end of 2024	Actual budgeted disbursements that help to achieve the goal



THEME 6: FURTHER PROFESSIONALISATION OF TEACHERS  
(QUALITY OF TEACHERS)

16.SET UP SECOND RESEARCH GROUP FOCUSSING ON EDUCATIONAL TOOLS (PILOT IN 2018)

Intended goal	Providing an impulse for the education by allowing teachers to conduct their own research into teaching methods /approach/instruments and implementing relevant findings
Link to the institutional plan	Chapter 4.4, policy proposal 1b
How is this measurable?	FTEs created
Intended progress at the end of 2021	Creation of FTEs
Intended results at the end of 2024	Creation of FTEs

17. OFFER TEACHERS RESEARCH APPOINTMENTS ON A PROJECT BASIS

Intended goal	Improving the academy’s research profile by offering teachers appointments to conduct research in addition to teaching and to use the experience they gain to further improve the research component of the curriculum (including the approach to research)
Link to the institutional plan	Chapter 5, policy proposal 2b
How is this measurable?	FTEs created
Intended progress at the end of 2021	Creation of FTEs
Intended results at the end of 2024	Creation of FTEs

18.INCREASE THE EMPLOYMENT OF PROFESSORS (RESEARCH)

Intended goal	Strengthening the lectorate will provide an impulse for the research culture in the academy and contribute to the research component in the curriculum and in (external) projects and to the personal development of the teachers
Link to the institutional plan	Chapter 5, policy proposals 2b
How is this measurable?	FTEs created
Intended progress at the end of 2021	Creation of FTEs
Intended results at the end of 2024	Creation of FTEs

19.INCREASE THE NUMBER OF PHD SCHOLARSHIPS

Intended goal	Strengthening the research culture by increasing the number of teachers who have obtained or are studying for a PhD
Link to the institutional plan	Chapter 5, policy proposal 2b
How is this measurable?	FTEs created
Intended progress at the end of 2021	Creation of FTEs
Intended results at the end of 2024	Creation of FTEs

20.STEP UP THE DEPLOYMENT OF TOP TEACHERS AND ARTISTS AS CRITICAL FRIENDS

Intended goal	Intensifying participation in the pilot with institutional accreditation by asking critical friends (usually foreign artists/designers who are also teachers) to reflect intensively on the education at the level of the discipline
Link to the institutional plan	Chapter 4.1 and 6.4, policy proposal 1d and 3c
How is this measurable?	Actual disbursements on the fees and travel/accommodation costs of critical friends, etc.
Intended progress at the end of 2021	Disbursements have been made
Intended results at the end of 2024	Disbursements have been made







### 3 THE QUALITY AGREEMENTS OF THE ROYAL CONSERVATOIRE

In the following overview the plans for the disbursement of the funds released as a result of the abolition of the student grant are linked to specific chapters and policy proposals in the Institutional Plan. The Institutional Plan and the disbursement of the relevant funds will be fleshed out by the faculties in biannual Faculty Plans.

#### THEME 1: MORE INTENSIVE AND SMALLER SCALE TEACHING

1. INTRODUCTION OF PROFESSIONAL INTEGRATION COMPONENT IN THE MUSIC MASTER AS OF 1/9/2019 IN ALL THE PERFORMING DEPARTMENTS	
Intended goal	Intensifying the education in preparation for professional practice in order to provide students with better preparation for a career as an independent professional musician. The new courses are part of a new vision of education in the Master's programme in which students are encouraged to take responsibility for organising their own activities and for their own personal development
Link to the institutional plan	Chapters 4.1 and 7 of the Institutional Plan and the corresponding policy proposals in the Faculty Plan
How is this measurable?	The introduction of a new Master's syllabus in the Classical Music department from 1/9/2019 and the allocation of additional hours of classes
Intended progress at the end of 2021	Implementation of and progress with new courses and creation of budgeted FTEs
Intended results at the end of 2024	Progress, evaluation and embedding of new courses for all performing departments and creation of budgeted FTEs
2. INTRODUCTION OF A NEW EDUCATION MINOR AND NEW EDUCATIONAL PACKAGE IN THE MUSIC BACHELOR AS OF 1/9/2019	
Intended goal	Intensifying the teaching of educational skills in the Bachelor of Music programme with the aim of enhancing the educational aspect of students' preparation for professional practice. Education is an increasingly important component of professional practice
Link to the institutional plan	Chapters 4.1 and 7 of the Institutional Plan and the corresponding policy proposals in the Faculty Plan
How is this measurable?	The introduction of a new component in the Bachelor of Music curriculum for all performing departments from 1/9/2019 and the allocation of additional hours of classes. The new component will consist of a new integrated course in 'Educational Skills' with modules covering various aspects of the teaching profession. A new position of internship coordinator is created for 0.8 FTE from 1 September 2018
Intended progress at the end of 2021	Implementation of and progress with the new course and creation of budgeted FTEs
Intended results at the end of 2024	Progress, evaluation and embedding of the new course and creation of budgeted FTEs



3. DEVELOPMENT AND INTRODUCTION OF ENTREPRENEURIAL BOOTCAMP FOR ALL STUDENTS IN PERFORMING DEPARTMENTS IN IN 3RD YEAR OF MUSIC BACHELOR AS OF 2019-2020	
Intended goal	Intensifying the education in preparation for professional practice in the Bachelor of Music in order to provide students with better preparation for a career as an independent professional musician. The Bootcamp will be established as a joint European module with international partners and will be intended for students in year 3 of the Bachelor of Music programme in all the performing departments.
Link to the institutional plan	Chapters 4.1, 6 and 7 of the Institutional Plan and the corresponding policy proposals in the Faculty Plan
How is this measurable?	The introduction of a new component of the Bachelor of Music curriculum for all the performing departments from 1/9/2019 and the allocation of extra hours of classes. A pilot will start in the Classical Music department from 1/9/2018 and the joint module will then be gradually introduced in every performing department
Intended progress at the end of 2021	Implementation and progress with the new course and creation of budgeted FTEs
Intended results at the end of 2024	Progress and expansion of the new course and creation of budgeted FTEs

4. INTRODUCTION OF NEW CHAMBER MUSIC CURRICULUM IN CLASSICAL AS OF 1/9/2019, AS WELL AS MORE FAR-REACHING INTEGRATION WITH THEORY THROUGH A NUMBER OF PILOTS 2019-2020 INCLUDING INTEGRATED TESTS	
Intended goal	Intensifying the instruction in chamber music in the Bachelor of Music for students in the Classical Music department. Chamber music plays a crucial role in helping students to learn some important musical skills, assisting them in their artistic development and preparing them for professional practice. This curriculum will be developed in collaboration with international partners
Link to the institutional plan	Chapters 4.1, 6 and 7 of the Institutional Plan and the corresponding policy proposals in the Faculty Plan
How is this measurable?	Expansion of the chamber music curriculum in both the Bachelor and Master of Classical Music. Improvement in the organisation of the education by devoting more hours to coordination. Attraction of 'ensembles-in-residence' to support pedagogic development and an increase in the appeal of the classical music department
Intended progress at the end of 2021	Implementation and progress of the new course, presence of 'ensembles-in-residence' and creation of budgeted FTEs
Intended results at the end of 2024	Progress, evaluation and embedding of the new course, presence of 'ensembles-in-residence' and creation of budgeted FTEs

5. START ECMASTER AS OF 1/9/2019, INCLUDING ANNUAL ECMA SESSION	
Intended goal	Intensifying the education, promoting European mobility and collaboration and increasing the international appeal of the Classical Music department by launching a joint European Master's programme with renowned partners in the field of chamber music in other European countries
Link to the institutional plan	Chapters 4.1, 6 and 7 of the Institutional Plan and the corresponding policy proposals in the Faculty Plan
How is this measurable?	The introduction of the new ECMaster from 1/9/2019 and the organisation of annual ECMA sessions
Intended progress at the end of 2021	Implementation and progress with new joint Master's programme and organisation of annual ECMA sessions
Intended results at the end of 2024	Progress, evaluation and embedding of new joint Master's programme and organisation of annual ECMA sessions

6. START EUROPEAN MASTER IN EARLY MUSIC IN CONJUNCTION WITH JAMU BRNO AS OF 1/9/2019	
Intended goal	Intensifying the education, promoting European mobility and increasing the international appeal of the Early Music department by launching the European Master Programme for Early Music with the Janáček Academy in Brno. Part of this Master's programme is the annual Ton Koopman Academy, where students can follow an intensive week-long course with the renowned harpsichordist and conductor Ton Koopman
Link to the institutional plan	Chapters 4.1, 6 and 7 of the Institutional Plan and the corresponding policy proposals in the Faculty Plan
How is this measurable?	Introduction of the European Master Programme for Early Music from 1/9/2020 and the organisation of the annual Ton Koopman Academy
Intended progress at the end of 2021	Implementation and progress with the new joint Master's programme and annual sessions of the Ton Koopman Academy
Intended results at the end of 2024	Progress, evaluation and embedding of the new joint Master's programme and annual sessions of the Ton Koopman Academy

7. WORKING OUT THE DETAILS OF THE INTERNSHIPS FOR THE SONOLOGY MUSIC MASTER	
Intended goal	Intensifying the education in preparation for professional practice in the Bachelor of Music specialisation in Sonology in order to provide students with better preparation for a career as an independent professional musician. The Sonology department will compile a list of organisations where students can follow internships to gain professional experience during their studies
Link to the institutional plan	Chapters 4.1 and 7 of the Institutional Plan and the corresponding policy proposals in the Faculty Plan
How is this measurable?	The existence of a range of internship placements for students of Sonology
Intended progress at the end of 2021	Initial internship placements have been selected and formalised
Intended results at the end of 2024	Wider range of internship placements have been selected and formalised



8. FURTHER DETAILING OF POLICY ON MINORS: IMPROVING THE CURRICULUM FOR INSTRUMENTAL MINORS AND DEVELOPING AN IMPROVISATION MINOR/”PERFORMER-IMPROVISER-COMPOSER”

Intended goal	Intensifying the education and increasing the appeal of the Conservatoire by giving more students the opportunity to follow minors in other departments. This will require further development of the content and organisation of the minors. The range of minors is important for the Conservatoire’s profile and for the professional preparation of students, who are increasingly required to pursue a mixed professional practice
Link to the institutional plan	Chapters 4.1 and 7 of the Institutional Plan and the corresponding policy proposals in the Faculty Plan
How is this measurable?	Number of students taking a minor, expansion of the curricula for instrumental and vocal minors and the development and introduction of the new minor in improvisation/’performer-improviser-composer’ from 1/9/2020
Intended progress at the end of 2021	New range of minors has been implemented and evaluated
Intended results at the end of 2024	A wider range of minors has been implemented and evaluated

9. CONSOLIDATION OF ‘SIDE-BY-SIDE’ MASTERS, E.G. ENSEMBLE ACADEMY MASTER AND VOCAL ENSEMBLE MASTER

Intended goal	Intensifying the education in the ‘side-by-side’ Master’s programmes through further professionalisation of these Master’s specialisations. This will be accomplished mainly through tighter coordination of the collaboration with external partners in the ‘side-by-side’ Masters and more intensive recruitment for these special courses. These measures will improve the quality of the programmes and increase the appeal of the Conservatoire
Link to the institutional plan	Chapters 4.1 and 7 of the Institutional Plan and the corresponding policy proposals in the Faculty Plan
How is this measurable?	Growth in the number of students for these ‘side-by-side’ Masters (Orchestra Master, Ensemble Academy Master and Vocal Ensemble Master) and positive evaluation of the programmes against internal and external quality standards
Intended progress at the end of 2021	Student numbers have risen, budgeted FTEs have been created and evaluations have been carried out
Intended results at the end of 2024	Student numbers have risen, budgeted FTEs have been created and evaluations have been carried out

10. STRUCTURAL INCREASE IN PREPARATION TIME FOR TEACHERS (VIA PRE-INVESTMENT PER 2017)

Intended goal	Increasing the teaching intensity and improving the quality of education by increasing the time available to teachers for preparation
Link to the institutional plan	Chapter 4.1 and 4.4 of the Institutional Plan and the corresponding policy proposals in the Faculty Plan
How is this measurable?	The time for preparation has risen from 30% to 40%
Intended progress at the end of 2021	Increase in preparation time
Intended results at the end of 2024	Increase in preparation time





## THEME 2: MORE AND BETTER GUIDANCE FOR STUDENTS

### 11. DIGITALISATION OF EDUCATION FOR THE INTRODUCTION OF AN ONLINE LEARNING SYSTEM (OLS) AND THE USE OF DISTANCE TEACHING VIA LOLA

Intended goal	Improving the guidance of students through the use of online learning and distance teaching. Group lessons in particular will make more use of digital tools (online learning), both for the purpose of preparing students for their studies and during their course. Distance teaching will also be further developed so that teachers can give lessons online in real time or post their lessons online. To achieve these objectives, an expert in online learning & distance teaching will be appointed for 0.8/1 FTE.
Link to the institutional plan	Chapter 8.1 of the Institutional Plan and the corresponding policy proposals in the Faculty Plan
How is this measurable?	An expert in online learning & distance teaching has been appointed and there is a new online learning system that is being used in teaching, as well as the integrated use of distance teaching. A pre-investment has also been made in hardware and software.
Intended progress at the end of 2021	Budgeted FTEs have been created, pre-investment in hardware and software has been made, a new online learning system has been implemented and is being used and the use of distance teaching has been integrated
Intended results at the end of 2024	Budgeted FTEs have been created and greater use is being made of the new online learning system and distance teaching

### 12. APPOINTMENT OF ELSA FERREIRA AS INTERNATIONAL RELATIONS COORDINATOR FOR BETTER GUIDANCE OF STUDENTS GOING ABROAD

Intended goal	Better guidance of students wishing to study abroad with the aim of increasing their numbers
Link to the institutional plan	Chapter 6 of the Institutional Plan and the corresponding policy proposals in the Faculty Plan
How is this measurable?	Allocation of FTEs to the new International Relations Coordinator (0.8 FTE) and the number of students doing exchanges
Intended progress at the end of 2021	Budgeted FTEs have been recruited and the number of students studying abroad has risen
Intended results at the end of 2024	Budgeted FTEs have been recruited and the number of students studying abroad has risen

### 13. EXPANSION OF THE LECTORATE FOR MUSIC, EDUCATION & SOCIETY TO 0.8FTE FOR BETTER GUIDANCE WITH BACHELOR AND MASTER RESEARCH

Intended goal	Improving the guidance of students with respect to their research skills at both Bachelor and Master level
Link to the institutional plan	Chapters 4.2 and 5 of the Institutional Plan and the corresponding policy proposals in the Faculty Plan
How is this measurable?	Increase in FTEs for the lectorate from 0.6 to 0.8 from 1/9/2018
Intended progress at the end of 2021	Budgeted FTEs have been created
Intended results at the end of 2024	Budgeted FTEs have been created

### 14. CARRYING OUT EXPERIMENTS WITH FEEDBACK AND ASSESSMENT IN PERFORMING DEPARTMENTS (FEEDBACK FORMS AND SHADOW COMMITTEES)

Intended goal	Improving the guidance of the students by initiating, implementing and evaluating a number of experiments with feedback in the performing departments (for example, the use of feedback forms and student members on committees and the use of shadow committees). For this purpose, hours will be allocated for coordination (0.1FTE) and a budget will be provided to recruit external experts to provide practical and substantive assistance for the experiments
Link to the institutional plan	Chapter 4.1 of the Institutional Plan and the corresponding policy proposals in the Faculty Plan
How is this measurable?	The allocation of hours for coordination and the use of external experts, completed experiments
Intended progress at the end of 2021	Budgeted FTEs have been created and reports of experiments
Intended results at the end of 2024	Budgeted FTEs have been created and reports of experiments

### 15. CONTRIBUTION TO EDUCATIONAL PROJECTS

Intended goal	Improving the guidance of students by carrying out annual educational projects which are integrated in the curriculum and enhance the appeal of the Conservatoire. Examples are the Ton Koopman Academy, international projects (e.g., in association with the Juilliard School in New York) and developing further activities.
Link to the institutional plan	Chapters 4.1, 5 and 7 of the Institutional Plan and the corresponding policy proposals in the Faculty Plan
How is this measurable?	Implementation of annual educational projects
Intended progress at the end of 2021	Creation of actual budget and reports on annual education projects
Intended results at the end of 2024	Creation of actual budget and reports on annual educational projects

### 16. SUPPORT TEACHERS AND STUDENTS OF THE DEPARTMENTS EARLY MUSIC AND JAZZ

Intended goal	Improving the guidance of students in the Early Music and Jazz departments in relation to new developments in the curricula of these departments. This is connected with the policy proposals for further integration of the curriculum. Extra teaching hours will be reserved for this purpose (0.5FTE)
Link to the institutional plan	Chapter 4.1 of the Institutional Plan and the corresponding policy proposals in the Faculty Plan
How is this measurable?	Budgeted FTEs
Intended progress at the end of 2021	Budgeted FTEs have been created
Intended results at the end of 2024	Budgeted FTEs have been created



THEME 3: SUCCESSFUL STUDY

17. DIVERSITY PROJECT (GENDER, CULTURAL DIVERSITY)

Intended goal	Increasing study success by devoting more attention to the diversity of the existing student population and ensuring that the student population is a better reflection of the diversity in society
Link to the institutional plan	Chapter 4.3 of the Institutional Plan and the corresponding policy proposals in the Faculty Plan
How is this measurable?	A diversity plan will be drafted and implemented on the basis of an external advisory report written in 2018. A diversity officer will be appointed for 0.4FTE
Intended progress at the end of 2021	A diversity plan has been drafted and translated into a step-by-step plan, including the implementation of a number of pilot projects. A diversity officer has been appointed in 2019
Intended results at the end of 2024	A diversity plan has been implemented + recruitment of budgeted FTEs

THEME 4: EDUCATIONAL DIFFERENTIATION

18. DEVELOPMENT OF JOINT PROGRAMME WITH UNIVERSITY OF LEIDEN/UNIVERSITY COLLEGE FOR MUSIC, ACADEMIC MINOR WITH ACPA AS OF 1/9/2019

Intended goal	Increasing the differentiation of the education by developing and offering a Double Degree Master's programme with the University of Leiden. This will require the development of a pre-Master programme to give students access to the Double Degree Master as a) part of the Bachelor of Music in the form of an 'Academic Minor' and b) as a one-year intensive pre-Master for students from outside the Conservatoire
Link to the institutional plan	Chapters 4.3 and 5 of the Institutional Plan and the corresponding policy proposals in the Faculty Plan
How is this measurable?	Development costs during 2019 and 2020, followed by the start of the Double Degree Master programme with associated pre-Master variants as of 1/9/2020
Intended progress at the end of 2021	Budgeted disbursements have been made and new Double Degree Master programme has started
Intended results at the end of 2024	Budgeted disbursements have been made and evaluated and Double Degree Master programme has been embedded

THEME 5: APPROPRIATE AND GOOD EDUCATIONAL FACILITIES

19. INVESTMENT IN INSTRUMENTS FOR THE NEW BUILDING

Intended goal	Creating a situation in which the educational facilities in the new building are optimal
Link to the institutional plan	Chapter 4.5 of the Institutional Plan and the corresponding policy proposals in the Faculty Plan

How is this measurable?	Investments for VTBs and the piano plan
Intended progress at the end of 2021	Budgeted disbursements have been made
Intended results at the end of 2024	Budgeted disbursements have been made

THEME 6: FURTHER PROFESSIONALISATION OF TEACHERS (QUALITY OF TEACHERS)

20.FURTHER DEVELOPMENT OF TEACHERS COURSE 'ARTIST AS TEACHER', POSSIBLY FOLLOWED UP BY ANNUAL ICON SESSIONS IN COOPERATION WITH GUILDHALL/LONDON AND OSLO AS OF 2019-2020

Intended goal	Further professionalisation of teachers by developing a follow-up to the existing 'Artist as Teacher' course for teachers in the form of an annual ICONgo session in association with the Royal Conservatoire of Scotland in Glasgow and the Norwegian Academy of Music in Oslo. During these ICONgo sessions, teachers who have completed the 'Artist as Teacher' course will have an opportunity to increase their expertise with an international dimension. ICON (Innovative Conservatoire) is an international consortium dedicated to increasing the expertise of teachers at conservatories. ICON has been coordinated by the Royal Conservatoire since 2018.
Link to the institutional plan	Chapters 4.4, 5 and 6 of the Institutional Plan and the corresponding policy proposals in the Faculty Plan
How is this measurable?	Annual ICONgo sessions have been organised and an ICON coordinator has been recruited for 0.3FTE
Intended progress at the end of 2021	Disbursements have been made and FTEs have been created
Intended results at the end of 2024	Disbursements have been made and FTEs have been created

21. INCREASING THE NUMBER OF TEACHERS WHO FOLLOW A MASTER WITH A TEACHER'S GRANT AND NEW APPROACH AS OF JANUARY 2019 IN FAVOUR OF RESEARCH IN EDUCATION. EXPANSION RESEARCH GROUP WITH TEACHERS

Intended goal	Further increasing the professionalism of teachers by expanding the possibilities for teachers to carry out research projects
Link to the institutional plan	Chapters 4.4 and 5 of the Institutional Plan and the corresponding policy proposals in the Faculty Plan
How is this measurable?	Expansion of the knowledge network and research groups with the recruitment of an additional 0.5FTE
Intended progress at the end of 2021	Disbursements have been made and FTEs have been created
Intended results at the end of 2024	Disbursements have been made and FTEs have been created



## 4 PROGRESS AND EVALUATION

The quality agreements are a permanent item on the agenda of meetings between the university's Executive Board and the Central Participation Council. The boards and participation councils of the individual faculties also regularly discuss the quality agreements.

From 2019, the annual report will contain a section devoted to the substance of the policy and progress with the implementation of the quality agreements. The Central Participation Council will publish its own report on the spending of the funds released by the abolition of student grants in an addendum to the annual report. In the 2021 annual report we will present an interim evaluation, including a review by the Central Participation Council of the progress that has been made, the involvement of stakeholders and the facilitation of its participation.

The NVAO will also evaluate the content and realism of the plan for quality agreements and the involvement of stakeholders on three occasions – in the autumn of 2019 as part of the Institutional Quality Assurance Assessment, in a mid-term assessment in 2022 and in a final assessment during the next institutional review in 2025.

We sincerely hope to be able to say in 2025 that the quality agreements have proved successful in fleshing out the ambitions of the Institutional Plan 2019-2024 and have made a genuine contribution to achieving the envisaged improvements in the quality of the education.



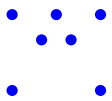




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