Experiment Institutional Accreditation with a Lighter Programme Assessment

Progress Report

Experiences of the University of the Arts The Hague, 2021-2022

Contents

Hogeschool
der Kunsten
Den Haag

University
of the Arts
The Hague

Koninklijk
Conservatorium
Royal Conservatoire

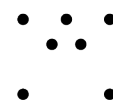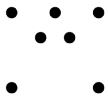Koninklijke Academie
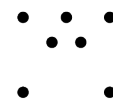van Beeldende Kunsten
Royal Academy of Art

Introduction

The University of the Arts The Hague applied to participate in the experiment 'Institutional Accreditation with a Lighter Programme Assessment' in 2016 with the aim of contributing to the development of an innovative quality assurance system for higher education in the arts. Traditionally, higher education in the arts has focused heavily on quality and the pursuit of excellence. As mentioned above, the focus has principally been on artistic quality, based on the link between the artistic and educational perspectives of quality. That raises two related questions:

> 1. Do we succeed in training students who meet the highest possible standards of artistic quality? That can be demonstrated mainly by the position our students come to occupy in their profession and in society after graduation in relation to the ambitious goals we have formulated for the programme.
> 2. How do we succeed? What methods and human and other resources do we employ to achieve that success? Do they enable us to realise the highest possible artistic standards, or is there still room for improvement? Do we achieve the goals we have set, without unintentional negative effects? To determine that, we look at the programme (including assessment) and the learning environment (including the teachers and the facilities) that we offer our students.

This focus is also reflected in our education: continuous evaluation and improvement in an artistic sense are key elements of every lesson and all other educational activities, as well as in assessments, public presentations, performances, concerts and exhibitions. By extension, the main aspects from the perspective of educational quality are the organisation and coherence of the curriculum and the organisation of testing and assessment, but also, for example, the quality of the available facilities and access to them for students with a functional impairment.

We nurture and develop our focus on quality with a view to providing education of the highest standard, having regard to national and international benchmarks and the context of the discipline. In the process, we treat the university's internal and external stakeholders as equal partners. We provide accountability by being transparent about how we design our education and our reasons for organising it in that way, and about the results we thereby achieve. We regularly evaluate the views of all the stakeholders on what we are doing and the improvements that could be made. That calls for a permanent vertical and horizontal dialogue with all the stakeholders: management, teachers, staff, students, councils of representatives (University Council, Academy Council and Conservatoire Council), the Supervisory Board, the profession and our partners. Through this dialogue, for which we adopt criteria and forms of consultation appropriate to our objectives and our vision of education, we are also accountable to the public for our policies, style of management and results. Participating in the Experiment Institutional Accreditation with a Lighter Programme Assessment enables us to scrutinise those forms

of consultation and the criteria. The University of the Arts has formulated an institution-wide vision of its policy on quality. Quality assurance itself is organised by the individual faculties. The university gives each of the faculties the freedom to develop and design its own quality assurance system in a manner that closely reflects the educational content and the individual identity of the discipline. Applying to take part in the experiment stimulated reflection on quality assurance and discussion of the subject within and between the faculties, in a process that was all the more inspiring because it was approached – on the basis of shared principles – by discipline and bottom-up, rather than top-down with a quality assurance system for the institution as a whole.

This contributes to achieving the goal of developing a widely-supported quality culture. It also fits in well with the developments occurring in the accreditation system. Quality assurance does not have to be arranged in precisely the same way in every programme or faculty in an institution. The experiment leaves room for different approaches or priorities, and the university wishes to use the scope provided not only to contribute to the further development of a tailored approach to quality assurance in arts education, but also to improvement of the system in general.

Participation in this experiment has led to more interaction between the Royal Conservatoire and the Royal Academy of Art. We realise the importance and usefulness of sharing experiences on a structural basis and understand that there are many areas in which we can learn from each other. In practice, it has also led to each of the faculties adopting some of the instruments developed by the other. However, we are aware that there is still a lot to be gained from further strengthening this interaction, and from closer collaboration in certain areas, for example on issues that apply to the university as a whole such as participation in the National Student Survey (NSS) and the KUO Monitor. Regular consultations between departments already increase the opportunities for such collaboration. We therefore intend to intensify the cooperation in the coming years. The objectives formulated by the university when it registered for the experiment form the basis for the reporting on it.

Briefly, they are:

- to strengthen the sense of ownership and the engagement of students and teachers in quality processes.
- to develop instruments for quality assurance that enable the university to measure itself against international standards and thereby improve.
- to increase the relevance of the outcomes of the quality processes, particularly in terms of implementing recommendations for improvements.
- further cooperation in the field of quality assurance between the university's two faculties: the Royal Academy of Art and the Royal Conservatoire.
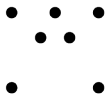
**Hogeschool
der Kunsten
Den Haag**

**University
of the Arts
The Hague**

**Koninklijk
Conservatorium
Royal Conservatoire**

**Koninklijke Academie
van Beeldende Kunsten
Royal Academy of Art**

The participating institutions[1] have devised a joint strategy for evaluating the experiment. The strategy was formulated in consultation with Jeroen Huisman and an official from the Ministry of Education, Culture and Science. In the chosen approach, the institutions all gather information on the basis of the same criteria.

The participating universities of applied sciences all publish the information they have collected on progress with the experiment in an annual report. In light of the recent experiences with accreditation processes as part of the experiment, we have decided that rather than reporting on a single year, we will produce a slightly more detailed report that also describes the recent experiences of each of the faculties. Additional input for this annual report comes from the reports of meetings and the logbooks kept by the participating institutions (see appendices 1 and 2). The logbooks are discussed with all of the participating institutions in the presence of an external expert in a so-called calibration session. A report is written of this session. The participating institutions have also written a joint introduction to the annual report on the basis of those discussions.
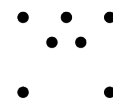
Joint introduction by the participating institutions

The following text was jointly written by the project managers for the Experiment in Institutional Accreditation with a Lighter Programme Assessment from Amsterdam University of Applied Sciences, the University of the Arts The Hague, LOI University of Applied Sciences and Fontys University of Applied Sciences.

Every year the monitoring group, comprising the participants in the experiment, the Dutch Ministry of Education, Culture and Science and the NVAO, organises a calibration session at which the participating institutions discuss and analyse the data they have collected for the evaluation. This year's calibration session was held on 23 May 2022, when the participating institutions gave presentations in which they reflected on their experiences and learning outcomes in the preceding calendar year. Prior to the meeting, the institutions exchanged the logbooks/reports in which they had recorded their findings in relation to the experiment's objectives. The logbooks/reports are written according to a framework which was agreed at the start of the experiment and is used every year. For the 2022 calibration session, the monitoring group chose to focus on the engagement of students and members of the profession and therefore invited representatives of employers' organisation VNO-NCW, the Dutch Student Union (LSVb) and the Dutch National Student Association (ISO) to attend the session as external experts.

The main findings from the calibration session were:

---

[1] Other participants in addition to the University of the Arts The Hague are Amsterdam University of the Arts, LOI and, since 1 September 2019, Fontys.

General findings

Participation in the experiment provides leverage for quality assurance/quality policy (positive energy): new ways of thinking, innovation also in other areas, new working methods, more effective gathering of information about quality, a greater sense of ownership and stronger commitment on the part of peers. The result is a greater convergence and alignment of education and quality (more effective). A shift is occurring from compliance to enhancement.

There is generally a greater sense of ownership. One contributing factor is the possibility for programmes to opt out of cluster assessments, which means the programme can form its own panel and choose how and with whom it wishes to compare itself. The freedom to choose the form of assessment increases the sense of ownership: a programme chooses how it wishes to tell its story. In this way, the panel gets to see the core of the programme and the discussion is conducted more in the programme's own 'language'. Teachers and students therefore feel more closely involved in the process. A process based on ownership also sometimes requires steering of panels and of programmes in relation to the project's framework.

The panels assessing quality aspects II must have at least three members, but a programme often chooses to appoint more members, thus providing a broader perspective.
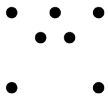
Experience shows that peers that have long been accustomed to the existing NVAO framework find it more difficult to abandon that framework. It is important that panel members have good judgement.

Participating institutions question whether cluster accreditations contribute to the comparability of programmes. Because the experiment allows programmes more scope to decide for themselves which national and international programmes they wish to compare themselves with, they are better able to position themselves and to learn from each other.

The involvement of external stakeholders has increased, partly due to the more structural use of peer review (outward looking).

A powerful learning network has been formed between external partners and the participating institutions in the course of the experiment. A further benefit of participation in the experiment is the contacts with the Ministry of Education, Culture and Science, the NVAO and the other participating institutions.

The degree to which the institutions perceive a reduction of the administrative burden varies.

**Hogeschool
der Kunsten
Den Haag**

**University
of the Arts
The Hague**

**Koninklijk
Conservatorium
Royal Conservatoire**

**Koninklijke Academie
van Beeldende Kunsten
Royal Academy of Art**

Better internal coordination in advance, thus creating more clarity for all the parties, could make the process more effective. The abandonment of mandatory cluster accreditations reduces the administrative burden; less coordination is required in organising visitations/accreditations.

Action points and limiting factors in the experiment
The frameworks of the experiment and of the NVAO are not optimally aligned. All of the participating institutions feel that the separation of the assessment of quality aspects I (regular accreditation of NVAO standards 1 and 4) and quality aspects II (the experiment) would be highly undesirable if institutional accreditation is introduced. The distinction between quality aspects I and II is regarded as illogical and provides no incentive for teachers and students.

The experiment is at times complex. Explaining the experiment properly is also quite a task (communication) and can create uncertainty, largely because of the aforementioned distinction. It is therefore important to provide proper guidance for programmes and assessors.

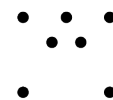*Involvement of students and professionals*
It is important to align quality development and assurance with the perceptions of students. The experiment creates more possibilities for this, for example by focusing on a discipline rather than a programme.
The experiment also fosters a different way of looking at quality. With the experiment, study programme committees and exam committees receive information far more directly (per discipline) and are therefore better able to monitor quality. This generates a different type of dialogue.

Panels for programme assessments need to include strategic thinkers from the profession.

Although the existing system provides for a meeting with representatives of the profession during a visitation, in the experiment there are, in addition to those meetings, new and more frequent contacts which focus more on the alignment and improvement of the curriculum. For example, separately from the visitations, there are interim (development) peer reviews via professional advisory committees, collaboration in hybrid working environments and structural consultation with professionals at departmental level.

Everyone present recognised the importance of and need for direct involvement of both students and professionals in assessing the quality of the programmes and the representatives of the umbrella organisations were invited by the participating institutions to remain in contact about it.
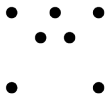
Evaluation of the experiment

The annual reports of each university and the report covering all the institutions provided input for the management consultancy firm (Berenschot) that evaluated the experiment in 2022, as provided for in the ministerial decree (Article 24 3n 25). The evaluation investigated the following aspects:

a) improvements in the quality culture within the institution(s);

b) more ownership for students and teachers;

c) a more effective accreditation system (which refers mainly to lower perceived costs and administrative burden, but also – as yet unspecified – benefits).

The final report was published in the summer.[2] The university confirms that the evaluation adequately reflects its views and its experiences.

---

[2] See Appendix 2:Report by Berenschot: Balanceren tussen ontwikkeling en verantwoording [Balancing between development and accountability]

Experiences of the Royal Conservatoire

In 2016, the Royal Conservatoire introduced a new approach to quality culture, *the Lemniscate of Continuous Improvement*, which has proved to be a good match with the design of the experiment in Institutional accreditation with a lighter programme assessment. The emphasis in the Royal Conservatoire's approach is on linking the internal and external quality cycles in order to demonstrate, maintain and build on its leading international position.
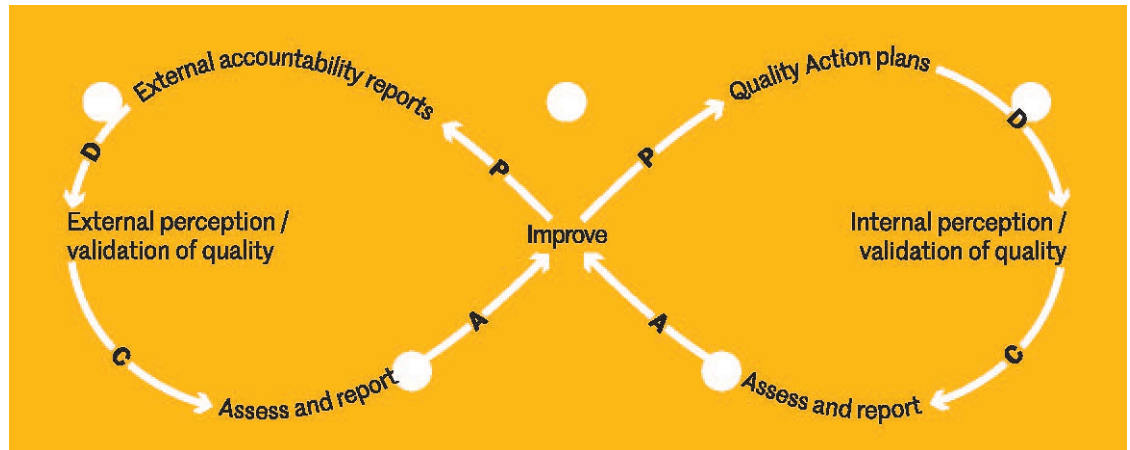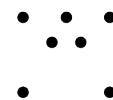

Royal Conservatoire's Lemniscate of Continuous Improvement

Key to this approach is the use of 'Critical Friends',[3] who visit the Conservatoire to carry out a review of a specific department and then write a report with their findings and recommendations for improvement. The Critical Friends are recognised experts in the discipline of the department concerned. The visit is underpinned by the results of various surveys, including curriculum evaluations, as well as reports of meetings of student panels and the professional advisory committee which are held prior to or during the visit. In this way the Conservatoire endeavours to make quality assurance less bureaucratic and instead focus more on a conversation about the quality of the education. It has been found in recent years that this approach appeals to students and teachers and has generated greater engagement with and a sense of ownership of quality processes. We have found that the more experience we have gained with this form of department-specific review, the greater the enthusiasm has been for the Critical Friend approach in the Conservatoire's community. The heads of department, but also the study programme committee and the exam committee, have expressed their admiration for this method of evaluating the quality of education and observe that both the reports and the ensuing improvements have genuine added value.

With this approach, NVAO standards 2 + 3 (quality aspects II) can be assessed in the lighter programme assessments on the basis of:

---

[3] See appendix 3: Handbook for a Critical Friend Review Royal Conservatoire, January 2019
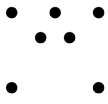
- international criteria defined by the sector itself. This also enables the Conservatoire to determine its position in relation to similar conservatories (benchmarking) and to learn from best practices (bench learning).
- a clear connection between internal and external quality assurance cycles, the information about the quality of the programmes collected during these cycles, and the way in which this information is used to make continuous improvements.
- a sharp focus on improvement, based on the conviction that focusing on improvement also delivers accountability, while the reverse is not necessarily the case.
- feedback at department level from national and international Critical Friends, which is underpinned with other instruments, such as Student Panels (internal feedback), Curriculum Evaluations (internal feedback), assessments by external examiners (external feedback and benchmarking) and professional advisory committees (external feedback and benchmarking).

Experiences with lighter programme accreditation

In 2021, an extensive accreditation of our Master of Music programme proved an interesting challenge in various respects. In the self-evaluation report, a clear distinction had to be made between NVAO standards 1 + 4 and NVAO standards 2 + 3, whereas in the regular accreditation process it was not unusual for a reference to be made under NVAO standard 1, say, to further details in NVAO standard 2. For the purposes of the experiment, it was important to avoid that in this document. The form and content of the two sections were also different. The section of the self-evaluation report on NVAO standards 1 + 4 was explicitly devoted to describing the situation in the programmes and included detailed underpinning and documentation. The description under NVAO standards 2 +3, on the other hand, was less extensive and focused more on the findings of the Critical Friends who had visited the departments over the years, since they had already carried out a significant part of the review. To provide a clear impression of the situation at programme level, a meta-analysis was produced of all the reports of Critical Friends and the plans for improvements written by the departments in response to those reports.[4] In addition, a separate meeting with a number of Critical Friends was arranged during the visitation to give the panel an opportunity to gain a proper understanding of the role of Critical Friends and their findings.

In light of our desire to be assessed on the basis of international and sector-specific criteria, it was necessary to devise a format in which the self-evaluation report could also address those standards. In association with the European accreditation body *MusiQuE – Music Quality Enhancement,* an attempt was made to integrate the NVAO standards with

---

[4] See appendix 4: Critical Friends 2016-2020, an overall analysis of visits by Critical Friends for the Bachelor of Music, Master of Music and Master of Sonology, February 2021.

Hogeschool
der Kunsten
Den Haag

University
of the Arts
The Hague

Koninklijk
Conservatorium
Royal Conservatoire

Koninklijke Academie
van Beeldende Kunsten
Royal Academy of Art

the MusiQuE standards for programme review,[5] while also showing the relationship with the reporting structure for Critical Friends.[6] Since the structure of the self-evaluation report also had to meet specific requirements, the report also included an extensive introduction and a separate preliminary meeting was held with the international panel and representatives of MusiQuE to explain the complex process of integrating the standards and to elaborate on the specific parameters of the feedback report. Given the nature of the experiment, the results of the accreditation process had to be described in two separate reports. The first was a report for the NVAO dealing exclusively with NVAO standards 1 + 4.
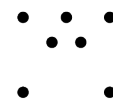
When the NVAO received the report, it found that the distinction between the standards was still not clear enough and, at NVAO's request, we asked the panel to make some additional changes in the final version of its report. The report has since been approved by the NVAO and the accreditation was granted.

We also received a second, more detailed and integral report with an assessment of the programmes against the international and sector-specific MusiQuE standards and, as described above, against NVAO standards 2 + 3. In October 2021, we arranged a meeting with the panel to further discuss potential improvements in the programmes on the basis of the two reports.

In conclusion, we find that it has been confirmed in practice that the distinction between NVAO standards 1 + 4 and 2 + 3 appears contrived and impractical. A holistic approach which allows the programmes to be evaluated on all four standards could eliminate a lot of bureaucracy and duplication of work. It would also allow programmes to conduct the evaluations on the basis of international standards formulated by the sector itself. It is increasingly evident that those standards are more important in our sector than the generic national standards because they are tailored to the discipline in an international (and thus sector-relevant) context. With respect to those standards, the Conservatoire is working with the international accreditation body *MusiQuE-Music Quality Enhancement*, rather than with a regular evaluation agency with a strong national orientation. Through this partnership, we are devising an international, sector-specific form of assessment, which we believe would produce far more relevant results than those of a standard accreditation procedure. This would offer the Conservatoire the possibility of comparing itself with similar institutions worldwide which have also followed an evaluation or accreditation procedure based on the same internationally recognised standards. Naturally, the NVAO would still have to formulate criteria that also comply with Dutch legislation for the institutional accreditation/institutional review.

---

[5] See appendix 5: NVAO MusiQuE merged standards KC pilot, 2021.
[6] See appendix 6: Mapping CF standards with NVAO MusiQuE standards, 2021.

Finally, it is important to note that the scope this experiment gives us to decline the support of the usual (and often expensive) evaluation agencies also allows us to use our financial resources more efficiently. We feel that by hiring advisers that can not only provide expertise in accreditation, but can do so in a sector-specific and international context, we will be able to use our budget far more effectively in this partnership.

In 2022, there were no accreditations based on the format for the experiment at the Conservatoire and we therefore had no experience with the lighter programme assessment. On the other hand, we did again have a traditional limited programme assessment in a cluster, which clearly illustrated the contrast between the traditional approach and the scope offered by the experiment.
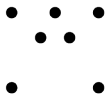
In line with the approach adopted for the accreditation of the Master of Music in 2021, the Conservatoire wishes to organise the assessment of the Bachelor of Music programmes in 2023 within the framework of the experiment. Simultaneously with an international visitation for NVAO standards 1 + 4 (quality aspects I), the Conservatoire wishes to have NVAO standards 2 + 3 assessed on the basis of reports of visits by Critical Friends.

Experiences of students, teachers and heads of department.

Besides its practical experiences with a lighter programme assessment this year, the Conservatoire has also investigated perceptions of the new approach to quality culture in the context of the experiment in other ways. Due to the corona pandemic, some planned activities could not go ahead, including some visits by Critical Friends, although in most cases it was possible to organise an online alternative.

Two Critical Friends conducted visits online and the experience taught us that a digital visit works well, particularly in the case of a second visit. Someone who has already been able to visit the department and savour the atmosphere there is well able to recall it three years later and therefore has a frame of reference for the online discussions and meetings. A Critical Friend who is visiting the department for the first time does not have that advantage. Our conclusion therefore is that initial visits will in future be live, even if it means that a visit has to be postponed due to the circumstances (for example because of a lockdown). However, second visits can be conducted online even in normal times. That is just as effective and saves travelling (and is therefore better for the environment) and money (such as travel and accommodation costs).

Besides the online visits, two live visits by Critical Friends were able to go ahead. These visits were appreciated even more than those prior to the corona pandemic, not only by the relevant departments but also by the Critical Friends, and were used by everyone concerned to reflect on the quality of the education and their roles in guaranteeing it.

Hogeschool
der Kunsten
Den Haag

University
of the Arts
The Hague

Koninklijk
Conservatorium
Royal Conservatoire

Koninklijke Academie
van Beeldende Kunsten
Royal Academy of Art

Once again our participation in the *International Benchmarking Exercise – IBE* (in which we and a number of conservatories around the world collect, compare and analyse a large volume of statistical data), as well as the surveys of our *international external committee members,* provided us with valuable information this year to help us with our international benchmarking. In both cases, we were also able to consider the effects of online teaching and assessment and thus better assess our activities in this domain in an international context.
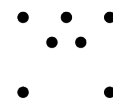
Some meetings of the *Professional Stakeholders' Meetings* had to be postponed, but for some programmes they were able to proceed online. Once again, the discussions with representatives of the profession regarding the quality of the programme and the design of the curriculum yielded valuable insights.

During the corona pandemic every meeting of the *Student Panels* was held online. The reactions to this were better than expected. Students seem to have little difficulty logging on briefly for a meeting and the panels also seemed to perform a social function. For students in some departments they were an opportunity to meet (even if only online), something they were seldom able to do during the periods of lockdown. Accordingly, the turnout for Student Panels was high and the students were very engaged in the discussions about the quality of education.[7] Since the spring most meetings of Student Panels have been conducted live again. Although attendance seems to have declined slightly, students are still happy to have the opportunity to meet one another and the head of the department in person. The dynamic has changed, but not necessarily for better or worse. The provisional conclusion is that both forms of the meetings have their own merit and we intend to allow the meetings to be organised in both ways, according to the needs of the department.

A number of heads of department mentioned that it is sometimes difficult to convey the information (or criticism) from Student Panels to the teachers concerned. This is always a sensitive issue and one we need to monitor closely in the coming period. Meanwhile, teachers have expressed the need for their own formal counterpart to these meetings of students. It has therefore been decided to establish *Teacher Panels*, where teachers will have an opportunity to confer on the feedback from the Student Panels and the quality of the education in their respective departments.

It was also apparent from the *Curriculum Evaluations* during the last year that students and teachers still have to get used to giving and receiving feedback. This point will continue to receive attention in the coming years. For example, we are introducing an

---

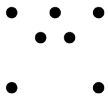[7] See appendix 7: overview of Student Panels

alternative format for course evaluations, whereby students will be able to provide feedback at any time on the courses they are following using a QR code in the study guide.

We periodically investigate experiences with the new approach to quality culture by organising *qualitative interviews or meetings* with the heads of department. At the beginning of 2021, the relevant heads of department were asked for their opinion of the approach to quality culture in an e-mail survey. What emerged very strongly from the responses was their perception of the relevance and ownership of the approach. Although the perceived administrative burden had certainly not declined, especially during the corona pandemic, the approach was felt to be useful. Despite the effort required, responding to feedback from a renowned figure in their own discipline or to discussions in a Student Panel was regarded as worthwhile and useful. They view it as a totally different exercise than extracting the relevant information for their own department from the general feedback in an accreditation report. The heads of department indicated that this approach has led to a stronger sense of ownership, not only for themselves, but also among students and teachers. Visits by a Critical Friend, in particular, generate a lot of energy in the departments. This type of peer review is felt to be deeper and more relevant than the regular programme assessment. Linking the visits to the Curriculum Evaluations and the Student Panels has further reinforced this dynamic. Both students and teachers are challenged to think carefully about the quality of the programme, the implications of that quality for them, and the influence they themselves have on it.

To collect quantitative information that could help to identify trends emerging during the experiment, questions about the envisaged results of the experiment were incorporated into the existing *student and staff surveys*. The previous annual reports also mentioned the results of the student and staff satisfaction surveys. Since 2020, however, the University of the Arts has, like all other institutions of higher education in the Netherlands, been obliged to participate in the National Student Survey (NSS). Because the questionnaire for the NSS is so extensive, it is impossible for the Conservatoire to conduct an extra survey asking students about subjects that are of specific relevance for the institution, such as questions about the envisaged effects of the experiment.[8] Unfortunately, we are therefore no longer able to provide a quantitative review of students' perceptions of the effects of the experiment.

Nevertheless, the NSS does include questions that shed some light on students' views on the subject. The results are encouraging and we regard them as a positive signal.

---

[8] Students are asked to complete the NSS every year and are also invited to take part in surveys relating specifically to the programme and curriculum. An additional survey of the effects of the pilot would lead to survey fatigue, which would have a negative effect on the response rate and hence on the validity of the results.

Engagement and contact	1= disagree/ 5= agree
	KC2022
Theme Score; Engagement and contact	4.1
In addition to the regular lessons and assignments, I am also actively involved in my course programme	4.1
My teachers appreciate the feedback from students about the course programme	3.8
My course programme is open to feedback from students	4

The *Staff Satisfaction Survey* is conducted every two years and the next one will probably be held at the end of 2022. The results will be reported in the next annual report.

Like the other participating institutions, the Conservatoire keeps a record of its findings regarding the use of our QC instruments and their contribution to achieving the objectives of the experiment. The logbook reveals, for example, how the Student Panels are leading to a greater sense of ownership among students, but also that our participation in the KUO Monitor (a national survey of alumni) and the NSS is not yet helping to advance the further development of a functioning quality culture. Because the logbook is a living document, keeping it up to date enables us to document relevant developments in the instruments we use.

Social safety

The issue of social safety within the Conservatoire received a lot of attention at every level of the organisation in 2021. The report by the consultancy firm Bezemer & Schubad of a study into social safety and the culture in the Royal Academy prompted a broad discussion of the extent to which the findings of the study resonated within the Conservatoire.

The Conservatoire's management consciously chose not to make its own analysis of possible dilemmas and potential solutions, deciding instead to conduct the widest and most inclusive possible survey of the social environment in the faculty. Bezemer & Schubad's report was circulated among the students and employees of the Conservatoire and the heads of all the departments were asked to organise a dialogue and to take stock of experiences within their department. Participants in the survey were also given the option of submitting their responses anonymously.

The overall impression created by the survey appeared to correspond with the results of many other surveys and studies that the Conservatoire had carried out in the preceding years. In the autumn, the report of the findings from the survey was widely circulated among students and employees and discussed and elucidated in cross-departmental forums and committees. Those discussions in turn yielded new insights and, in some cases, further contributions from both teachers and students. It is therefore important not to regard that report as the *end point* of the discussion, but more as a *launch pad* in an ongoing conversation about social safety and the underlying issues. Naturally, some of the suggested improvements are 'easy' to make and some have already been addressed, for example with the appointment of an external confidential counsellor. But in addition to these relatively straightforward actions, much of the feedback and many of the proposals for changes point to the need for a genuine change of the culture within the organisation. Culture change takes time and is everyone's concern. The suggested improvements could be grouped under three overarching themes:
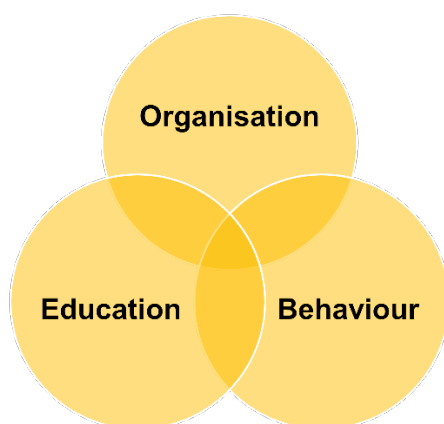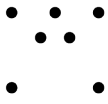
These three themes overlap and influence each other. In the centre is the perception of social safety. Monitoring these themes and the progress being made with the measures that are taken in relation to them will remain a high priority in the coming period.

Conclusions

The impression that emerges from reviewing the above findings in relation to the previously mentioned reasons for participating in the experiment is the following:

- There is notably greater engagement among students and teachers. As described at length in the logbook, the Student Panels and Critical Friends in particular have created a new dynamic of students and teachers being far more aware of their own influence on the quality of the education. But the use of course- and curriculum evaluations, and the response of the departments to them, have also visibly increased the sense of ownership.

- From our experience with a lighter programme assessment, and the important role for Critical Friends in it, we were able to determine that we can use it to make the desired improvements in comparing ourselves internationally. The results of international benchmarks and feedback from international external committee members also help in that respect. On the other hand, recent experience once again confirmed that an extensive programme assessment does not produce any national or international comparison at all.

- Teachers and students are becoming increasingly familiar with the use of the evolving quality assurance instruments (the Lemniscate of Continuous Improvement) and consider them to be useful. By constantly seeking to link artistic standards and educational quality, for example through visits by a Critical Friend, but also the more intensive discussion between students and teachers following Curriculum Evaluations, we observe that quality assurance instruments are regarded as more relevant. The same applies for the linking of the internal and external quality cycles. We have found, for example, that by informing a Critical Friend (external) of the findings from the Curriculum Evaluation and providing him/her with the reports of Student Panels (internal) in advance, the two cycles complement and supplement one another. That is far more productive for the department than an accreditation report that (with a bit of luck) merely reiterates the possible improvements already mentioned by the programme itself. Because the Critical Friend discusses specific findings from Curriculum Evaluations directly with students and teachers, the instrument also makes a deeper impression and has greater value. We also see this as the moment when the added value and relevance of such an instrument is recognised not only by students and teachers, but also by the Conservatoire's wider community.

As described above, besides the corona pandemic, the subject of social safety has had a notable effect on the perceived quality culture within the Conservatoire. By addressing the effects of this in existing processes wherever possible, we have tried to adapt flexibly to recent developments. Naturally, sometimes we succeed and sometimes we don't, but both issues have made us realise that an agile organisation, with the appropriate (quality assurance) processes in place, is an asset when it comes to remaining steadfast in the pursuit of an overarching quality culture, even in challenging times.

Experiences of the Royal Academy of Art

Introduction
The annual report on progress with the experiment in Institutional Accreditation with a Lighter Programme Assessment in 2019 described the course taken by the Royal Academy in the experiment. We reported that the experiment was really only starting for the Royal Academy at that time and that there would be some delay in implementing the new strategies we were announcing because of the corona crisis.

During 2020, the Black Lives Matter movement sparked heated debate in the Royal Academy (and elsewhere). In addition, the publication of a controversial article about transgressive behaviour by a former student of the academy in October 2020 led to considerable unrest in the Royal Academy. There is a connection between these events and the development of quality assurance and the quality culture.
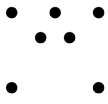
Against that background, in this report we describe our experiences with the implementation of the experiment up to now. We first refer to the goals we specified in the annual report for 2019 and then review our experiences arising from the recent events referred to above. We conclude with a number of reflections on those experiences.

In this report, the experiences in the 2021-2022 academic year are included as addendums with the heading *Update 21-22*.

1. Making maximum use of the scope allowed in the programme assessments
In the previous annual report we indicated our intention of using the scope allowed by the experiment to further develop a quality and policy cycle:
- focused on continuous improvement, development and innovation;
- based on a dialogue between and involvement of all the organisation's internal and external stakeholders;
- based on criteria and national and international standards that are relevant to our disciplines and recognisable to both teachers and students; and
- with a good balance between internal policy development and external accountability.

Hogeschool
der Kunsten
Den Haag

University
of the Arts
The Hague

Koninklijk
Conservatorium
Royal Conservatoire

Koninklijke Academie
van Beeldende Kunsten
Royal Academy of Art

Particularly from the perspective of fostering a dialogue between those directly concerned based on criteria and standards that are relevant and recognisable to them, we started by delegating responsibility for writing the self-evaluation to the relevant heads of department rather than, as in the past, the Quality Assurance department. After all, the heads of department know better than anyone the language and the frames of reference of their own discipline and are therefore ideally positioned to describe how their programmes relate to those aspects to a panel of external peers. The Quality Assurance department supervised this process, mainly to ensure that the self-evaluation focused on those aspects that are relevant for the experiment. It also ensured that students could provide their own independent input for the self-evaluations. Each of the programmes performed this exercise in its own way.

The self-evaluations for our Master Interior of Architecture and Master Type and Media programmes were finalised in July 2021 and submitted to the visitation panels.
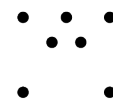Both self-evaluations have a highly individual character in keeping with the sense of ownership felt by the two heads of department for their own process and text. Because these texts have more in common with the 'language of the discipline' than the usual idiom of quality assurance, it was also easier for everyone concerned (in particular the teachers and students) to engage in a discussion and to arrive at a nuanced and broad-based document. We feel that each in its own way constitutes a good combination of factual description and critical (self-)reflection. The greater recognisability and ensuing dialogue have helped in the development of the quality culture in the programmes and in determining the potential for improvement.

Update 21-22: for the Bachelor's programmes, we chose to have the five departments falling under the CROHO Design (Textile and Fashion, Interior Architecture & Furniture Design, Interactive/Media/Design, Photography and Graphic Design) and the two programmes falling under the CROHO Fine Art (Fine Arts and ArtScience) assessed simultaneously and by the same panel. Accordingly, we wrote just one self-evaluation and created a set of digital folders with the relevant documents for each department (and for each standard), which included a 'standard 0' (relating to the department's profile) and space for reflection. This combination worked very well. The Quality Assurance department took the lead in drafting the self-evaluation, but the process was designed in such a way that every department provided a lot of input and felt a sense of ownership, thus initiating critical interaction.

2. Separation of quality aspects I and II
One aspect of the experiment about which we want learn more is the distinction between the quality aspects connected with the envisaged and actual exit level (quality aspects I; the 'old' standards 1 and 4) on the one hand, and the quality aspects connected with the design of the learning environment and assessment (quality aspects II; the 'old' standards 2 and 3) on the other. In that context, we are mainly concerned with the consequences for:
- (the drafting of) the self-evaluation;
- the visitation and the panel's advisory report; and
- the subsequent programme of development and improvement.

The self-evaluations for the aforementioned programmes were expressly devoted exclusively to NVAO standards 1 and 4, and NVAO standards 2 and 3 were entirely ignored. After an initial struggle, the experience can be described as positive.
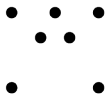
The authors of both reports grappled with the problem. Their initial feeling was that describing the envisaged and realised objectives of a programme without explaining how the education is organised created an artificial distinction. Along the way, however, they came to see the distinction as an invitation to define the envisaged position of the programmes in their respective disciplines and to investigate the extent to which graduates actually fill the positions they are trained for. Both authors seized on this invitation to engage in fundamental reflection on this point, together with the teachers, students and professionals. See under the heading "Quality requires choices" below.

However, separating NVAO standards 1 and 4 and NVAO standards 2 and 3 does seem to have an effect on the character of the accreditation of the first-mentioned standards, since they mainly concern the objectives and the results of the programme, while standards 2 and 3 relate to the practical implementation. In other words, standards 1 and 4 concern the 'what and why?', and standards 2 and 3 the 'how'?. That leaves the question of what effect the distinction will have when NVAO standards 2 and 3 are assessed. The loss of integrality could be a drawback, but also an advantage in that the assessment is less of a snapshot and there is more room for a development-centred description of the programme's goals.

We have meanwhile observed that panel members find it difficult to separate the two aspects: in addition to the self-evaluations, they request further information relating to NVAO standards 2 and 3, with an assurance that they will disregard that information in the advisory report. The programmes are visited by international panels. We are very curious what our international panel members feel about this separation.

Update 21-22: as previously mentioned, in our opinion we succeeded in separating quality aspects I and II in writing the self-evaluation, but it sometimes caused problems for the panels. This was confirmed by the experiences in the last year. A number of observations can be made:

- To have some idea of the context, the panel for the accreditation of the Bachelor's programmes requested an overview of the curriculum (standard 2) and asked to see the entire exam procedure (standard 3) in order to be able to assess the final work.
- The students' section in the self-evaluation was largely devoted to quality aspects II (standards 2 and 3) and did not address quality aspects I (standards 1 and 4). For existing students, standards 1 and 4 are relatively abstract. It would be more useful, particularly with respect to standard 4 (the realised learning outcomes), to ask professionals and alumni (which was of course done in preparation for the self-evaluation and in the discussions during the visit).
    - The panels carefully studied quality aspects I before and during the visit and reported meticulously on them. But topics relating to quality aspects II were

inevitably raised in the interviews (also in response to the students' section, for example). The panel (a team of respected peers) wanted to provide good underpinning of its advice on those points, but there was actually no room to do so. In the advisory reports on the Master Type and Media and the Master Interior Architecture programmes, in a few places in the text relating to standards 1 or 4 matters were mentioned that were in themselves relevant in the context of the subject but, according to the NVAO, strictly speaking related to quality aspects II. At the NVAO's request, the passages were then removed from the advisory report.
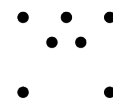
- With this experience in mind, we asked the panel for the Bachelor's programmes to stick even more closely to quality aspects I and to save anything relating to quality aspects II for a side letter. That worked well.

- For the purposes of the experiment, we do wonder whether, if institutional accreditation is actually introduced, we will have to adhere to this strict separation of quality aspects, since recommendations and important feedback will end up in a side letter which is not published.[9] That is not in the interests of the sought-after transparency.

- In the advisory report for the accreditation of the Bachelor's programmes, in addition to the assessment quality aspects I, the panel also reflected on the impact of Covid-19 on the education as requested by the NVAO. Although strictly speaking the fact that some of the teaching was conducted online relates to quality aspects II, we naturally complied with that request because of the enormous impact the pandemic had on everyone in the organisation.[10] By the same reasoning, in addition to the paragraph on the impact of Covid-19, the panel wrote a section concerning the study conducted by a consultancy firm into social safety in the Royal Academy. The issue was also raised in the discussions and had just as much of an impact on the organisation. But social safety is a broad concept and also relates to quality aspects II and thus, according to the NVAO, there is no place for it in the advisory report.

3. Quality requires choices

To formulate criteria and standards derived from the content of the various disciplines that are relevant and recognisable for everyone concerned, the Royal Academy has introduced the concept of the 'standard 0': the quality standard that supersedes all other standards and criteria. Teachers and other stakeholders were specifically asked to describe how they saw their programme's position in what is generally a very broad discipline and in society, and what that implies for the demands they make on the graduates. Arts academies largely set themselves apart from each other with their artistic profile, which is therefore an essential element of the programme's quality. This profile is fleshed out in the envisaged learning outcomes of the relevant programme.

---

[9] Except, of course, in the internal communication.
[10] See also the letter from the NVAO to all accreditation panels during the Covid-19 pandemic.

This 'standard 0' has led to an updating and further elaboration of the professional profile of the programmes. A quality culture requires that developments in the profession are constantly taken into account and responded to where necessary. Writing 'standard 0' offered an ideal pretext for a more explicit discussion of this aspect with the professional stakeholders. It has also sometimes led to the conscious decision to update certain aspects of the programme. Although the use of a 'standard 0' is certainly feasible in the regular accreditation system, the focus on the NVAO standards 1 and 4 in the experiment has provided a huge stimulus for this approach in the Royal Academy.

Update 21-22: every department was also asked to write a 'standard 0' in preparation for the drafting of the self-evaluation for the Bachelor's programmes.

4. Focus on complex issues

Assuming that a positive outcome of the Institutional Quality Assurance Audit assures us that the 'day-to-day quality assurance' is in order, above all we want to use the experiment to explore how we can address more complex issues. Examples we gave in the previous annual report included:

- formulating and implementing an assessment policy with a good balance between formative and summative assessments;
- formulating a policy on diversity and inclusivity and translating it to the curriculum;
- integrating forms of online education in the study programmes (this in the context of the corona crisis);
- creating a balance between cross-discipline and discipline-specific education, and
- integrating research into the education.

Most of these points relate to quality aspects II (NVAO standards 2 and 3). It is therefore still too early to say anything about them. However, one observation we can make is that the dialogue on the self-evaluations for NVAO standards 1 and 4 have already raised issues that will certainly need to be addressed in relation to NVAO standards 2 and 3. Here too we see a possible effect of this distinction: whereas the accreditation with respect to quality aspects I is partly agenda setting, the assessment of the quality aspects II could address the way in which we are implementing that agenda.

Update 21-22: in the last year we have been confronted with the consequences of the choices we have made during the experiment. We organised the accreditations with a focus entirely on quality aspects I, with the idea of organising our own assessment of quality aspects II within two years. During the visit (see passages in this report) and the evaluation by the panel, issues relating to quality aspects II and which the panel has noted and wishes to advise on, inevitably arise. The panel does so (in a side letter in the case of the Bachelor's programmes) before the programme has first had an opportunity to describe, in a structured and coherent manner, how standards 2 and 3 are operationalised in the programmes and are rated by all the stakeholders. This could create a situation where a panel makes recommendations on standards, without full knowledge of how the programme applies those standards.
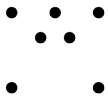
5. Inspiring rather than controlling

A fourth aspect of the accreditation system that we wish to explore is the form of the visitations, particularly in relation to the learning environment and assessment. In view of our current focus on the visitations for two programmes with respect to quality aspects I, there is little we can say about this at this time. We observe, however, that the new approach to the NVAO standards 1 and 4 shows that in general more and different approaches than we are accustomed to are possible, and would, above all, be more recognisable and increase the sense of ownership among those involved in the programme. In addition, writing the self-evaluations new-style also generated ideas among the stakeholders for the approach to NVAO standards 2 and 3, with the emphasis on further development and innovation of the curriculum.

Update 21-22: for the visitations for the Master's programmes in Type and Media and Interior Architecture and the Bachelor's programmes we chose not to hold the discussion on development of the programmes at the end of the visit, but to postpone it for a few months. The agenda for those meetings is based on the recommendations that are made and the programmes' initial thoughts and reflections on those recommendations. The meeting was scheduled for the beginning of the 2022-2023 academic year.
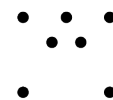
6. Processes and instruments

In view of the positive outcome of the Institutional Audit, we have largely maintained and implemented our instruments and policy processes. It should be noted, however, that the use of those instruments and processes was dictated to a large extent by current events: teaching during the corona pandemic and the disquiet arising from discussions concerning inclusivity and social safety. That applies in particular for the results of the National Student Survey, in which the University of the Arts participated again for the first time in a number of years. The results of the survey for the Royal Academy were undoubtedly influenced in part by the aforementioned unrest, which is precisely the reason why it was interesting to be able to compare the results with those of our peers in the benchmark, and will be worthwhile monitoring trends in the results – also comparatively – in the coming years.

Update 21-22: the Royal Academy's results in the NSS in 2021 were below the national average for comparable programmes (the CROHOs Visual Arts and Design). An analysis of the results showed that a relatively large number of students were <u>very</u> dissatisfied. That was rectified to a certain extent in the NSS in 2022, when there were fewer very dissatisfied students and the average scores were closer to the national average. We have not yet recovered entirely, but there has been some improvement and we are curious about the results in the coming years.

7. Recent events

In 2020 the Royal Academy was shaken by a number of events that had a serious impact on relationships within the school:

- the outbreak of the coronavirus and the consequent changes in the education;
- the Black Lives Matter movement, which sparked debate in the Royal Academy on issues such as diversity, inclusivity, discrimination and post-colonialism; and

- the publication of an article about transgressive behaviour by a former student of the Royal Academy, both during and after his studies, and the ensuing debate about undesirable behaviour and social safety in the arts sector at national level.
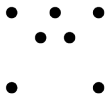
Although debate on the first two subjects was heated, and sometimes still is, the issue of undesirable behaviour and social safety prompted the Royal Academy to order an external investigation into the nature, seriousness and possible causes of the disquiet. Bureau Bezemer&Schubad, which specialises in such investigations, reported its findings on 23 March 2021. We will not go into those findings here. For the purposes of this progress report, the most important point is that the investigation produced a number of results that had not been identified with our regular quality assurance instruments. Apart from that, only a limited number of people participated in the study. Bezemer&Schubad (2021, p. 22)[11] also gave a number of possible explanations for these observations. For example:

- The vast majority of students and employees did not report to Bezemer&Schubad in any case, but it is unclear how representative the final outcome is. People who had not had any negative experiences were perhaps less inclined to come forward for such a study.
- Launching such an investigation automatically attracts the attention of those who had had negative experiences and can therefore also raise signals that had not been picked up earlier.
- People from some (cultural) backgrounds are very reluctant to report such experiences.
- The publication of the aforementioned article prompted people who had not previously reported incidents to do so.

We are currently considering how we should interpret these findings and what consequences they should have for our quality assurance instruments and their application. For the purposes of the experiment, those questions are mainly relevant for determining whether institutional accreditation will make the programmes more susceptible to missing such important signals. Would the signals ever have been picked up with our own instruments? Can we design the instruments in such a way that we can identify and draw attention to similar negative experiences in future and are able to monitor whether adequate measures are taken in response to them in the policy cycle? Or will additional channels outside the domain of quality assurance always be necessary? And if it is the latter, what are those channels and how do we ensure that they become part of quality culture?

Update 21-22: an important finding to emerge from the Institutional Audit and Bezemer & Schubad's report was that the quality assurance instruments had sent certain signals regarding social safety, but they were not picked up properly. Examples include criticism of the 'high study load', the modest score students give for 'testing and assessment', and the long-standing dissatisfaction with 'personnel policy'. An important reason why signals are not picked up,

---

[11] Bezemer&Schubad (2021). Koninklijke Academie van Beeldende Kunsten. Rapportage cultuuronderzoek. Rotterdam: Bezemer&Schubad.

**Hogeschool
der Kunsten
Den Haag**

**University
of the Arts
The Hague**

**Koninklijk
Conservatorium
Royal Conservatoire**

**Koninklijke Academie
van Beeldende Kunsten
Royal Academy of Art**

which was also identified by Bezemer & Schubad, is that the reporting structure is not clear or transparent, which results in an insular culture (and non-intervention). These are not the right basic preconditions for a healthy quality culture.

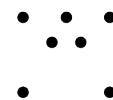Further observations relating to Bezemer & Schubad's investigation are:

- social safety is a far broader concept than the immediate pretext for the investigation[12] and has a lot to do with the general approach to education;
- we need to develop a better instrument for monitoring social safety (or a good combination of the existing instruments);
- our own student satisfaction survey in 2019, which also asked students whether they felt they were treated with respect, produced a very positive outcome (high scores); those scores were not included or were apparently disregarded as irrelevant in the external investigation.

The above description explains the relationship between an external report on the functioning of the Royal Academy and the existing quality assurance instruments, and what we can learn from it during the experiment. Quite apart from that, Bezemer & Schubad's report contains numerous recommendations that we have taken on board. A number of measures directly connected with social safety were immediately implemented:

- new internal and external confidential counsellors were appointed;
- information was provided about undesirable behaviour (also as part of the onboarding for new students);
- a working group was established to analyse (and update) the entire set of existing rules relating to social safety;
- a new code of conduct was drafted;
- preparations were made for a Risk Assessment and Evaluation (RIE);
- a Diversity & Inclusion Officer was appointed with effect from 1 June 2021.

In addition to the direct measures, the report also made it clear that implementing and fleshing out the recommendations would have far-reaching consequences for the organisation and design of the education. Ending the insular culture, creating clear frameworks, transparent decision-making, revising the senior management structure and modernising personnel policy: none of these are issues that can be resolved just by taking a few measures, but they are ultimately basic prerequisites for a culture that fosters social safety. The same applies for the approach to education, the didactic skills of teachers and the testing and assessment of students. Fundamental changes in terms of diversity and inclusion are ultimately only possible with good personnel policy and by devoting constant attention to the intercultural competences of the entire staff. All of these aspects are being addressed concurrently and will bring about a permanent transformation to a culture that guarantees a safe environment for students and employees.

---

[12] Namely an article in NRC concerning an alumnus and subsequent suspicions of sexually transgressive behaviour by teachers.

8. Reflections

As already mentioned, the implementation of the experiment with Institutional accreditation with a lighter programme assessment in the Royal Academy only really commenced in 2020. Although that was a turbulent year in many respects, we still took a number of worthwhile steps from which a number of provisional conclusions can be drawn:

- The separation of NVAO standards 1 and 4 and standards 2 and 3 calls for a slightly different approach to the self-evaluation, but nevertheless proved feasible for us. A 'side effect' appears to be that it creates a distinction between the more policy-driven choices (NVAO standards 1 and 4) and the implementation aspects (NVAO standards 2 and 3). We don't yet know whether that is a good thing or a bad thing.
  Update 21-22: see also section 2: Separation of quality aspects I and II.

- It seems to be more difficult for the panels to strictly separate the different standards. To assess the actual learning outcomes on the basis of the final work, they still want some insight into the structure of the curriculum and the assessment. We would like to analyse this impression further in order to determine what it implies for the results of the experiment.
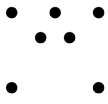 *Update 21-22*: see also section 2: Separation of quality aspects I and II. The separation of the quality aspects is problematic. We observed that in the students' section of the self-assessment and it was difficult for the panel and its interviewees to make the distinction during the site visit. Consequently, the secretary also sometimes found it difficult to clearly separate them in the advisory report. Furthermore, the NVAO was very strict in applying the distinction.

- Students were given every opportunity to provide input and to formulate it in their own way. It is too early to draw any firm conclusions about how the students feel about this new approach. It has so far only been used for two programmes with roughly thirty students; that is not representative for the entire student population. Naturally, we will be asking these students for their impressions.
  Update 21-22: students in the Bachelor's programmes were closely involved in the accreditation. Students wrote a critical section, which was included in the self-evaluation. Many of the subjects raised by the students were discussed during the site visit and are mentioned in the recommendations made by the panel in the side letter (mainly concerning quality aspects II). See also section 2: Separation of quality aspects I and II. After three accreditations, we can conclude that the students' contributions are very useful but have little or no connection with the revised frameworks for the experiment. For students, a focus on standards 1 and 4 is very abstract and "well wide of the mark". The matters they raise are therefore mainly connected with their day-to-day education (in other words, standards 2 and 3).

- These initial experiences have shown that the accreditation process can be approached differently: less 'bureaucratic' and controlling and based more on confidence in our own strengths, but also self-critical.
  Update 21-22: We had not anticipated that the separation of quality aspects would lead to problems in the reporting. In none of the accreditations (three so far) did the

Hogeschool
der Kunsten
Den Haag

University
of the Arts
The Hague

Koninklijk
Conservatorium
Royal Conservatoire

Koninklijke Academie
van Beeldende Kunsten
Royal Academy of Art

panel or the NVAO express any doubts about the quality of the programme or reservations about extending the accreditation. But the reports did have to be revised, which was felt to be very bureaucratic.

- The disquiet within the Royal Academy has raised questions about the scope of our quality assurance instruments and what we can expect from them. Perhaps it will be necessary to design new channels – in addition to the existing instruments – for monitoring some aspects, such as issues closely related to social safety and mental welfare, more closely. Considerations of confidentiality will naturally play an important role in that respect.

Update 21-22: the Quality Assurance department now has the new task of evaluating the Royal Academy's policy on social safety.

- In carrying out the experiment, the Royal Conservatoire and the Royal Academy both had their own emphases connected with the nature, organisation and existing quality culture of each faculty. Participation in the experiment has greatly stimulated consultation between the faculties, partly because the question arises of the extent to which differing experiences of the faculties can be traced back to their respective identities.

- As regards the goals of the experiment in Institutional accreditation with a lighter programme assessment, we can make the following observations:

  o the focus on the programme's strategic choices has clearly increased the sense of relevance and ownership among the stakeholders. Especially among heads of department, who clearly put their own stamp on the self-evaluations they wrote. The Quality Assurance department has come to play far more of a coaching role than in the past.

    Update 21-22: the heads of department did not write the self-evaluations for the Bachelor's programmes themselves, but the process was designed in such a way that they were very closely involved.

  o The (suspected) side effect of separating assessment of the goals and the results of the education from the assessment of their implementation appears to be leading to a more sustained approach to the development of the education. That is helping to create a stronger quality culture that fosters constant discussion of that development at every level of the organisation, and consequently to a greater emphasis on improvement than on accountability.

  o This approach does not seem to have eased the perceived workload, as was intended, but we believe that the results are felt to be more relevant and more useful.