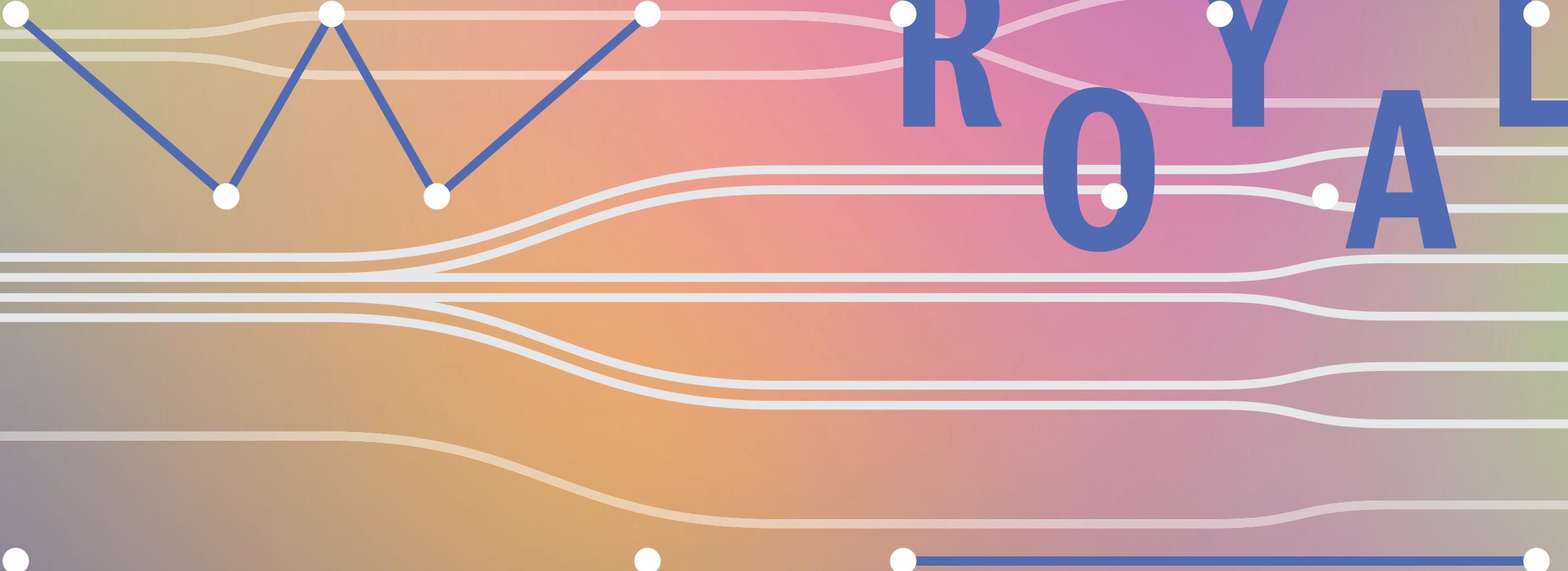


Royal
Conservatoire
The Hague

Koninklijk
Conservatorium

Prospectus

R O Y A L



Royal Conservatoire

Prospectus

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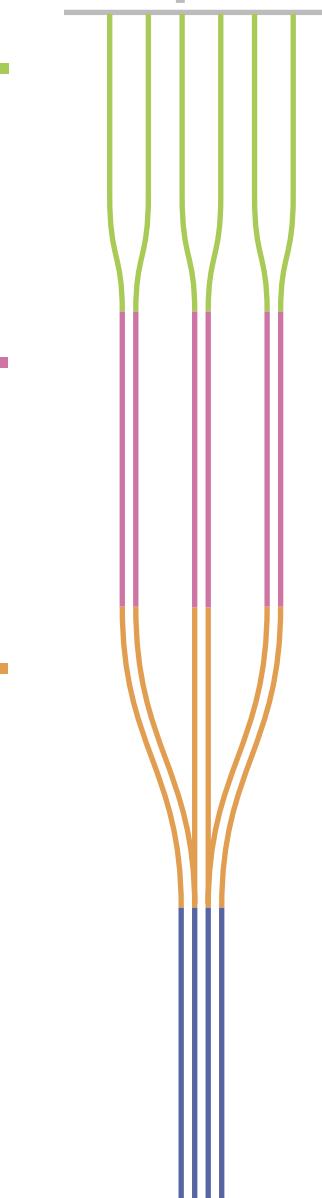
1.

Internationalisation

Professional preparation

Research

Education





Welcome to the world of the Royal Conservatoire The Hague! This prospectus will offer you a glimpse into our institution, our ambitions, our programmes and organisation.

Building on a long tradition since 1826, the Royal Conservatoire is dedicated to nurturing and enabling talented musicians and dancers from all over the world to become versatile and 'glocally' engaged artists. The demands and opportunities of today's professional artistic world are rapidly evolving, which is why we are committed to providing our students with the tools and experiences they need to excel professionally.

At the core of our institution is a strong commitment to providing a comprehensive and thorough artistic education within a variety of realistic applications, so that our graduates possess not only exceptional technical proficiency, but also the entrepreneurial and leadership skills needed in today's competitive landscape. Our curriculum integrates a wide range of knowledge, skills and competencies through individual instruction, ensemble collaboration, master classes and performance opportunities. Our faculty, comprised of experienced musicians and dancers, and industry professionals, provide artistic and

practical training, individual mentoring and career guidance to prepare students for a wide range of artistic careers.

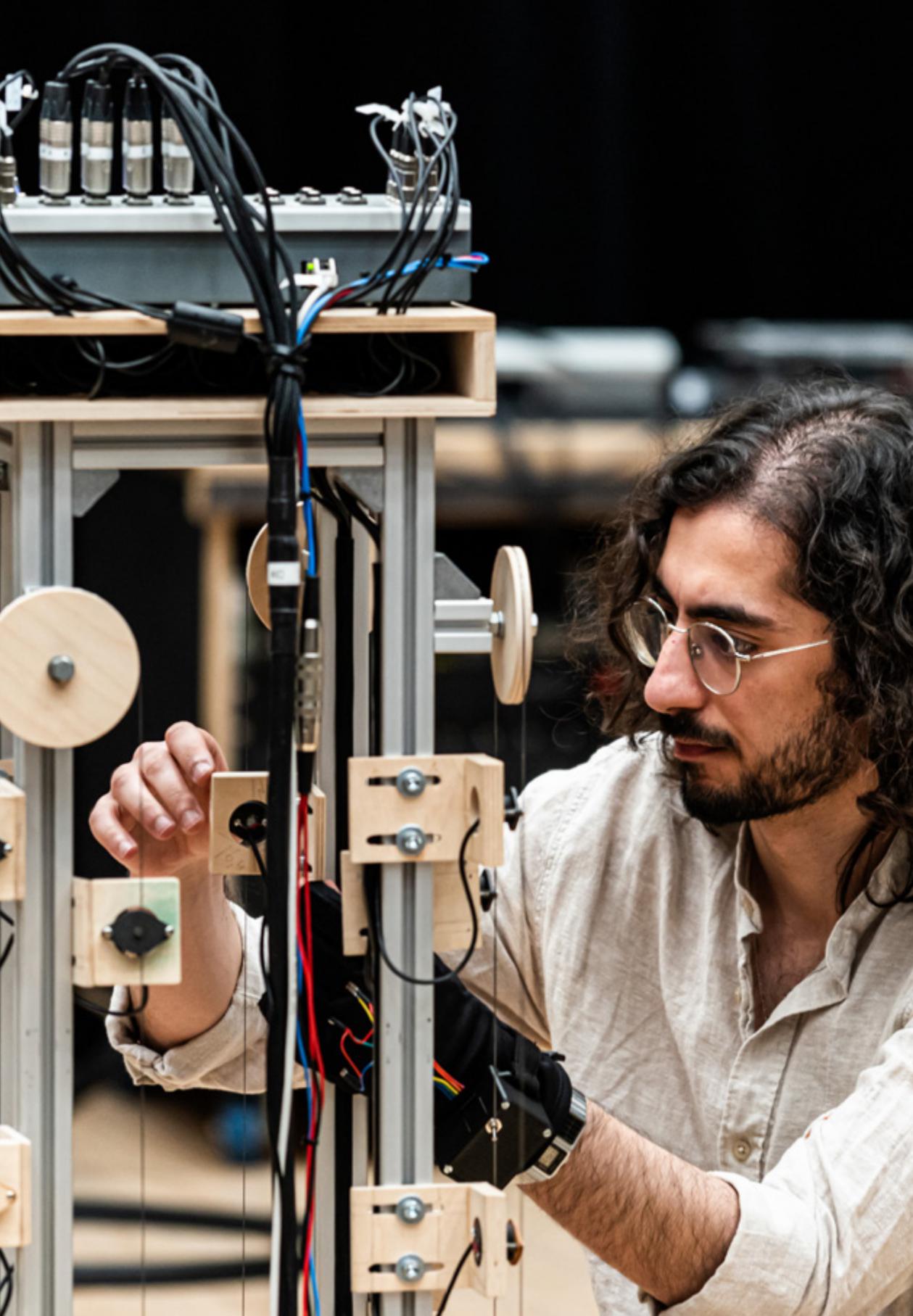
To enable both students and faculty to make significant contributions to their own personal practice and to their field, the Royal Conservatoire actively encourages every member of the community to explore and carry out individual, inspiring and innovative research projects. Through an active, integrative approach embracing artistic practice, reflection and research, our students develop a deeper understanding of the historical, cultural and theoretical aspects of music, thus sparking their creativity and inspiring them to adopt innovative approaches to their craft.

Especially in today's hyper-connected world, artistic collaborations and careers transcend physical borders and technical boundaries. At the Royal Conservatoire, therefore, we embrace the international perspective as a key aspect of our educational practice, in order to encourage our students to acquire the competences required by dancers and musicians to thrive in a global, multicultural and interconnected society.

The institution is not only home to a vibrant and diverse community of international students and faculty, it also integrates the global perspective into its programmes and organisation through a wide range of partnerships, collaborations, exchange programmes and masterclasses and by combining diverse perspectives and traditions in daily artistic-educational practice. Amare, the arts and culture building in which the Royal Conservatoire is embedded together with the Residentie Orkest and Nederlands Dans Theater, is the perfect breeding ground for experimentation and collaboration, right in the heart of the cultural center of the dynamic city of The Hague.

I hope this prospectus will be an inspiring introduction to our institution, and wish you much reading pleasure!

Lies Colman
Principal

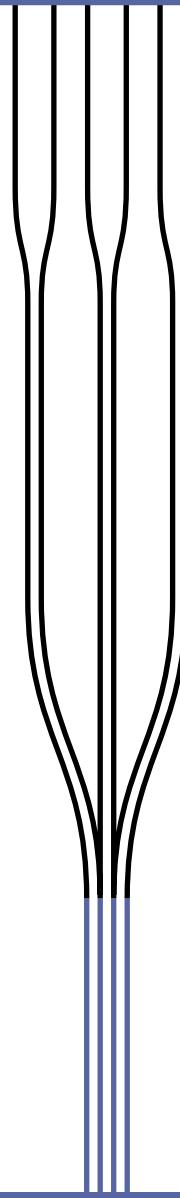


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Education



Education

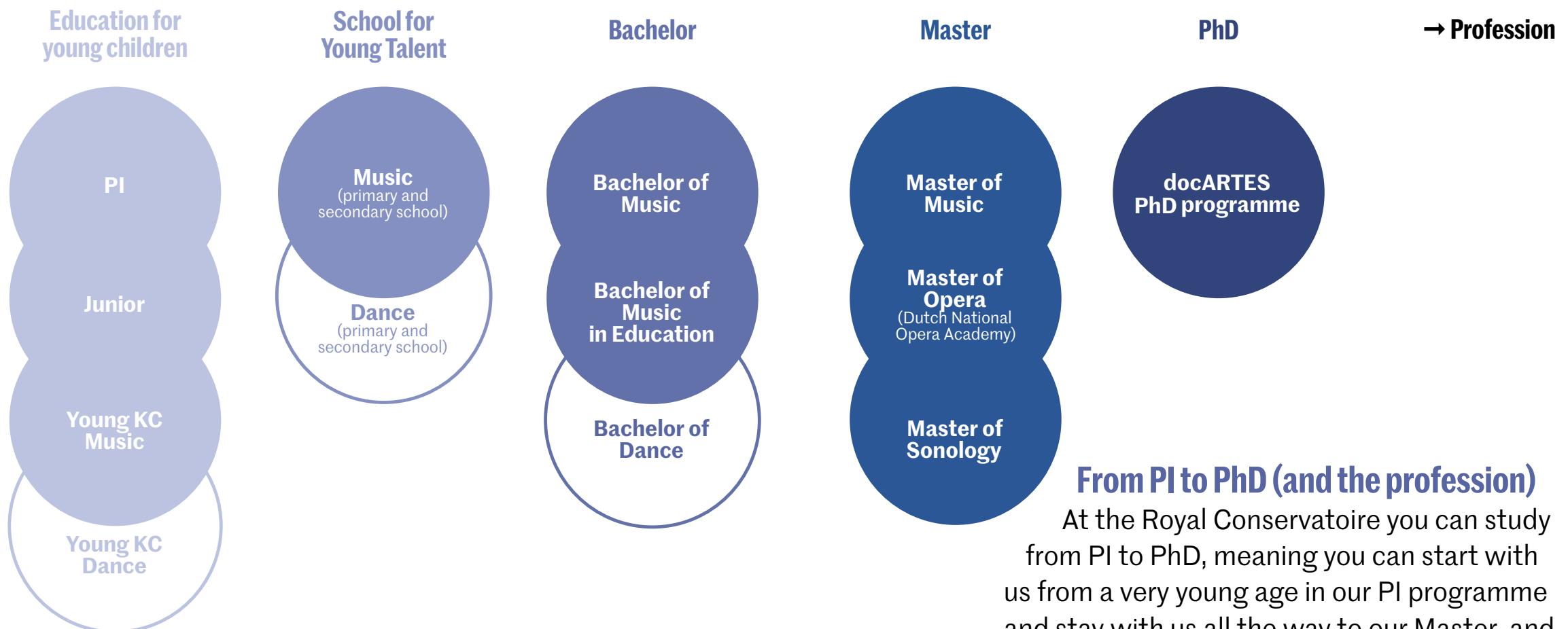
Art is of incalculable value, both intrinsically and in terms of the quality of life. The University of the Arts The Hague, with the Royal Conservatoire and the Royal Academy of Art as its faculties, plays its part by educating artists who can play a prominent and inspiring role in the creation, development,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

Studying at the Royal Conservatoire is about learning, sharing experience, investigating new paths and experimenting. We aim for close connections between our departments and our community in general. The Royal Conservatoire is an energising environment where students are taught by leading international musicians and dancers. After graduation, students will have not only mastered the necessary technical skills, but also developed an inquisitive attitude and a lifelong curiosity appropriate to musicians or dancers who will be performing at the highest international level. All of this while reflecting on their role in society and navigating the complex realities of tomorrow's music profession.





Education at the Royal Conservatoire



From PI to PhD (and the profession)

At the Royal Conservatoire you can study from PI to PhD, meaning you can start with us from a very young age in our PI programme and stay with us all the way to our Master, and even our PhD/doctoral programme. In our building Amare, you could even integrate into the profession, with our partners, the Residentie Orkest and Nederlands Dans Theater.

Departments for the degree programmes

Art of Sound
ArtScience
Classical Music and Conducting
Composition
Dance
Dutch National Opera Academy
Early Music
Jazz
Music Education
Music Theory
National Master Orchestral Conducting
New Audiences and Innovative Practice
Sonology
Vocal Studies





Educational projects

The Royal Conservatoire is praised for its educational projects, in which students gain practical experience in collaboration with leading educational institutions, companies and venues from around the world. These projects result in many special concerts and performances.



Side by Side

The combined energy of the Orchestra of the Eighteenth Century and the passionate students of the Early Music department playing side by side in a large orchestral production ensures that this annual project is always one of the highlights of the season.





Young Talent Project

The Young Talent Project is a talent development project jointly organised by Royal Conservatoire Dance and Nederlands Dans Theater (NDT). The programme for this event includes works from NDT's repertoire, new work and solos, all performed under the direction of choreographers associated with NDT.

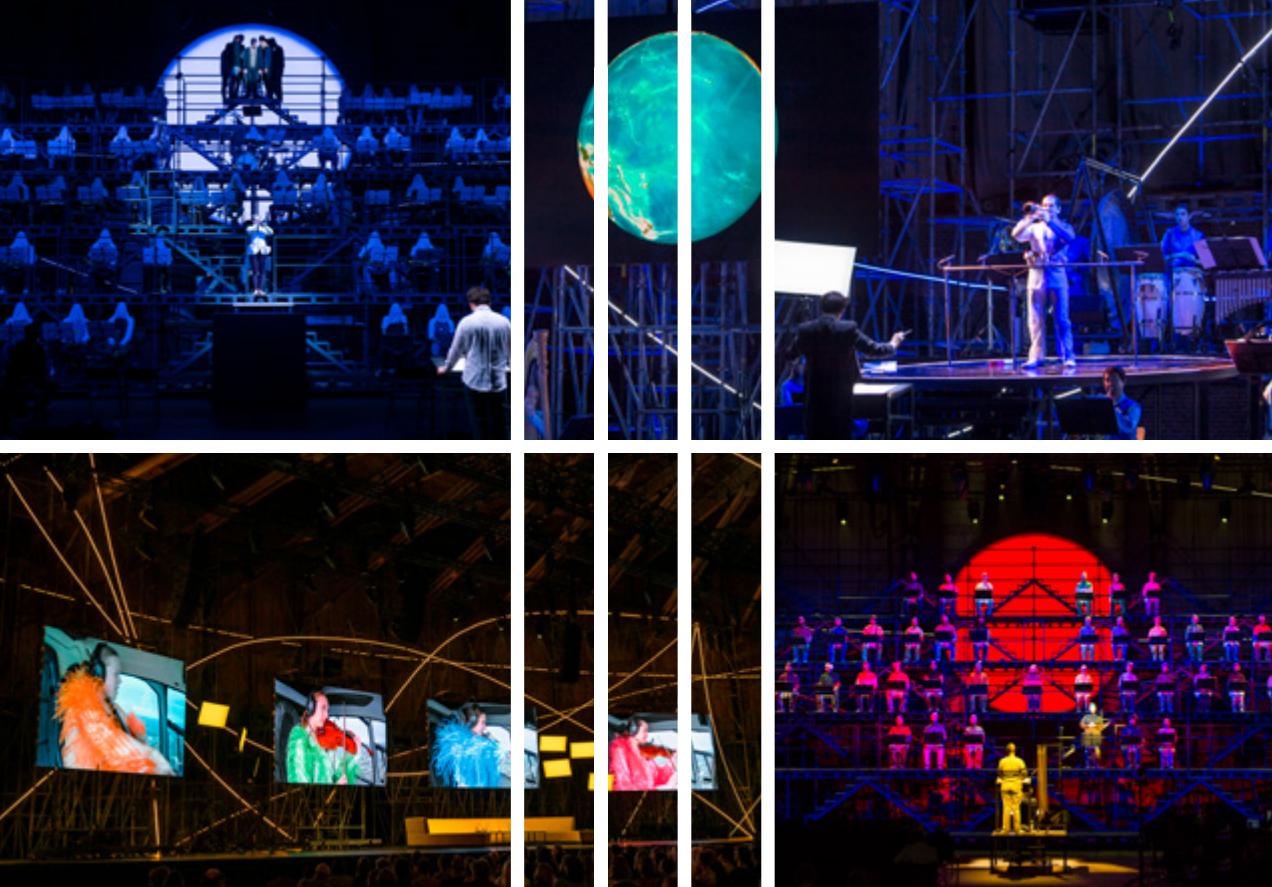




Ensemble Academy

The Ensemble Academy is a Master specialisation, intended for students who would like to combine their main subject studies with a specialisation in contemporary ensemble playing. The Ensemble Academy is a collaboration of the Royal Conservatoire with Asko|Schönberg, European Ensemble and Ensemble Klang.





aus LICHT

In 2019 the Royal Conservatoire co-produced a marathon performance of a large selection of the *LICHT* cycle, composed by Karlheinz Stockhausen. As the first-ever staging of such a large part of the *LICHT* cycle, the unique nature and scale of this project made it a truly world-class operatic and musical theatre production. *aus LICHT* was a joint production of Holland Festival, Dutch National Opera, Royal Conservatoire The Hague and the Stockhausen Foundation for Music.





Master Project

The aim of the Master Project is to create a holistic and student-centred learning environment through a profound integration of artistic development with research and professional integration activities.

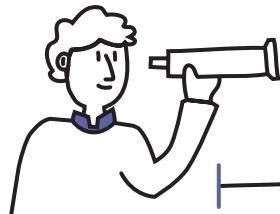
The educational philosophy of the Master of Music programme at the Royal Conservatoire is dedicated to developing a student's individual artistic vision, personal growth, inquisitive and entrepreneurial attitude and independence, and their performing/creative and technical skills to a high qualitative level. To guide a student's development, the Master curriculum encompasses three domains: artistic development – research – professional integration.

The programme is aimed at helping students navigate the complex realities of today's music profession and find their place in the professional practice. Students are constantly encouraged to make their own choices and develop and carry out their own ideas and plans.

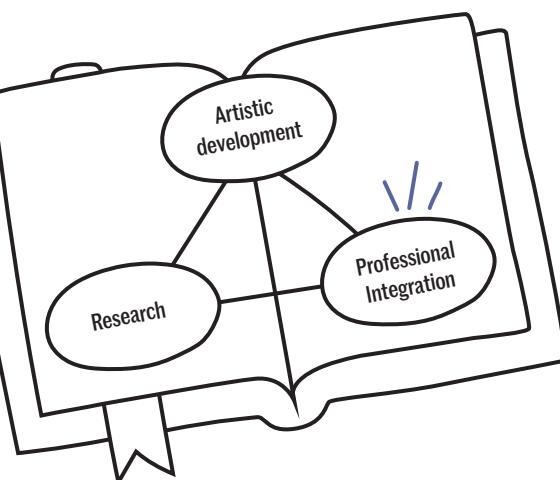
The Master Project challenges students during their two-year studies to connect all three domains in a way that is meaningful and relevant to them, so that they can find their 'niche' and prepare themselves for the professional practice.



Prospective students are asked to start thinking about their future and their Master Project when they apply:



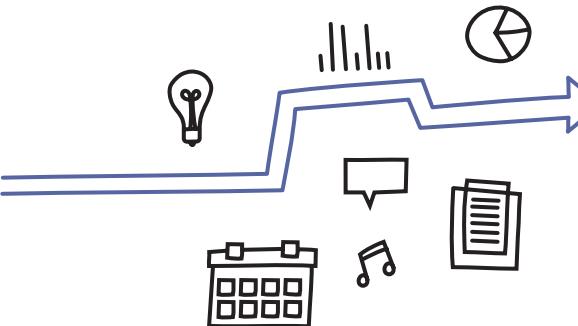
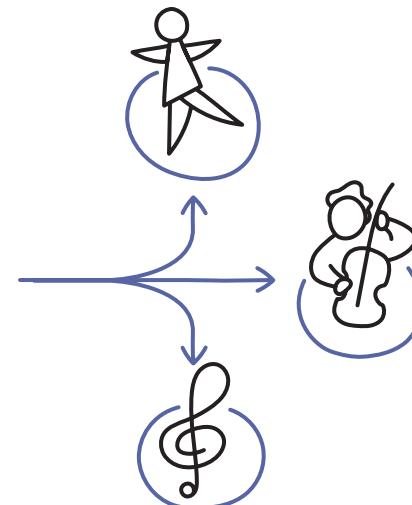
What would you like to be doing five years from now? What are your goals, plans, and wishes? Will you be conducting, teaching, writing, composing, performing, researching, or something else?



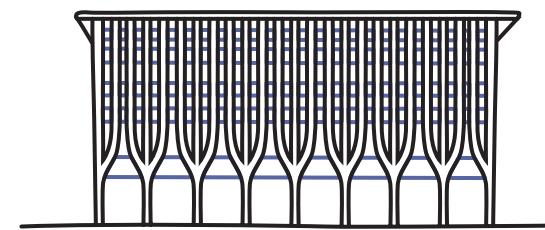
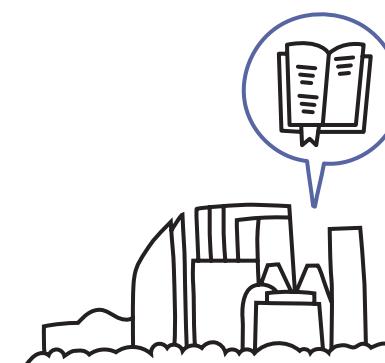
How will you combine your artistic vision, your research topic, and your professional integration activity in your Master Project?



Artistic vision: how do you see your personal artistic identity?



Research topic: what would you like to research and how can this help you achieve your artistic goals?



Professional integration activity: what is it that you can bring to audiences, to customers and to the wider society outside the Conservatoire?

You might not yet be entirely sure about what you want to be doing 5 years from now. See your Master Project as an opportunity to try out things you think you might want to do and experiment with!

I have found the division of the Master's curriculum into artistic development, research, and professional integration very helpful.

Eduardo Gaspar Polo Baader (main subject Early Music traverso) tells us about his Master Project. His research was titled 'A Garden of Sounds and Flavours. Establishing a synergistic relationship between music and food in live performance settings'.

'My **research** was about pairing food and music in live performance settings. As part of it, I carried out several experiments that took the form of small performances for which I composed new music for traverso and baroque violin. This music, which I performed with my ensemble *Celeritas*, was meant to match certain dishes that were served to the audience during the experiments, and which I cooked myself.'

'My **Professional Integration Activity** (PIA) consisted of a public performance called *Four Bites of Autumn*, which took place a total of six times in Delft in November 2022. During this performance, I used all the insights I had acquired during my research experiments to design a music and food pairing. The music was again performed by my ensemble *Celeritas*, and the food was prepared by the staff of the café *Bij de Roos* in Delft. The performance also provided a lot of interesting data which I was able to include in my research.'

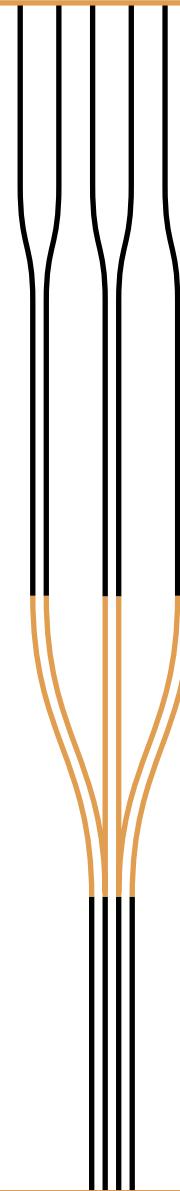
'Lastly, my **artistic development** on the traverso during these two years was crucial for me to be able to play the music

I performed during the research experiments and the PIA. Many of my main instrument lessons were used as chamber music coaching sessions for my ensemble, which was a crucial part of both my research and PIA. Furthermore, the experiments and PIA allowed me to compose and play a lot of new music for traverso, which was one of the goals for my artistic development. The electives I chose (*Historical Acting Techniques for Musicians: Imagination, Memory, Embodiment; and Improvisation: From Score to Creation. A European Joint Module*) rounded off my artistic development, helping me become a more communicative and engaging performer.'

'I have found the division of the Master's curriculum into artistic development, research, and professional integration very helpful. It provides a clear and simple framework within which I have been able to easily place all the artistic activities I have carried out during these two years. I now think of the three categories that comprise this framework as different perspectives from which I can look at my practice, and not as separate entities. Thinking in this way allows me to regularly check whether my artistic practice is developing in an organic and healthy way, or whether I am neglecting a part of it. I also find it helpful when trying to decide whether to join a particular project I am asked to participate in.'



Research



Research

Curiosity, experimentation and reflection are essential to learning. They are also indispensable to doing research, through which a better understanding of the artistic practice is gained and new possibilities can be explored and tested. We feel it is important that artistic practice is central to this research and therefore refer to it as artistic research. This form of research yields knowledge that cannot be captured in text alone, but is also expressed in a composition or a performance.

The Bachelor's and Master's curricula both contain a substantial research component, while our teachers also carry out their own research projects. Master students perform research in their own area of interest in the context of their Master Project and present their research at the annual Research Symposium. Students who wish to continue their research after completing the Master's programme can enrol in a doctoral programme geared to their artistic practice. The Royal Conservatoire's doctoral programme is offered in association with the Academy of Creative and Performing Arts (ACPA) at Leiden University and the docARTES programme.



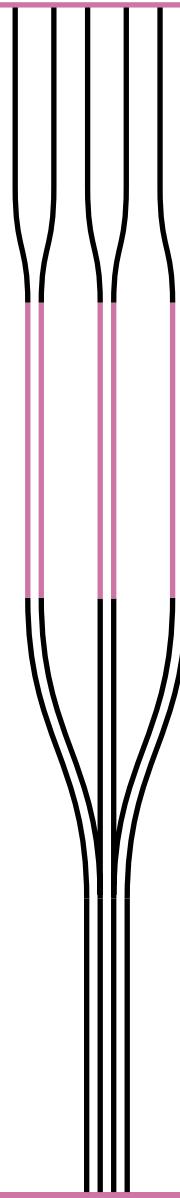


In order to deepen their knowledge of a specific subject and at an academic level, both Bachelor and Master students can enrol in elective courses at Leiden University.

The lectorate 'Music, Education and Society' plays a crucial role in developing and carrying out practice-based research. The lectorate focuses on the changing role and meaning of musical expertise in contemporary culture and society, and on the consequences of these changes in the higher music education curriculum.



Professional preparation





Professional preparation

At the Royal Conservatoire we endeavour to prepare musicians and dancers to the highest artistic standard for their future professional career. Our aim is to not only prepare students for, but also integrate them into the professional practice. This is tackled in two ways: 1) through intensive collaboration with our external professional partners and 2) through curriculum courses that cover the necessary skills needed to succeed in a mixed professional practice. Throughout the programme students are encouraged to engage in self-reflection in order to develop their ability to function as 'reflective practitioners' in the profession.

1. Intensive collaboration with professional partners

The Royal Conservatoire offers a number of unique programmes that have been designed in consultation with our professional partners. In these programmes, teaching and practice are intertwined to give students a realistic

impression of the profession, and provide them with an opportunity to gain a foothold in the profession during their studies, and thus give them the best possible preparation for the reality of the professional practice. Examples of such programmes include:

Programme	Professional partners
Master Specialisation: Orchestra Master	Residentie Orkest
Master Specialisation: Ensemble Academy	Various professional Dutch ensembles and concert venues (Asko Schönberg, New European Ensemble, Muziekgebouw aan 't IJ in Amsterdam, Korzo Theater in The Hague)
Master Specialisation: Ensemble Percussion	Slagwerk Den Haag
Early Music	Regular side-by-side projects with the Orchestra of the Eighteenth Century and Holland Baroque
National Master Orchestral Conducting (NMO)	Various Dutch symphony orchestras and Conservatorium van Amsterdam
Master of Opera (Dutch National Opera Academy)	Residentie Orkest and Orchestra of the Eighteenth Century

2. Curriculum courses to succeed in a mixed professional practice

The Royal Conservatoire offers regular projects in cooperation with professional partners, and our students are guided in their artistic development by teachers who are themselves professional and international artists. In addition, students are encouraged to actively think about their future careers as the curriculum places great value on the development of professional, career and entrepreneurial skills.



For example, our Career Skills courses run throughout the Bachelor of Music curriculum and focus on topics such as communication, self-management, artistic identity, and creating awareness of the range of career possibilities. Career Skills courses include Entrepreneurial Bootcamp, Meet the Professionals and The Business of Music.

Additionally, the curriculum covers a wide range of practical courses in which students learn skills for various career path elements, including Educational Skills, Critical Music Studies, Chamber Music, Stage Skills and Training Orchestral Parts. Our Master students are required to create their own Master Project that combines artistic development, research and professional integration activities. Courses include Introduction to Research in the Arts and Introduction to Project Management. The Master Project approach gives students the opportunity to experiment with developing a personal professional practice during their studies.





Bachelor 2 Entrepreneurial Bootcamp

Bachelor 1 Start-Up!



Bachelor 3 Meet the Professionals



Bachelor 4 Preparation for Professional Practice







Entrepreneurial Bootcamp

The Entrepreneurial Bootcamp is an intensive project week outside the Conservatoire, during which second-year students are asked to develop a project for a new audience, often at unusual venues and locations in the heart of the community.

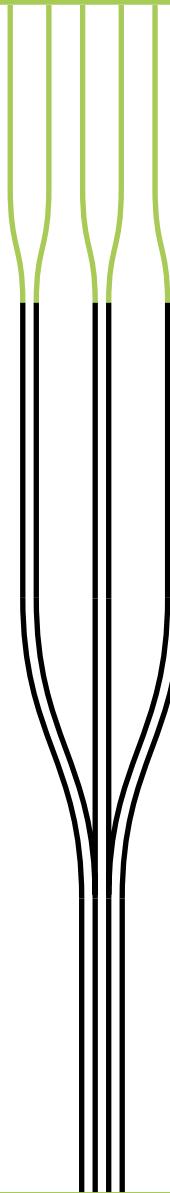
Master Specialisation Orchestra Master

An ambitious Master student in the Classical Music department will naturally want to gain as much practical experience as possible. That is the objective of the Orchestra Master, a unique Master's specialisation that we offer in association with the Residentie Orkest. Students who have been admitted to the Master of Music in Classical Music programme can audition for this course. Students will play full concert programmes with the Residentie Orkest and receive coaching from a member of the orchestra. This mentor will write a report on each project, in which students will also be able to describe their own experiences.





Internationalisation



Internationalisation

Internationalisation is an essential part of the DNA of the Royal Conservatoire. This is not only clear from the presence of students and staff from over 55 countries, but also evident in the attention devoted to international cooperation, exchange, and curricular and institutional development. Our internationalisation policy focuses on the three main principles underpinning our international profile:

1. The adherence to and use of **international qualification frameworks**: the Royal Conservatoire follows the Learning Outcomes of the European Association of Conservatoires (AEC) to ensure that all curricula are informed by internationally agreed descriptors of Bachelor and Master levels. This facilitates international recognition and comparability of studies.
2. The presence of an **international learning environment**: we have a close-knit international community of students and staff. International students make up almost

60% of our student population, and we strive to encourage and support the efforts of students to gain experience abroad. We have many international teachers on our teaching faculty who bring an international dimension to teaching. We work together with institutions all over Europe to implement joint European programmes, joint European modules, and intensive transnational projects with the aim of making the scope of our education truly international.

3. An **international approach to assessment and review**:

we invite international examiners and Critical Friends to tell us whether our artistic and academic standards measure up to international criteria and levels. And we use internationally recognised methods to review our programmes and to challenge ourselves to be among the the best institutions worldwide.

'First, I have become more self-assured and independent. Second, I developed a new alternative view on making my own music. I am grateful therefore that this experience made me more aware of how I want to fulfil the job of a composer.'

Composition student about their study abroad mobility period in Singapore

Podcast International

Podcast International is our podcast about the experiences of students going on mobility. Here you can hear about the experiences of both those who went abroad to study or do a traineeship, and those who chose the Royal Conservatoire The Hague as their Erasmus destination.

They share their academic and professional experiences, but also tell us about the challenges and adventures of moving and living in a different country with a different culture.



International networks and projects

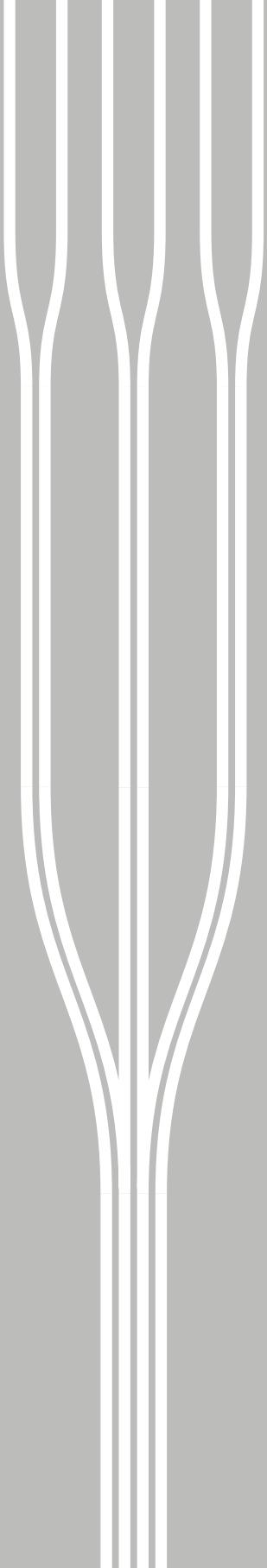
The Royal Conservatoire is the coordinating institution of the European University Alliance IN.TUNE – Innovative Universities in Music & Arts in Europe. The IN.TUNE partners include, in addition to the Royal Conservatoire, the Norwegian Academy of Music Oslo, Conservatoire de Paris, University of Music and Performing Arts Vienna, Escola Superior de Música de Catalunya Barcelona, Uniarts Helsinki – Sibelius Academy, National University for Music Bucharest and University of Arts Belgrade. The institutions strive to deepen their cooperation to bring about institutional transformation and the enhancement of their quality, performance, attractiveness and international competitiveness.

The Royal Conservatoire is also an active member of many European and international associations, including the European Association of Conservatoires (AEC), the European Chamber Music Academy (ECMA), the European Association

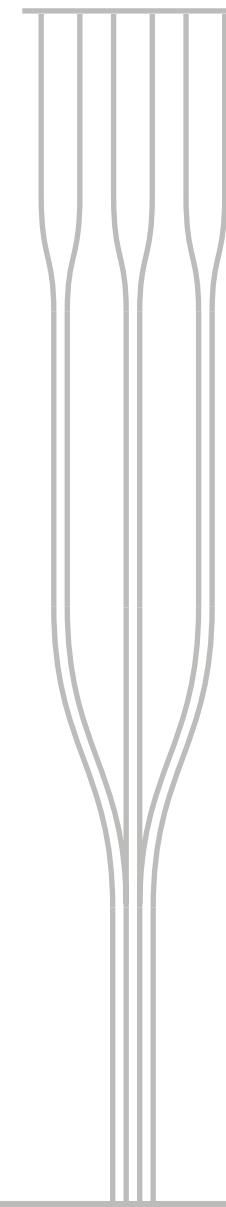
of Music in Schools (EAS), the International Music + Media Centre (IMZ), the International Association of Schools of Jazz (IASJ), the Audio Engineering Society (AES) and the European Chamber Music Teachers Association (ECMTA). The Conservatoire is also a proud founding member of ConNext and the International Benchmarking Group: these are worldwide networks of music universities strongly united by a shared vision to connect musicians, music enablers and researchers, and advocate shared leadership.







Amare



Amare

The Royal Conservatoire is housed in Amare, which opened its doors in 2021. This house for culture, education, events and meetings is located in the very centre of the city and has four large theatres and concert halls, various meeting rooms, a large number of public spaces, and two restaurants. Besides the Royal Conservatoire, Amare is also the home of the Residentie Orkest and Nederlands Dans Theater.

The cohabitation with professional organisations in a building with excellent performance and teaching facilities such as our performance, dance and recording studios, provides unprecedented possibilities for the Conservatoire. It elevates the existing artistic cooperation with Nederlands Dans Theater and the Residentie Orkest and allows for joint programming. In addition, the internationally oriented organisations in Amare are able to connect with the local, often diverse and multinational communities in the city, creating a truly 'glocal' environment. Check the next pages to see what our students say about Amare.

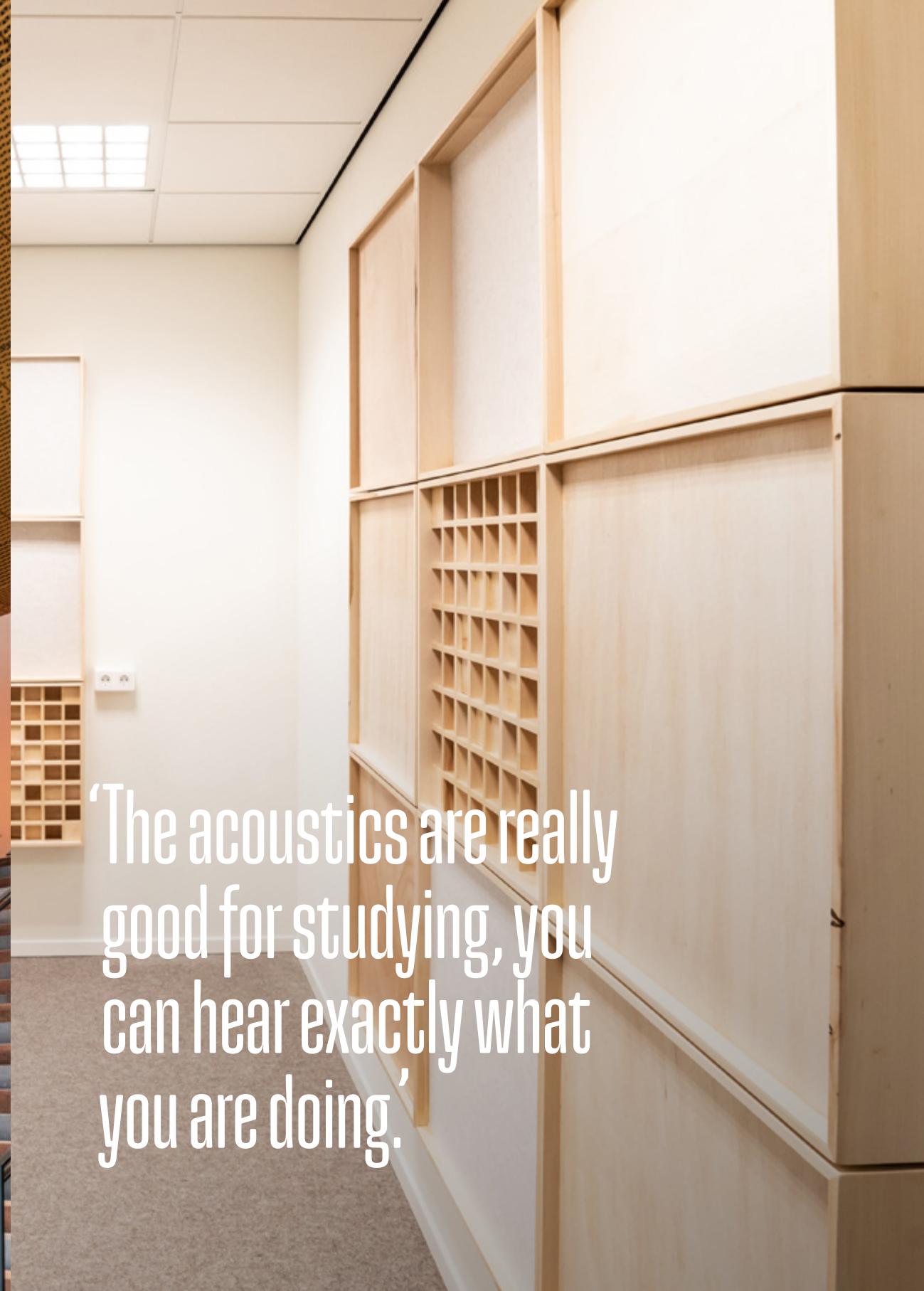
'Amare is big. It is quite impressive.'



‘Amare provides a really nice combination of different disciplines in the same building.’



‘The acoustics are really good for studying, you can hear exactly what you are doing.’





'There is a lot of open space and the practice rooms are very bright.'

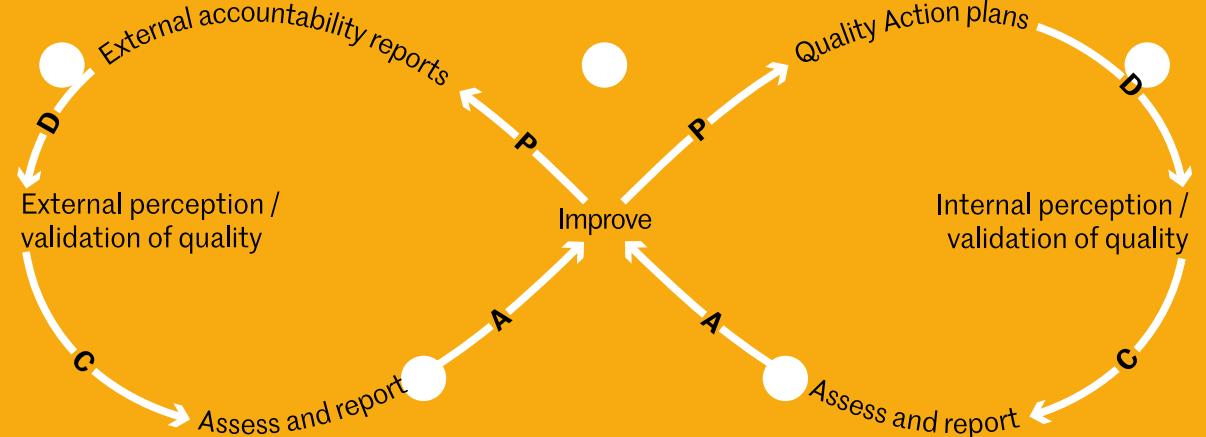


'The new building is amazing, it really inspires me to practice.'

Join one of the Amare tours or come to our annual Royal Conservatoire Open Day.

Quality Culture at the Royal Conservatoire

Lemniscate of Continuous Improvement



External

- Professional Stakeholders Meetings
- Alumni surveys
- Accreditation visits
- Critical Friends
- International External Committee Members
- International Benchmarking

Internal

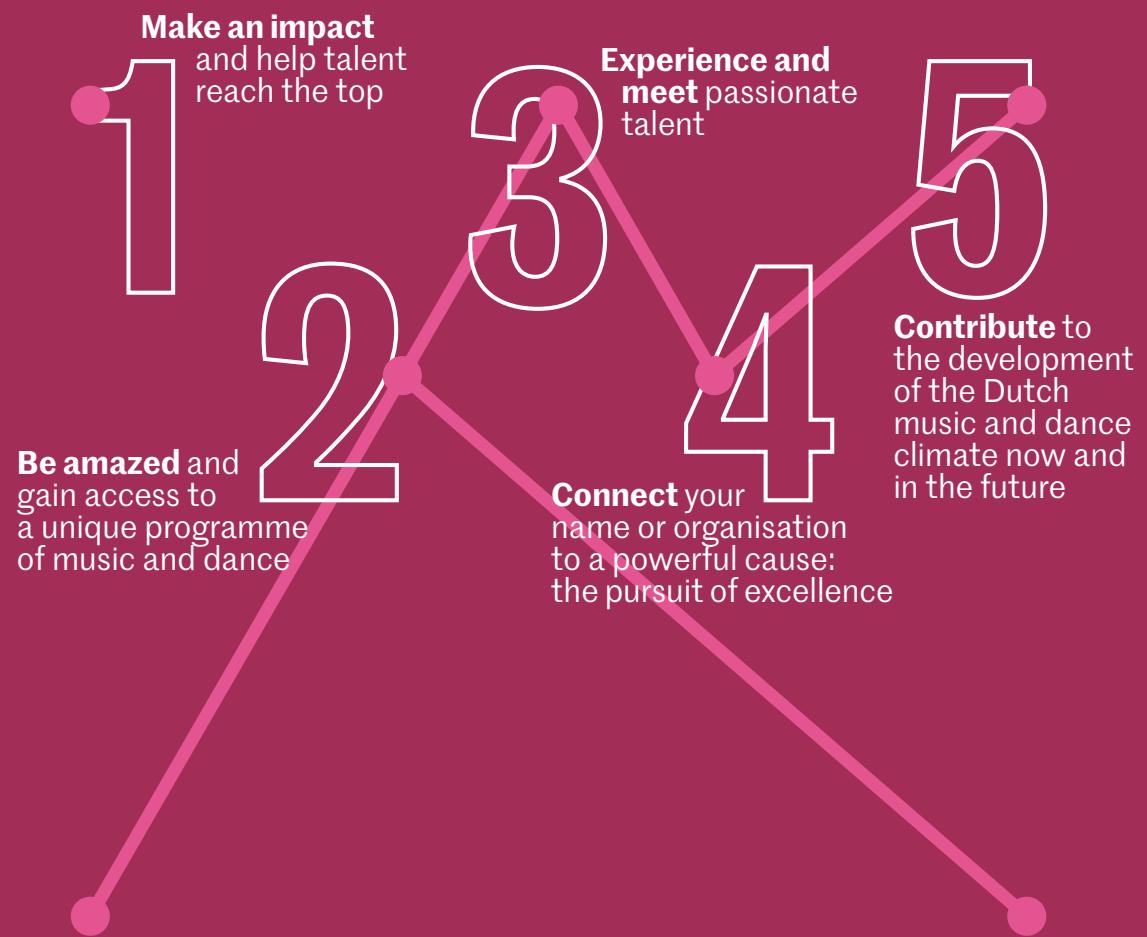
- Student surveys
- Course, Project and Semester Evaluations
- Employee surveys
- Faculty / Department Plans
- Student Panels
- Other QA sessions
- Feedback Education / Exam Committees
- Management information



Quality Culture

The Royal Conservatoire has a vibrant Quality Culture which ensures a constant process of self-reflection, self-improvement and innovation. Students play a major role in this process as the student voice is taken very seriously. Student feedback is collected via regular departmental student panels, semester evaluations and the National Student Survey. Feedback is discussed with the heads of departments and the directorate, and outcomes are reported back to the students on a regular basis.

5 reasons to support talent



Support talent

The Royal Conservatoire is a place where exceptional talent from all over the world comes together in the Netherlands. Thanks to our partners, funds and donors, these talented individuals can receive a grant from the Royal Conservatoire's Fund for Excellence, which not only supports talent, but also makes special projects possible. Would you like to contribute to the development of exceptional talent? Scan the QR code to see all the opportunities.





Laura
student Classical Music violin

'Having a scholarship allowed me to continue growing as a musician and a person, to continue my studies in Europe and fulfill one of my greatest dreams. Without the scholarship it would not have been possible for me to study at one of the best conservatoires in Europe and to meet so many wonderful people who have given me a lot both as a person and as a musician.'

Tristan
student Jazz drums

'I had many memorable experiences during my Master's degree at the Royal Conservatoire, for which I was lucky to get the Sumatra Excellence Scholarship, named after the supporting company. The opportunity to work alongside and learn from international musicians during the multiple 'Aspire Weeks', for instance, gave me a real creative boost. The community is also great, with the teachers and students all pushing each other to go the extra mile.'







Stay in touch

Do you want to keep up to date with the latest news? Then follow the Royal Conservatoire online:

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- FACEBOOK facebook.com/royal.conservatoire
- TWITTER twitter.com/koncontweets
- INSTAGRAM instagram.com/koninklijkconservatorium
- YOUTUBE youtube.com/KonconservatoriumDH

