

Faculty Plan Royal Conservatoire

FACULTY-SPECIFIC POLICIES 2022-2024

Table of Contents

Table of Contents.....	1
Introduction	2
Looking back at the previous Faculty Plan period	3
Looking ahead: priorities for the period 2022-2024.....	8
Some final reflections	15
APPENDIX 1: Summary Royal Conservatoire Social Safety Action Plan 2022-2024.....	16
APPENDIX 2: Summary overview Quality Agreements Royal Conservatoire 2019-2025	18
APPENDIX 3: Summary policy objectives internationalisation Royal Conservatoire 2021-2024.....	21

Introduction

The Faculty Plan 2022-2024 of the Royal Conservatoire builds upon the Faculty Plan 2019-2021 and sets out the conservatoire's priorities for the period 2022-2024 as part of the implementation of the University of the Arts The Hague's Institutional Plan 2019-2024. The Departmental Plans as drafted by the departments on an annual basis are closely aligned to the Faculty Plan and follow the themes adopted in the Institutional Plan and the Faculty Plan. In this way all levels of the institution are aligned in terms of policy planning.

This Faculty Plan consists of two parts: in the first part, we look back at the 2019-2021 period. We do so from a wide perspective but also in more detail with regards to the implementation of the specific objectives as set out in the previous plan, most of which are covered by the conservatoire's Quality Agreements for 2019-2025. This is important so that we can demonstrate full accountability and transparency on the progress of this implementation. It is then encouraging to notice that the progress on a majority of these objectives are well on track. At the same time, we must remember that the objectives for the Quality Agreements are planned until 2025 and will therefore still need to be followed up in the coming period.

In the second part, we look ahead to the period 2022-2024. Whereas the previous Faculty Plan was mainly focused on the objectives with regards to the enhancement of our educational provision, for the coming period the scope will be broader. We will look, in addition to the objectives connected to the Quality Agreements, at recommendations and plans originating from the debate on social safety and from accreditation processes, and also from other important developments, such as the opportunities offered by our new home Amare. Many of these plans and recommendations are in fact comparable, and in this part of the document we attempt to bring these together in a way that gives a clear outline of our next steps. To provide an overarching overview, summaries of the Social Safety Action Plan, the Quality Agreements and the policy objectives regarding internationalisation have been included as appendices.

As a result, the description of the objectives for the new period is not only much more comprehensive, but also more complex. The structure of the second chapter tries to connect the various policy contexts as much as possible, to avoid the impression that the objectives are just a list of arbitrary ideas. In the end, it must be evident that the purpose of these objectives must serve the learning experience of the main group of stakeholders in our institution: our students. The Royal Conservatoire exists for its students and not the other way around: our primary goal is to support their artistic and personal development and not the artistic ambitions of the institution or the people who work there. It is with this fundamental principle in mind that all plans must be read.

This Faculty Plan has been finalised after a consultation process with many individuals in the conservatoire, as well as with the Study Programme Committee, the Exam Committee and the Conservatoire Council.

Looking back at the previous Faculty Plan period

When looking back at the period covered by the previous Faculty Plan, it is clear that several crucial events have strongly impacted the Royal Conservatoire and its community.

Firstly of course the COVID-19 pandemic, which not only had an enormous effect on the conservatoire but also on the personal lives of those who study and work there. Because of the lockdowns and many other restrictive measures, the pandemic challenged one of the fundamental characteristics of our education: live performance and, as an extension of this, live education. It is encouraging to see that we have slowly returned, with ups and downs, to live education and performance, but what the true impact of the pandemic on live performance in the world of music eventually will be still remains to be understood. This has implications on how we look at our pedagogical approaches and curriculum design, on how we perceive the context of music performance, and possibly also on what kind of opportunities (future) students see in the music profession. The pandemic did not only have negative effects: we can also conclude that we made a huge leap with regards to e-Learning. The widely discussed and prepared e-Learning Plan that was presented at the beginning of 2020 with a planning carefully laid out over a period of three years had to be implemented almost overnight. We know now that our type of education can be supported and enhanced by e-Learning, but in many cases certainly not replaced by it.

A second development that had a strong impact on the conservatoire was the debate on social safety, spurred by a report on this issue at our sister faculty KABK. A September 2021 report on social safety at KC showed that some of the themes covered in the KABK report resonate within the conservatoire's community, but not all of them and not always with the same intensity. Even so, the report identified clear concerns among supporting and teaching staff about high workload, lack of internal communication, lack of clarity about roles and responsibilities, and a lack of an open work culture in which feedback can be safely given and received. Because of these developments, this Faculty Plan will address these issues more profoundly than the previous Faculty Plan, which was mainly geared towards curriculum development and the further enhancement of the quality of our educational provision.

Finally, the move to the new building Amare is nothing less than a significant moment in the history of the Royal Conservatoire. The conservatoire has opened its doors for all its students and pupils in the glorious new building in January 2022 after many years of intense preparations. During the coming years, the exploration of opportunities provided by being in the same building with important professional organisations in the city centre, will be an important priority.

What was achieved with the previous Faculty Plan?

As a rationale for the objectives in the previous Faculty Plan, reference was made to the **identity of the Royal Conservatoire**. The conservatoire is an institution that wants to train musicians and dancers of the highest artistic quality, and also encourages its students to become professionals who can reflect on their role in society and navigate the complex realities of today's world of music. The conservatoire is aware of the music profession's context, in which borders between genres, between performance and creation, and between art disciplines are becoming increasingly blurred. As a consequence, the integration of the various components of the curriculum and cross-departmental work are seen as priorities in addition to deepening expertise in the specialised fields represented by the departments. Further steps have been taken in this direction, for example in the new, integrated master's curriculum, a set of new cross-departmental minors and electives, a closer cooperation between departments in projects, and more courses with a structural cross-departmental approach, such as Music History, Entrepreneurial Bootcamp, Historical Development and Educational Skills. Further information about some of these improvements can be found in the text below. These

measures will strengthen the profile of the conservatoire and enhance its national and international attractiveness.

When looking at the specific objectives and activities as presented in the previous Faculty Plan, it is encouraging to see that the majority of these were implemented successfully. The objectives were organised according to the four themes of the university's Institutional Plan: Education, Research, Internationalisation and Preparation for Professional Practice & Entrepreneurship. Many of the objectives were also included in the Quality Agreements, which the university had to submit to the Dutch authorities during an Institutional Review in 2019. Below, a brief summary can be found on what was achieved during the period 2019-2021 with regards to each of these themes¹.

Achievements in the area of education

The achievement of the policy objectives for education during the period 2019-2021 can be summarised as follows.

In the **Master of Music programme**, significant progress was made with the implementation of the new educational philosophy of the Master Project, in which students are invited to integrate the three elements artistic development, research, and professional integration. A new introductory course on project management and a new team of professional integration coaches were introduced. An integrated form of assessment was developed and implemented, in which a team of teachers assesses the Master Project Proposal of all students while taking into account the three elements of the programme. The admission process and documentation were reviewed and further refined. In addition to this general development, new disciplines were also launched in the master's programme, such as the discipline Art of Sound and the Joint Master Programmes European Chamber Music Master – ECMAster and the European Master of Early Music – EMEM. Due to delays caused by the pandemic, the proposed development of a master's discipline in improvisation-composition-performance was not yet realised. Other important innovations in the master's programme were the introduction of the specialisation Complementary Subject for those students interested in studying a second instrument, and the further development of the 'side-by-side' specialisation Ensemble Academy in cooperation with several contemporary-music ensembles.

In the **Bachelor of Music programme**, a new, integrated and fully refurbished educational component was implemented in the form of the course Educational Skills and a newly developed Minor Education. With the appointment of a new coordinator for internships and external relations, new opportunities were created for students in terms of educational field visits and teaching internships. New career skills learning paths (including the cross-departmental Entrepreneurial Bootcamp) were introduced in all performance departments. The chamber music curriculum in the Classical Music Department was reviewed and improved with more teaching hours, the creation of a Minor Chamber Music, the appointment of internationally renowned ensembles-in-residence and the participation in the European Chamber Music Academy – ECMA. A set of new minors and electives was introduced to facilitate more cross-departmental cooperation, which has greatly expanded the choice for students during their bachelor's studies but also led to challenges with regards to administration, planning and equal access, which will need to be addressed continuously. In the Institute of Sonology, internships were introduced to improve opportunities for students to gain professional experience.

In the **Bachelor of Music in Education (Docent Muziek) programme**, the cooperation with Codarts was continued in the creation of intensive weeks and the mutual access to electives, while the originally planned creation of the Centre of Knowledge in Music Education (CKME) has not seen

¹ Please note that a more detailed report on the implementations of the activities covered by the Quality Agreements can be found in a separate report, which can be sent upon request.

further progress. As a result of the ongoing conversations with CODARTS, the programme also introduced a new curriculum which allows for greater flexibility, and which has led (for the first time) to giving Docent Muziek students access to the full scale of electives in the Bachelor of Music programme. Talks with Leiden University to explore an academic track of the Docent Muziek curriculum were also started.

Regarding **assessment & feedback**, important steps were taken: in order to improve transparency, the assessment criteria can now be found in the Curriculum Handbooks of all programmes and disciplines. In the **Bachelor of Dance programme**, assessment is seen with a renewed sense of urgency following an accreditation visit in 2019, which saw several recommendations for improvement in this area. This led to a full-scale review of assessment procedures and criteria in the dance curriculum. In the performance departments, a set of new assessment tools (self-assessment forms, written feedback by teachers and artistic reflections) was introduced during the pandemic, and a cross-departmental study was commissioned on the experiences of students and teachers with these new tools. The planned Senior Examination Qualification (SKE) training for the Exam Committee and the chairs of committees of examiners unfortunately had to be postponed due to the pandemic. In the abovementioned report on social safety, assessment & feedback featured as an area of attention, which means that in the new Faculty Plan this subject is an important priority.

In relation to the **continuing professional development of teaching staff**, the objective to implement a follow-up of the 'Artist as Teacher' course was delayed due to the pandemic. The original plan to create a follow-up course with international partners in cooperation with the Innovative Conservatoire (ICON) group will now be revisited in the current Faculty Plan. Meanwhile, a hybrid version of the 'Artist as Teacher' course was developed in order to give (partly online) access to the course for international teaching staff.

During the pandemic, the **use of e-Learning and online tools** suddenly became of great importance to keep most of our education going. Fortunately, the conservatoire had already installed Microsoft 365 shortly before the first lockdown in 2020, including the Teams component that was subsequently used intensively for online education. Teams gradually replaced Google Classroom, through which the conservatoire had gained its first experiences with e-Learning. During the pandemic, an extensive section with tips & tricks on e-Learning was created on the KC website, online teacher trainings were organised, hardware was purchased for students and teachers, and new tools for online rehearsing and performing (such as JamKazam, Jamulus, SonoBus and LoLa) were tested and used. Shortly before the summer of 2020, a large survey was conducted to collect feedback on online tools, which demonstrated both opportunities and frustrations with their use: whereas in some parts of the curriculum they were seen to have great value to support (but not completely replace) live education, they also clearly showed their limitations, especially with regards to ensemble work, social interaction and live performance skills. A new e-Learning coordinator was appointed in the autumn of 2021 to take the development of e-Learning to a next level.

Achievements in the area of research

Many of the policy objectives for research were also reached during the period 2019-2021. The **lectorate 'Music, Education & Society'** was expanded in terms of working hours and an increased budget for the support of research projects of teachers, which led to a larger number of teacher research activities. This had a positive effect on developments in the master's programme, in which research plays a central role, but also in the bachelor's programme, where the research dimension was further developed through the enhancement of the Critical Music Studies and Historical Development courses. With financial support from Regieorgaan SIA, a new interdisciplinary **Research Platform** was also created in 2021 in cooperation with KABK and ACPA in Leiden with the aim to promote interdisciplinary research and research collaboration, and to give research outcomes

in the different faculties more visibility. With regards to our cooperation with Leiden University, an Academic Minor (offering an integrated curriculum with courses at both KC and ACPA) was launched in September 2019, talks have started to explore the creation of an academic track of the Bachelor of Music in Education / Docent Muziek in cooperation with the Institute for Pedagogical Sciences in Leiden, and meetings were set up to discuss closer cooperation with Leiden University's The Hague Campus.

Achievements in the area of internationalisation

Internationalisation was greatly impacted by the pandemic because of the many travel restrictions it imposed over a long period of time. Nevertheless, also in this field much was achieved. With the appointment of an International Relations Coordinator, the promotion and organisation of students and staff mobility were greatly improved. This led to a significant increase of interest from students for ERASMUS+ outgoing mobility, which is expected to lead to increased outgoing mobility figures in the coming years with travel again being resumed. Furthermore, more efficient and transparent procedures for outgoing and incoming staff mobility were set up, and the section on internationalisation (including information for regular international as well as ERASMUS+ students) on the KC website was reviewed and expanded. As mentioned above, the Joint Master Programmes European Chamber Music Master – ECMaster and the European Master of Early Music – EMEM were set up in September 2019 and September 2020 respectively, but due to the restrictions to mobility (which is a core component of these programmes) were not able to function to their full potential yet. The Ton Koopman Academy of the Early Music Department was held twice, but did not see the originally planned participation of international partner institutions due to travel limitations. An extensive policy document entitled 'Internationalisation at the Royal Conservatoire - Status Report and Policy Objectives 2021-2024'² was published, and many of its objectives feature in the new Faculty Plan.

Achievements in the area of preparation for professional practice & entrepreneurship

As already mentioned in the text above, several important steps were undertaken during the previous period in the area of preparation for professional practice and entrepreneurship. In the Bachelor of Music programme, the new career skills strand was introduced in the performance departments. In the Master of Music programme, the professional integration component was implemented through the further development of the Professional Integration Activity (PIA) as part of the overall Master Project approach. Internships were set up in the Institute of Sonology and the refurbished course Educational Skills, providing students with important professional skills in the area of music teaching, was strongly enhanced. An extensive section of the KC website about professional preparation was published in 2021³.

Achievements with other policy proposals

The previous Faculty Plan also featured some other policy proposals in addition to those related to the four themes in the university's Institutional Plan. With regards to these policy proposals, progress was made as well.

A new **Diversity Officer** was appointed for the entire University of the Arts The Hague during 2021 with the aim to take the ambitions of the university with regards to diversity & inclusion to a next level. The Diversity Office and the Diversity Working Group of the conservatoire organised various live and online meetings, which were well attended by students, teachers, non-academic staff and management.

² This document can be downloaded at <https://www.koncon.nl/en/international/international-introduction?>

³ See <https://www.koncon.nl/en/professional-preparation>

The previous Faculty Plan period also saw the appointment of **new heads of department for Jazz, Early Music and Education**. Teachers as well as students were involved in the selection procedures for these vacancies that were posted internationally. In the proposal for the Quality Agreements, a budget is reserved for additional support to the Early Music and Jazz departments, which will be spent on concrete activities related to curriculum development and the international recruitment of teaching staff during the coming period.

Various support departments saw further developments in terms of new staff and new structures. In the **Marketing & Communication Department**, new staff was appointed and substantial steps were taken with regards to external and internal communication, giving the conservatoire increased external visibility on social media and starting to improve internal communication through the creation of a completely new intranet / KC Portal. The **Education Service Centre (ESC)** also saw the appointment of new staff and the upgrading and retraining of staff towards new functions. The functionality of OSIRIS was further developed with the introduction of the OSIRIS Docent programme. The **Logistics Service Centre (LSC)** was established in 2021 to improve support to educational projects and the coordination between the Educational Logistics, the Technical Theatre Services and the Electronics Workshop.

The university's participation in the **pilot project in institutional accreditation** gave the conservatoire a unique opportunity to further develop an approach to **quality assurance** that is relevant for teaching in a conservatoire context rather than being based on generic bureaucratic principles. The existing policy with Student Panels, Critical Friends, international external examiners, professional review and semester evaluations was further developed and expanded. The university was also required to participate in the National Student Survey (NSE) for the first time since years. Although this led to good results (our Bachelor of Music was listed as a top programme in the 'Studiekeuze 123' ranking), it is clear that the annual timing of the NSE will lead to challenges in terms of workload and avoiding 'survey fatigue' among students, and also (provided that participation scores will be sufficient) to a continuous student feedback on our programmes. The Bachelor of Dance and Master of Music / Master of Sonology saw external review visits during the past few years. The master's programmes were the first of the university to undergo an external programme review under the regime of the pilot for institutional accreditation. The report of this review has already been received and the formal decision on the continuation of the accreditation was taken in March 2022.

Looking ahead: priorities for the period 2022-2024

This part of the Faculty Plan describes the policy priorities for the coming two years. In order to maintain consistency with the first part of this document, we will start with a section about the policy objectives as described in the Institutional Plan 2019-2024 and the Quality Agreements 2019-2025.

It is evident, however, that the Institutional Plan and the Quality Agreements cannot be the only points of reference for further policy development. In the meantime, the conservatoire has been confronted with other, often large-scale developments that will define its future, both at short- and long-term periods. Furthermore, it is also important to consider priorities in other existing policy documents and recommendations from accreditation and review processes. Even if some of these developments seem to be taking place in isolation of each other, they are all in a way connected, and point to similar directions in answering the one overarching and crucial question:

how does the Royal Conservatoire want to position and manifest itself in the coming years?

We will therefore also address the following aspects in addition to the policy objectives in the Institutional Plan and the Quality Agreements:

1. Our new building Amare, which provides the conservatoire with unique opportunities for artistic growth and pedagogical development. The vision for Amare has been very well described in the document 'Een Huis voor heel Den Haag' ('A home for all of The Hague')⁴.
2. The implications of the recent debate on social safety, which has shown its own dynamics and demonstrates a need for further organisational and curricular improvement.
3. The conservatoire's international strategy as described in the document 'Internationalisation at the Royal Conservatoire 2021-2024'⁵.
4. The allocation of the so-called NPO-gelden: additional funds from the Dutch government to counteract the effects of the corona pandemic. These funds are meant mainly to improve support and guidance to students, for example in the area of Health & Wellbeing.
5. Recommendations and observations in review reports as a result of the various Quality Culture instruments, such as reports of students panels, critical friends and accreditation reports for the Bachelor of Dance, Master of Music and Master of Sonology programme reviews.

We will attempt to bring all these developments, plans and policy contexts together with the aim to extract some main policy directions for the coming two years. We will do so by always showing the relationships between these different contexts. References to the various policy documents will be made through these codes: [KWA+number] for the various quality agreements, [INT] for 'Internationalisation at the Royal Conservatoire 2021-2024', [NPO] for the additional state funds to counteract the effects of the corona pandemic, [QC] for recommendations in feedback and review reports, and [SoSa] for the action plan on social safety.

Objectives in the Institutional Plan 2019-2024 and Quality Agreements 2019-2025

The university's Institutional Plan 2019-2024 and the previous Faculty Plan are organised around four themes: **education, research, professional preparation and entrepreneurship, and internationalisation**⁶. The Quality Agreements of KC, which have been approved during an external

⁴ This document can be downloaded at https://denhaag.raadsinformatie.nl/document/6186315/1/RIS298459_Bijlage_Visie_OCC_17

⁵ This document can be downloaded at <https://www.koncon.nl/en/international/international-introduction?>. A summary of the policy objectives in this document can be found in Appendix 3.

⁶ Please note that objectives for specific departments are described in more detail in the Annual Departmental Plans with reference to the main four themes in the Faculty and Institutional Plans.

review process in 2019, also adhere to these four themes and span a time period until 2025⁷. This means that with regards to most of the objectives in these agreements we are currently halfway in their implementation. In the previous chapter, the progress of these objectives is presented. In the section below, a summary of the objectives for the coming two years can be found, organised by theme. The Quality Agreements have been discussed with and approved by the Conservatoire and University Councils, which also fulfil a role in relation to their monitoring.

With regards to the enhancement of **education**, we will pursue the following objectives in the Quality Agreements further:

- We will continue with our work to develop the integrated approach of the Master Project with its three elements Artistic Development – Research – Professional Integration in the **Master of Music curricula** [KWA 1]. The Composition Department will join this approach from September 2023 and special attention will be given during the coming period to the further development of the master's curriculum in the Art of Sound Department and the ArtScience Interfaculty [QC]. One of the opportunities to explore is to divert, in consultation with the Artistic Council as mentioned below, some of the conservatoire's projects budget to a fund to which students can apply for student projects and initiatives based on an open call for proposals; this will strengthen the student-centred philosophy of the programme even further. Based on the recommendation by the review panel for the accreditation of the Master of Music programme in 2021, we will explore ways of how to have more cross-departmental exchange of experiences and expertise with regards to the curricular changes in this programme [QC].
- In the **bachelor's programmes**, we will explore how we can benefit from the experiences in the master's programme with the integration of the various curricular components. For this purpose a cross-departmental working group will start in 2022, which will explore the introduction of a Bachelor Project (in preparation of the existing Master Project) and an integrated approach to assessment during 2022-2023 with the aim to test these new elements during the academic year 2023-2024. Cross-departmental courses, such as minors and electives, Historical Development, Educational Skills, Critical Music Studies and Music History will be further developed [KWA 2+8] and, in the case of the minors and electives, improved from an organisational point of view following student feedback [QC]. This will also be the case for the new courses on professional preparation and entrepreneurship developed under the Quality Agreements (see below in the paragraph on professional preparation and entrepreneurship). The Quality Agreements also support the further reinforcement of the chamber music curriculum and the master's specialisations with professional partners in the Classical Music Department [KWA 4+9], the international ASPIRE guest teachers in the Jazz Department and the Ton Koopman Academy, and curricular changes based on student feedback in the Early Music Department [KWA 16]. In the Docent Muziek programme, we will continue adapting the curriculum in such a way that space will be made for students to gain access to the conservatoire-wide range of electives [KWA 8].
- As can be read in the paragraph on social safety below, another important development will be the implementation of an institution-wide enhancement plan in the area of **assessment** [KWA 14 + SoSa]. This implementation plan is based on feedback collected in various Quality Culture instruments (especially student panels and student surveys) [QC] and will also include the continuation and further expansion of the use of international external examiners [INT].
- Much has been learned during the corona pandemic about **e-Learning**. From these experiences and the survey on the use of e-Learning [QC], it has become clear that e-Learning cannot fully replace many of the practical artistic activities in which we engage in music and dance education. It can, however, support our education very well in terms of providing more depth to educational content, giving access to educational materials and supporting organisational efficiency (e.g. with regards to the storage of assessment materials). With the appointment of a new e-Learning coordinator, we will revitalise the development of e-Learning of our education

⁷ A list of all Quality Agreements can be found in the annexes.

by taking a step-by-step approach of working together with individual (groups of) teachers to develop innovative pedagogical approaches combining online and live education. This will be done in two directions: exploring the use of the educational possibilities in TEAMS as widely as possible, and the use of online teaching and performance systems, such as SonoBus (in combination with TEAMS), LoLa and similar low latency programmes. The cooperation with LoLa also holds interesting opportunities in terms of a closer institutional cooperation with international partners [KWA 11 + INT].

- Another topic that has appeared prominently in the debates on social safety [SoSa], is the importance of the **'Artist as Teacher' course for teachers**. We will continue to promote the participation of teachers in this course so that they will be able to gain the certificates for didactic skills and examination. For those teachers already having done this course, a follow-up course will be developed in cooperation with international partners during 2022 [KWA 20].
- The funding from the Quality Agreements has also been used to **increase the preparation time for teachers** giving instrumental and vocal one-to-one tuition from 25% of their contact time to 30%. This was needed in order to give teachers more time to be involved in curriculum development activities, sectional and departmental meetings, and assessment panels. In particular with regards to the further development of assessment and feedback mechanisms, which receive low scores in student satisfaction surveys [QC], it is important to facilitate teachers with sufficient preparation time with regards to professional development and attendance in panels. For the coming period, this increase has been made structural [KWA 10].
- Special attention during the coming two years will be devoted to the situation in the **Dance Department**. For 2022, an interim review visit is planned as part of the Bachelor of Dance accreditation process with a focus on assessment and feedback [QC]. Furthermore, plans for student recruitment and the organisation of the Royal Conservatoire Dance Ensemble will be further elaborated, as well as the launch of a summer course for dancers, choreographers and composers.

With regards to the enhancement of **research**, we will pursue the following objectives in the Quality Agreements further:

- The **lectorate 'Music, Education & Society'** will explore new ideas on its role and its title based on a lectorate publication entitled 'The promise of music' that was published during the spring of 2022. For the lectorate, engagement in research on the relation between changes in culture and society, and curricular developments and change in the conservatoire context will remain important priorities. The use of the online **Research Catalogue** will also be further expanded in bachelor's and master's education [KWA 13].
- The lectorate will be involved in the further development of the **Research Platform of KC-KABK-ACPA**, which was established in 2021 and will be launched incrementally as an online and offline platform for arts research collaboration during 2022.
- A policy paper on the cooperation between the **Docent Muziek programme and the Institute of Pedagogical Sciences of Leiden University** has been published in early 2022, which presents all options that such a cooperation could entail, ranging from access to electives to the development of a joint pre-master programme [KWA 18].
- The **Academic Minor**, which was launched in 2019 and brings together courses in the conservatoire and ACPA at Leiden University into one minor curriculum, has so far failed to attract much attention from students. The minor and the reasons for its lack of registrations will be reviewed during 2022 [KWA 18].
- During early 2022 and 2023, we will reenergise our efforts to promote the possibility for teachers to develop research activities as part of the **master's programme for teachers**. The number of teachers enrolled in a master's programme has decreased during the past two years, possibly due to the corona pandemic [KWA 21] but also because younger teaching staff are entering the conservatoire with recently gained master's degrees.

- The conservatoire is part of a working group for the **Campus The Hague with Leiden University**, in which various forms of cooperation in terms of research, access to educational provision and internships are being explored [KWA 18].

The theme of **internationalisation** is addressed in many policy areas other than just the Quality Agreements. As can be read in other parts of this text, it can be found in the developments with regards to Amare, e-Learning, the continuing professional development of teachers, curriculum development, assessment, and the recruitment of international students. As part of the action plan for social safety, an elaborate effort will be undertaken by the Task Force International Student to improve the onboarding and guidance of international students. In the context of the Quality Agreements we will pursue the following objectives further:

- The promotion of **outgoing ERASMUS+ study abroad periods and internships** will remain an important priority [KWA 12+ INT]. ERASMUS+ mobility has been severely impacted by the corona pandemic, but with travel restrictions now being lifted, the new top-up grants in the programme, an active promotion among students, agreements on target numbers per department and closer connections to strategic international partners, we will achieve a larger number of outgoing ERASMUS students. We will also make use of the newly developed procedures for **ERASMUS+ teachers and staff mobility** and constantly evaluate and improve these procedures.
- The new **Joint European Master Programmes** ECMaster and EMEM, but also other strategic partnerships (e.g. the METRIC, International Benchmarking Group and ConNext networks⁸) will remain important tools for student and teacher mobility. They will also contribute to closer institutional collaboration with spin-offs to other departments and support various areas of intensive cooperation and international recruitment [KWA 5 + 6].

With regards to the enhancement of the **preparation for professional practice and entrepreneurship**, we will pursue the objectives as set out in the Quality Agreements further. In the master's programme we will further define and reinforce the new professional integration component as part of the Master Project approach [KWA 1]. The same will be done with the new career skills components in the bachelor's programme, such as the Entrepreneurial Bootcamp [KWA 3], the new career skills courses in bachelor's years 3 and 4, and the newly revised course for Educational Skills [KWA 2]. We will continue seeking opportunities to involve alumni to inform our students about the reality of the profession, in line with one of the recommendations made by the review panel for the master programme accreditation [QC]. Various study days are planned for 2022 and 2023 to discuss these developments with heads of department and teachers. In these discussions, it is slowly becoming clear that in order to make these new curricular components meaningful to our students, the main emphasis should not be on the career skills themselves, but rather on the exploration of the artistic identity or artistic profile of students, based on their artistic interests and motivations. From this exploration the need for career skills will emerge in a more holistic way.

Our new home Amare

During the coming two years, there will be two main objectives regarding our new home Amare.

In the short term, the first objective will of course be getting used to the new building and its surroundings, finding out how the building works and feels, fixing building issues that still need to be solved, and making students, teachers, colleagues and visitors feel at home. It is to be expected that the first year during which we will occupy the new building will see quite a few challenges, but these no doubt will be surpassed by an overwhelming sense of enthusiasm for our new home. In the Quality Agreements [KWA 19] we have reserved a budget for new musical instruments for Amare.

⁸ Please find more information about these networks at <https://www.koncon.nl/en/international/international-projects>

A process with a longer-term perspective that goes beyond the period of this Faculty Plan, will be to fulfil our responsibility for giving shape to the unique opportunities that Amare has to offer. The cohabitation with professional organisations in a building located in the very centre of the city and with excellent performance and teaching facilities provides unprecedented possibilities. These are very well described in the document 'Een Huis voor heel Den Haag'. The document speaks of taking the existing joint artistic cooperation with Nederlands Dans Theater (Young Talent Project) and Residentie Orkest (Orchestra Master, 'One-Minute-Symphonies') to a higher level, and of joint programming. Another interesting aspect mentioned in the document is how the internationally oriented organisations in Amare will be able to connect to the local, often diverse and international, communities in the city, creating a truly 'glocal' environment. This is in line with what is said in the document 'Internationalisation at the Royal Conservatoire 2021-2024', which describes the ambition for the creation of such a 'glocal' environment as a result of Internationalisation of Higher Education for Society (HES), the most recent policy direction of internationalisation in higher education [INT]. This observation was also made by the review panel of the last accreditation procedures of the master's programmes, which explicitly invited the conservatoire to make a connection between its strong international dimension and the context of the city with its diverse population and international institutions [QC]. Finally, 'Een Huis voor heel Den Haag' also describes the educational role of Amare, which could, in addition to the educational provision of the School for Young Talent and the higher education levels in the conservatoire, also offer courses to professionals and citizens in The Hague and its surroundings.

During the coming years, plans will be made and meetings will be held to make these ideas more concrete under the leadership of already existing groups (such as the Directors Meeting and the working groups of educational managers and marketing departments) and new ones, but in the context of this Faculty Plan, the following will be taken into account:

1. An **Artistic Council** will be established for KC during 2022. The Council, which should ideally include representatives of Amare's partners, will have the task to give advice on the coordination of the conservatoire's artistic project activity, so that long-term planning will be easier, not only for the conservatoire itself but also in cooperation with Amare partners. It can explore joint artistic programming and also ensure a more overarching artistic profile for the conservatoire as a whole. A streamlining of project activities should also ensure that the workload of the logistical services, coordinators, project managers and students will be brought down to realistic levels, an important observation in the recent report about social safety at KC [SoSa]. The creation of such an Artistic Council has also been one of the main recommendations by the review panel for the Master of Music accreditation in 2021 [QC].
2. An important challenge with regards to artistic cooperation within Amare will be how this will **connect to the conservatoire's curriculum**. There will always be good reasons to engage in imaginative and interesting artistic programming, and no doubt this can support the learning experience of the students, but how can we make this even more meaningful? Are there elements in the curriculum (e.g. the Entrepreneurial Bootcamp in Bachelor 2, the Minor Education and Educational Skills, the Docent Muziek programme, Sonology and Art of Sound internships, the new Master Project philosophy) that could also find a home in Amare, which would help the ongoing ambition of the conservatoire to integrate its curriculum and departments further? And how can this connect to the abovementioned ambition to provide students with small grants to realise their own projects?
3. During 2023, a first feasibility study will be conducted to explore the role of the conservatoire, in cooperation with the other Amare inhabitants, as a **provider of courses** for professionals (in the context of continuing professional development) and the general public.

The KC action plan on social safety

In our overview of the previous Faculty Plan period, reference was made to the discussions on social safety spurred by developments in this area at KABK. A conservatoire-wide debate was organised about social safety at KC during 2021, which led to a report with recommendations in the autumn of 2021⁹. The report identified concerns on issues such as the unclarity about roles and responsibilities, high workload, problems with internal communication, a lack of an open work culture in which feedback can be safely given and received, the conservatoire's approach to assessment, continuous professional development of teaching and non-teaching staff, and the onboarding and guidance of new students and teachers. Following these recommendations, an action plan was presented at the beginning of 2022, which included the following three, strongly interrelated areas:

- **Organisation:** this includes a review of tasks and responsibilities especially in the interface between departments, a better onboarding and guidance of (international) students [INT] and new teaching and support staff (including transparent confidential complaint and feedback procedures), an improved support by the university's Human Resources Department, and measures to enhance the communication with and support to new and current teaching and non-teaching staff.
- **Education:** this includes various objectives which are also featured in the Quality Agreements, such as a conservatoire-wide improvement process of assessment and feedback procedures and practices [KWA 14], measures to further increase the integration between curricular components, between departments and between projects and the curriculum [KWA 15], the further development of the 'Artist as Teacher' course and its follow-up [KWA 20], and the continuation of Student Panels.
- **Behaviour:** this includes the formulation of a new Code of Conduct and the communication about it, trainings on leadership and communication skills for the conservatoire's management, and a culture of encouragement towards a broad provision for professional development for all those working at the conservatoire.

Each of these areas have clear objectives and so-called vlaggendragers (flag bearers) who will follow up their progress. In terms of planning, some objectives are relatively short-term, whereas others will be elaborated during the full Faculty Plan period until 2024¹⁰.

School for Young Talent

Another important reform process will take place during the coming period in the School for Young Talent. Following a report by an external consultant on the situation of the school in general and the music programmes in particular, a plan will be drafted to explore more coherence between the existing music programmes, as well as more connections between the artistic disciplines in the school and between the artistic disciplines and general education. A better connection between the school on the one hand and the higher education programmes and the Amare context on the other will be another important priority. A further observation in the external consultant's report addresses the learning environment of the school, about which feedback has also been received in surveys in the context of the discussion in social safety. The aim of this reform process is to further strengthen the position of the school as a centre of expertise for arts education for young people in The Hague and beyond.

⁹ This document can be found on the KC Portal at <https://denhaagkabk.sharepoint.com/sites/SafeStudyEnvironment>

¹⁰ A summary of the 'Action Plan Social Safety KC 2022-2024' has been attached as an appendix. The full action plan can be found on the KC Portal at <https://denhaagkabk.sharepoint.com/sites/SafeStudyEnvironment>.

Educational support

In addition to the objectives mentioned above, additional developments are of importance during the coming period, some of which are closely related to the goals in the Institutional Plan and the Quality Agreements, as well as to the discussions on social safety:

- In the report and action plan on social safety, the situation of **support (administrative and non-teaching) staff and the supporting departments** receives particular attention [SoSa]. As described in the action plan, work sessions and targeted professional development activities (e.g. for the community of coordinators) will be organised to ensure a more efficient workflow and cooperation between support and education departments with the ultimate aim to reduce workload for all concerned.
- The area of **Health & Wellbeing** has been identified as an important priority during the corona pandemic and in the report on social safety [SoSa]. This topic will be addressed in many different ways, for example in the action plan for social safety by organising the ‘Wellbeing Wednesdays’, organising extra-curricular Health & Wellbeing courses for students and teachers, more guidance by the tutors in the bachelor’s programme, and improved information on medical and psychological support. Some of these activities will be supported by the NPO-budget during the 2021-2022 and 2022-2023 academic years [NPO]. A text on Health & Wellbeing at KC will be published on the KC website during the Spring of 2022.
- Closely connected to the previous subject is the area of **Diversity & Inclusion**. Following the appointment of the Diversity & Inclusion Office for the university [KWA 17], this topic has been given a new impulse. As we strive to be a warm, welcoming and appreciative environment to all of our community, we will provide contextualised support, lecturers, training sessions, workshops and larger events (for example as part of the previously mentioned ‘Wellbeing Wednesdays’) for students as well as teachers under the coordination of the Diversity & Inclusion Working Group to promote awareness, sense of community and empowerment. Here we focus on putting inclusive education at the centre. Furthermore, diversity & inclusion is incorporated in policy with long-term goals to promote relevance and sustainability. We are for instance working on policy regarding inclusive language, next to making more general contributions to the topics of social safety, curriculum development, research and HR (recruitment and retaining) in collaboration with the respective responsible departments. The goal is to incorporate diversity & inclusion principles in policy and practice as a part of systemic and cultural change.
- With regards to **communication**, great progress has been made with the implementation of the KC Portal as the main tool for internal communication. The KC Portal already contains a vast amount of information, and further steps will be taken to enrich the portal with information from the departments and to provide a clear structure to this information, so that students and teachers can easily find the information they need.
- For the **Quality Culture** office, this Faculty Plan period will see several important developments. First of all, a political decision is expected during 2022 or 2023 about the pilot on institutional accreditation, and in this pilot our university is actively involved as a testing ground and an example of good practice. It will give us the opportunity to prove that our innovative approach to quality assurance in higher arts education (as described in the document ‘Quality Culture at the Royal Conservatoire: 2020 and beyond’¹¹ can indeed lead to stronger feedback and enhancement mechanisms. Furthermore, Quality Culture will play a crucial role in some of the objectives in the action plan for social safety, for example with regards to setting up teacher panels and for integrating the non-educational departments into the QC instruments [SoSa]. Finally, external review processes take place for the Bachelor of Dance programme and the Bachelor Docent Muziek in 2022, and for the Bachelor of Music and for Research for the entire university (as part of the BKO, the sectoral review process in the area of research) in 2023.

¹¹ This document can be downloaded at <https://www.koncon.nl/over-koninklijk-conservatorium/bureau-kwaliteitscultuur/publications#content>.

Some final reflections

The coming years are going to be crucial and challenging for the Royal Conservatoire. We will need to make all our students, teachers and colleagues feel at home in our new building Amare, and this, especially during the first year, will certainly bring some challenges. At the same time, we will need to start working concretely on the many unique opportunities that Amare brings to the conservatoire through its location in the city centre, its state-of-the-art performance and teaching facilities, and the cohabitation with professional partners. Furthermore, three departments will see changes in their leaderships, as will the directorate of the conservatoire and the top management of the University of the Arts The Hague.

These complex processes will take place against the backdrop of a dynamic context, in which societal developments, increasing geopolitical tensions and changes, as well as uncertainties regarding the corona pandemic with its unforeseen effects on the performing arts, may bring unexpected situations. It is the intention of this Faculty Plan to provide direction and a sense of stability during these times of opportunities and challenges. At the end of the plan's period, a renewed reflection with new leadership at conservatoire as well as university levels will need to take place to establish directions for the next six-year period following 2024.

The international review panel of the Master of Music and Master of Sonology programme accreditations wrote the following in the conclusion of its final review report:

It is rare - and refreshing - to encounter a world-leading institution so committed to improvement and so determined not simply to rest on its laurels.

It is only with an open mind and the willingness to constantly improve, with a strong sense of artistic and educational quality, and with all its antennas tuned to developments in the arts and society more generally, that the Royal Conservatoire will succeed to further strengthen its position as an internationally oriented institution with a strong grounding in its local connections. The starting points are all there: a wonderful new building with a huge potential for artistic and educational growth, a broad variety of departments that not only provide deep expertise in their artistic fields but are also able to enrich each other through interdisciplinary cooperation, a progressive attitude towards curricular innovation (as evidenced in this document) and an excellent and committed team of teaching, supporting and managerial staff.

Indeed, the Royal Conservatoire has no intention to rest on its laurels.

APPENDIX 1: Summary Royal Conservatoire Social Safety Action Plan 2022-2024

Introduction

The issue of social safety received much attention at every level of the Royal Conservatoire in 2021, with the external expert report on the culture and social safety in the Royal Academy of Art prompting a broad discussion with some findings of the study resonating within the Conservatoire. Following a conservatoire-wide survey, a report was produced in September 2021 in which all contributions were assembled¹². During the autumn, the ensuing report was widely circulated among students and staff members and discussed in cross-departmental fora and committees. In light of the above conclusions, at the beginning of December the directorate organised a work session with the heads of a number of the teaching and teaching support departments, the student counsellor and representatives from the HR department and the diversity and inclusion committee to draft this action plan. The purpose of this action plan, which constitutes an integral part of the Royal Conservatoire Faculty Plan 2022-2024, is to provide a framework for all of the suggestions that emerged from the survey and the actions that will be taken in response to them in the coming years¹³. The action plan has been formulated with input from the Study Programme Committee (SPC), the Exam Committee (EC) and the Conservatoire Council (CC). These committees will also play an important role with regards to the monitoring and (if so needed) adjustment of the plan.

The conclusion to be drawn from the survey on social safety, the reactions to it and the discussions during the work session is that all of the improvements mentioned in this action plan can be grouped under three overarching themes: Organisation, Education and Behaviour. To each theme, a set of actions have been formulated that are to be coordinated by so-called 'Flagbearers' under the overall responsibility of the conservatoire's directorate.

THEME 1: Organisation

1. Elaboration and clarification of duties, responsibilities and powers, and the need for support (systems) and development (education/training)
Flag bearers: Suzanne Konings/all heads of department (work sessions teaching and non-teaching departments, role of coordinators)
2. Improving the organisation of onboarding and counselling of students
Flag bearers: Sjoerd Roodenburg (Task Force International Student), Caroline Cartens (Wellbeing Wednesdays and Start-Up), Yvonne Smeets (tutors) and Francis van Heekelen (external confidential counsellor)
3. Development of Quality Culture in support departments
Flag bearer: Janneke Ravenhorst
4. Clearer design and communication of HR processes
Flag bearers: Jan Willem van der Wal (new HR policy and criteria for vacancies)/Esmeralda de Mooy (staff appraisal system and new staff recruitment procedure)
5. Improving communication with and visibility of teachers and staff members
Flag bearers: Janneke Ravenhorst/heads of department (teacher panels), Esmeralda de Mooy/Mark Borneman (induction/onboarding procedure for new staff), Marlon Titre (increasing

¹² This report can be found on the KC Portal at <https://denhaagkabk.sharepoint.com/sites/SafeStudyEnvironment>.

¹³ The full version of the action plan can be found on the KC Portal at <https://denhaagkabk.sharepoint.com/sites/SafeStudyEnvironment>.

involvement of teachers in the development of educational themes and the Conservatoire's organisation)

THEME 2: Education

6. Optimising assessment feedback.
Flag bearers: Yvonne Smeets and heads of department (improving communication on assessment, professional development of teachers, clarification and further elaboration of assessment of the main subject, clarification of assessment regulations)
7. Further steps relating to the coherence of projects and education, collaboration within departments and integration of the (bachelor's and master's) curricula.
Flag bearer: Marijn Abbink
8. Promotion of participation in and further development of the 'Artist as Teacher' course
Flag bearers: Gerda van Zelm/Renee Jonker
9. Continuing and optimising student panels
Flag bearers: Janneke Ravenhorst/heads of department

THEME 3: Behaviour

10. Development of a new code of conduct
Flag bearers: Elke de Roos (content) and Mark Borneman (communication)
11. Development programme for directorate and management
Flag bearers: Henk van der Meulen/all heads of department (trainings on leadership and social safety)
12. Staff development
Flag bearer: Esmeralda de Mooy (encouragement of and information provision on continuing professional development)
13. Improving communication regarding desired and undesired behaviour
Flag bearers: Mark Borneman (conservatoire-wide communication, relations between teaching support/staff and the teaching departments); the heads of department (on education matters and within the departments themselves).

The full version of the action plan can be found on the KC Portal at <https://denhaagkabk.sharepoint.com/sites/SafeStudyEnvironment>.

Please note that the summary below follows the six themes as set by the authorities for the application to the Quality Agreements budget. In the Faculty Plan above, the actions are grouped around the four themes of the university's institutional plan (education, research, internationalisation and preparation for professional practice & entrepreneurship).

THEME 1: more intensive and smaller scale teaching

1. Introduction of Professional Integration Component in the Master of Music in all performing departments
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
2. Introduction of a new Education Minor and new educational package in the Bachelor of Music
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
3. Development and introduction of Entrepreneurial Bootcamp for all students in performing departments in in 3rd year of Music Bachelor
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.
4. Introduction of new chamber music curriculum in Classical Music, as well as more far-reaching integration with theory through a number of pilots including integrated tests
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
5. Start ECMAster, including annual ECMA session
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
6. Start European Master in Early Music in conjunction with JAMU Brno
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
7. Working out the details of the internships for the Sonology
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

8. Further detailing of policy on minors: improving the curriculum for instrumental minors and developing an improvisation minor/"performer-improviser-composer"
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
9. Consolidation of 'side-by-side' masters, e.g. Ensemble Academy and Vocal Ensemble Master
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
10. Structural increase in preparation time for teachers
Increasing the teaching intensity and improving the quality of education by increasing the time available to teachers for preparation

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
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.
12. Appointment of an International Relations Coordinator for better guidance of students going abroad
Better guidance of students wishing to study abroad with the aim of increasing their numbers
13. Expansion of the lectorate for Music, Education & Society for better guidance with bachelor and master research
Strengthening the research culture at the conservatory through faculty research, with the goal of improving the guidance of students with respect to their research skills and attitudes at both Bachelor and Master level
14. Carrying out experiments with feedback and assessment in performing departments
Improving the guidance of the students by initiating, implementing and evaluating a number of experiments with feedback (for example, the use of feedback forms and student members on committees and the use of shadow committees).
15. Contribution to educational projects
Improving the guidance of students by carrying out annual educational projects which are integrated in the curriculum and enhance the appeal of the Conservatoire.

16. Support teachers and students of the departments Early Music and Jazz
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.

THEME 3: successful study

17. Diversity project (gender, cultural diversity)
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

THEME 4: educational differentiation

18. Development of joint programme with University of Leiden, academic minor with ACPA
Increasing the differentiation of the education by developing and offering cooperative programmes with the University of Leiden.

THEME 5: appropriate and good educational facilities

19. Investment in instruments for the new building
Creating a situation in which the educational facilities in the new building are optimal

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
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.
21. Increasing the number of teachers who follow a Master with a Teacher's grant and new approach in favour of research in education. Expansion research group with teachers
Further increasing the professionalism of teachers by expanding the possibilities for teachers to carry out research projects

APPENDIX 3: Summary policy objectives internationalisation Royal Conservatoire 2021-2024

Below a summary can be found of the policy objectives as outlined in the document 'Internationalisation at the Royal Conservatoire 2021-2024'¹⁴. They are described in line with the three main aspects for internationalisation as formulated in the University of the Arts The Hague's Institutional Plan 2019-2024.

1. Adherence to and use of international qualification frameworks

- We will continue with the use and the further development of the AEC Learning Outcomes as the main **qualification framework** for our curricula. During the academic year 2021-2022, the programme objectives of all bachelor's programmes will be adapted to the 2017 version of the AEC Learning Outcomes. We will promote the rationale for the use of these programme objectives and their content among heads of department, teachers and students, and work with AEC to promote the AEC Learning Outcomes more widely.

2. The maintenance and further development of an international learning environment

- We will strengthen our **communication to prospective international students**, taking into account the recommendation of the assessment panel of the Institutional Review in 2019 to improve the information provision to this group of students. The international section of the Royal Conservatoire's website will be further improved and updated, and other forms of communication and support will be explored.
- We will strengthen the position of international students by addressing issues of **diversity and intercultural awareness**. A faculty-level working group on diversity is already in place and a university-level diversity officer being appointed, and courses for intercultural awareness will be organised during the Start-Up! week and throughout the year for students and (non)-academic staff so that services for international students can be improved. The **representation of international students** will be improved by adding international students and teachers to the Study Programme and Exam Committees, in line with the developments in the Departmental Council of Representatives. Our provision of Dutch language classes will be continued and the provision of English courses will be reactivated. We will also explore how to address the **social needs** of our international students through targeted activities and the further development of the student buddy system, which is in place since 2021.
- With regards to regular **international student recruitment**, we will:
 - Work with the departments and Marketing & Communication to explore ways on how to communicate the unique features of the Royal Conservatoire more clearly to potential students through online campaigns and documentation.
 - Keep a good balance between Dutch, European and non-European students to ensure the presence of an international learning environment, while providing sufficient space to Dutch students.
 - Further refine online application and admission processes.
 - Continue with the current level of intake of ERASMUS+ students, while at the same time improve the communication and service to potential and sitting ERASMUS+ students, in particular with regards to admission and planning.
 - Activate our network of alumni and an international recruitment approach by our Marketing & Communication Department will be further developed in cooperation with the other departments.
 - Review the recruitment activities in Portugal and explore other ways of direct recruitment.
 - Explore ways on how to improve housing opportunities for international students.
- We will promote **outgoing ERASMUS+ student mobility** as a top priority. Target numbers will

¹⁴ This document can be downloaded at <https://www.koncon.nl/en/international/international-introduction?>

be agreed upon with the departments, the provision of information will be increased and possible concerns among instrumental and vocal teachers will be addressed within the departments. The possibility of top-up grants will be explored to increase accessibility to mobility activities. For Dutch students, an ERASMUS+ study period should become compulsory, in particular for students coming from the School for Young Talent.

- We will explore the opportunities offered by the **ERASMUS+ Internships**, especially for internships offered after studies. This requires building up international networks of internship providers.
- We will continue to cooperate internationally with regards to **curriculum development**, especially in the area of digital learning tools and the creation of joint modules and programmes. The active participation in ERASMUS+ and other projects will be continued, including exploring the opportunities offered by the new EU flagship 'European Universities' initiative.
- We will increase our efforts to improve the quality of teaching by not only reactivating **English courses for our (non-)academic staff**, but also further developing the other continuing professional development activities with an international dimension as described in this document.
- We will continue recruiting new **international teaching faculty** in addition to Dutch teachers with strong international profiles. In the departments of Classical Music and Jazz this has already led to the appointment of new international teachers who are attracting higher numbers of students. We will also promote the use of the ERASMUS+ programme as a tool for the organisation of incoming masterclasses and workshops.
- We will continue to work with our partners in the existing networks for **strategic partnerships** and set up new bilateral and multilateral strategic partnerships when needed in particular areas.

3. International comparison and assessment by international peers

- We will continue to invite **international external examiners** and have agreed with the departments on a target number per year for this purpose. At the same time, we will work with our international partners to ensure that this is seen as a reciprocal activity.
- We will intensify the cooperation for **international benchmarking** in the International Benchmarking Group (IBG) by collecting and comparing meaningful curricular information in addition to general quantitative data.
- We will work together with *MusiQuE* in the area of **external quality assurance in an international context**, especially with regards to developments in the area of accreditation in the Netherlands. If the national accreditation system will develop into the direction of institutional accreditation giving institutions the possibility to review study programmes on their own, we will further develop the Critical Friend approach into an innovative and more effective form of programme review with a strong international dimension.
- We will establish a working group that will link Quality Culture, Marketing & Communication, Team International and the educational departments in order to increase our visibility in **international rankings**.

4. Finally, more generally we will:

- Work consistently with the departments on **an annual departmental planning** of incoming and outgoing student and teacher mobility, including the use of international external examiners.
- Strengthen our **cooperation and coordination at University level** by working closely together with our colleagues at the Royal Academy of Art with regards to university-level policies (e.g. language policy, ERASMUS+, general internationalisation policies) and the exchange of experiences and expertise.
- Work with the **working group on sustainability** to develop a more environmental-friendly approach to internationalisation, e.g. in the form of guidelines for travel.