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# Foreword

Looking back at the academic year 2022/23, one can say the year has been one with an interesting mix of continuity and change. We continued with our efforts to make ourselves at home in our new house Amare and it is wonderful to see how Amare, which was used for the first time for a full academic year, has really turned into a home where we all can perform, learn, experiment and work. We have seen many wonderful productions and final presentations this year: it is impressive to witness the intensity, breadth and depth of the artistic work that we present in Amare, all in the context of our ambition to provide the best artistic and educational environment to our students. The first talks with the Amare partners to discuss a joint future approach towards planning and programming have also taken place.

Continuity can also be seen in the educational process. In June, the Royal Conservatoire did an important examination itself by going through an international accreditation procedure of the Bachelor of Music, the largest programme we offer. This was a very rigorous process that required a lot of preparation and organisation, which was handled superbly by our colleagues in the Quality Culture office. I am happy to report that we all passed this examination well: overall, in its initial feedback, the international expert team praised the quality of the programme, its teachers and support staff, its international dimension, its links to the music profession and our strive for continuous improvement. Of course, the team will also be addressing some points for improvement in the expert report we will receive over the summer.

We have also continued with our policy goals as described in the Faculty Plan 2022-2024, including the Action Plan for Social Safety. With regards to the issue of Social Safety, much has been done: rules, codes of conduct and procedures have been clarified, also in terms of communication, and trainings for the management and various meetings, including Student Panels, have been organised. We continue with our plans to improve our approaches and procedures for assessment and feedback with the ultimate goal to make these more transparent and clear for our students.

On other fronts too one can see that continuity is safeguarded. We have done well in the National Student Survey (Nationale Studenten Enquete), although we will look at the critical points mentioned there very seriously. The conservatoire received a record number of applications for the coming academic year, which is a testimony to the (inter)national attractiveness of the institution.

At the same time, the Royal Conservatoire is going through a process of profound change, especially in terms of personnel. I don't think I have witnessed so many goodbye receptions as during the past few months, mostly for colleagues that are retiring but also for some that are moving on to other posts. We appointed new heads for the departments of Jazz, Vocal Studies and Composition, and are currently recruiting a new head for the Classical Music department. In August, our new head for the Marketing and Communication department will start. The university has seen the appointment of the chair of the Executive Board, Huug de Deugd. And most importantly, there was a change of directors early 2023, with the retirement of longtime director Henk van der Meulen and the appointment of Lies Colman. We said farewell to Henk during a beautiful day full of wonderful performances and presentations in April, during which we thanked him for his great achievements during his directorship. And we were very happy to welcome Lies, coming from the Royal Conservatoire in Antwerp, as the new director: our conservatoire is lucky to have found such a competent and dynamic new leader with the right background, experience and vision to lead the conservatoire into the future.

Finally, when talking about institutional change, I am very proud to announce that just before the summer of 2023, we were informed about the selection of the application for the European University Alliance *IN.TUNE – Innovative University in Music & Arts in Europe* by the European Union. This new alliance, which is taking place in the context of the EU flagship initiative for European Universities, will provide unique opportunities to the Royal Conservatoire to solidify and further develop its strong international profile. With partner institutions in Paris, Vienna, Oslo, Helsinki, Barcelona, Bucharest and Belgrade, we will build new structures for mobility, curricular collaboration and institutional development with support from the EU during the coming years. *IN.TUNE* is the only European University Alliance in the field of music and for the moment we are the only Dutch institution in higher arts education that has joined this initiative.

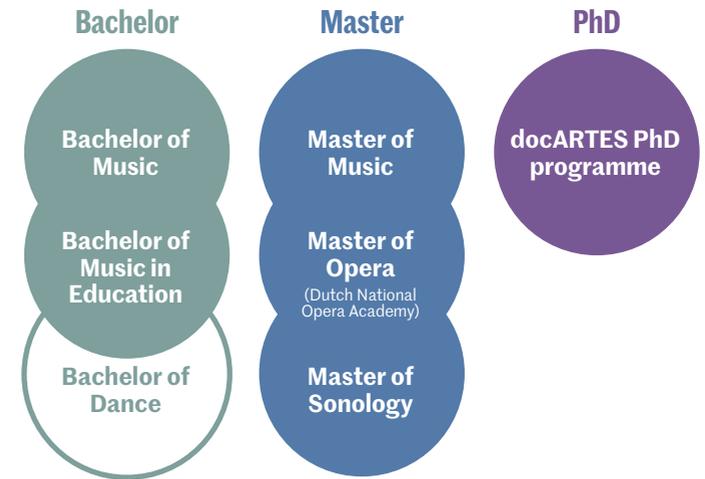
So, as I always say in this foreword: never a dull moment, the Royal Conservatoire is in full swing. And again I invite you all to play an active part in all these developments and let me take this opportunity to already thank you for your invaluable contributions.

Martin Prchal, vice-principal Education



# A. Education at the Royal Conservatoire

## A.1 Degree programmes



The Royal Conservatoire offers Bachelor's, Master's and PhD programmes. The programmes are all listed in the Central Register of Higher Education Programmes (CROHO).

The Bachelor's programmes include the Bachelor of Music, the Bachelor of Music in Education and the Bachelor of Dance. The Bachelor of Music embraces a variety of disciplines. More information can be found in chapter C.

At Master's level, the Royal Conservatoire offers three programmes: the Master of Music, the Master of Opera (Dutch National Opera Academy) and the Master of Sonology. The Master of Music and Master of Sonology encompass various disciplines and specialisations. Further details can be found in chapter D.

Information on the docARTES PhD programme can be found in chapter E.

## A.2 Non-degree programmes

The Royal Conservatoire offers programmes for young musicians and dancers. You can find more information about the School for Young Talent and the different disciplines at [svjt.nl](http://svjt.nl).

The following sub-sections contain information about several other non-degree programmes we offer.

### A.2.1 Preparatory Year

Students who cannot be admitted to the Bachelor's or Master's programme because they do not meet the admission criteria can follow a Preparatory Year. During this course, you can follow a study programme generally consisting of a number of main subject lessons and theory lessons to acquire the necessary knowledge and skills. For more information about the preparatory course, go to [koncon.nl/preparatorycourse](http://koncon.nl/preparatorycourse).

### A.2.2 Contract education

The Royal Conservatoire offers contract education in the form of courses with incidental lessons at the level of a professional music course but with no certificate or diploma being awarded at the end of the course. These lessons can be individual lessons, group lessons or theory classes. Contract education is intended for alumni and other musicians, but students enrolled at the Royal Conservatoire who wish to take courses that are not part of their regular curriculum can also sign up. For more information including rates for internal and external students and an overview of the departments that offer contract education, see [koncon.nl/contracteducation](http://koncon.nl/contracteducation).

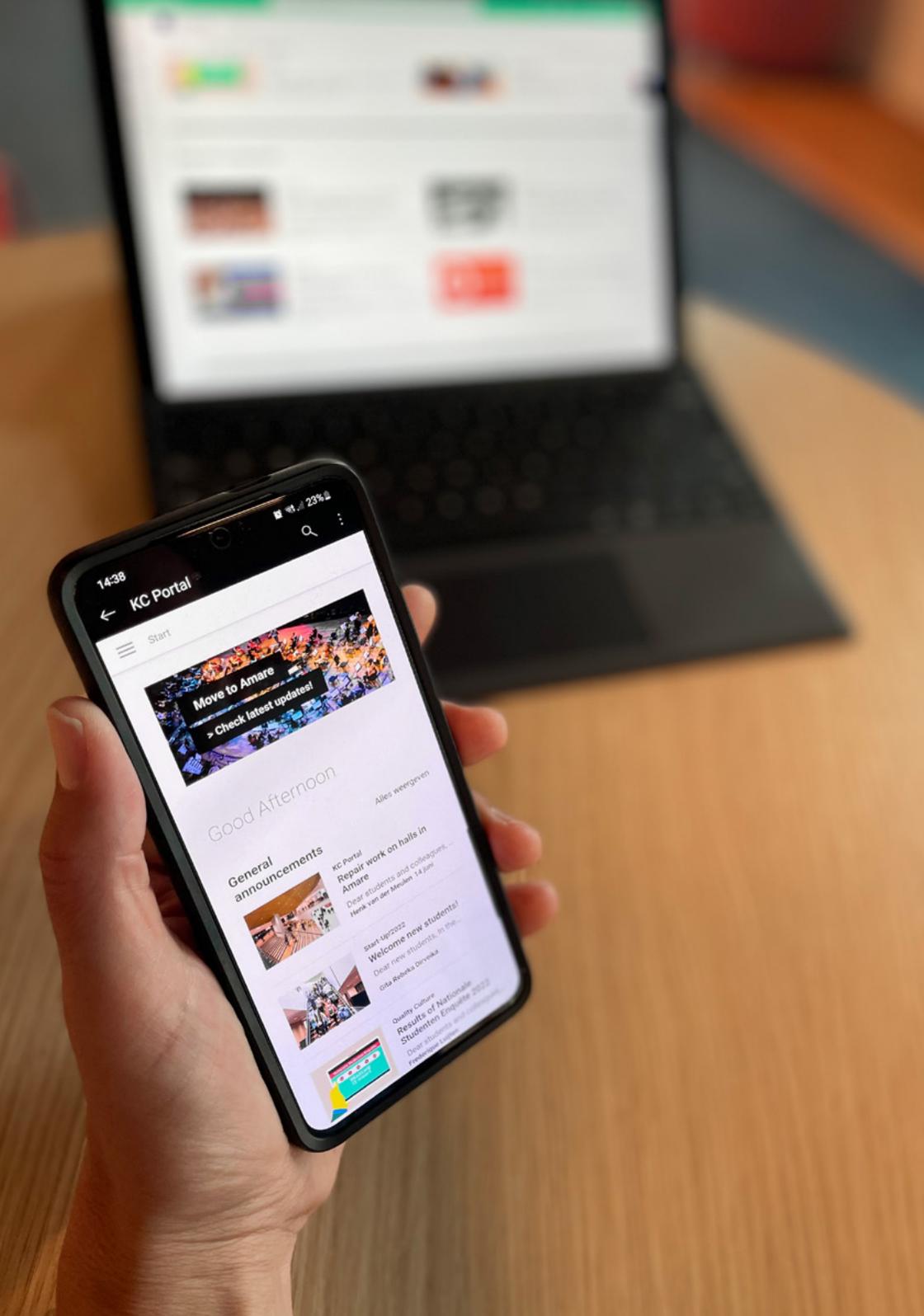
### A.2.3 Artist Certificate Dance

If you have a Bachelor of Dance degree from the Royal Conservatoire or an equivalent education in dance and a real desire to further develop your professional and artistic skills you can enrol for our one-year dance programme leading to the award of Artist Certificate Dance. You will be part of the Royal Conservatoire Dance Ensemble to gain experience in performing classical and modern repertoire and work with different choreographers.

### A.2.4 Artist Certificate Music

Students with a Master's degree can follow a one-year course to deepen their artistic and professional skills. Course participants

can focus on specific repertoire or expand their knowledge in a particular subject. The programme includes weekly individual instrumental, vocal or composition lessons of 75 minutes. Depending on your choice, you can participate in ensembles, combos or orchestral projects. In addition, you have access to the Royal Conservatoire's External Bookings Office, which organises regular opportunities for performances. The programme leads to an Artist Certificate, which is awarded to candidates who successfully pass a final public presentation, which is assessed by a committee of examiners. Further information about the Artist Certificate can be found at [koncon.nl/artistcertificate-music](http://koncon.nl/artistcertificate-music).



## B. Where can I find more information?

### B.1 Websites and systems

This Study Guide frequently refers to the numerous resources and systems that are available to help you as a student to find information on a daily basis. You need to make sure you have access to all of the sources and systems you need. You should also regularly check your @koncon.nl e-mail account.

#### This Study Guide – information for current Bachelor's and Master's students

- General information about the Bachelor's and Master's programmes and research/PhD
- Information about the organisation
- Education and Examination Regulations

#### OSIRIS Student - [hdk.osiris-student.nl](https://hdk.osiris-student.nl) – study progress

- To monitor your progress within the study programme and to keep track of your study results
- To register for electives and minors and apply for exemptions

#### ASIMUT - [koncon.asimut.net](https://koncon.asimut.net) – timetable and booking rooms

- Timetables for individual and group lessons
- To reserve rooms for self-study

#### KC Portal - [portal.koncon.nl](https://portal.koncon.nl) (browser) or Microsoft Sharepoint app – internal information

- The KC Portal contains information about all the departments, services (see 'Services' below), tutors and advisory bodies within the Conservatoire and about the University of The Arts as a whole.
- The KC Portal provides links to relevant online tools such as ASIMUT, OSIRIS, e-mail, the library catalogue and more.
- News, events and important messages from management are posted on the portal, where various forms, handbooks (see 'Handbooks' below), documents and guidelines can also be found, arranged by department and theme.
- Contact details of departments, coordinators and support staff.

### **Microsoft Teams – [teams.microsoft.com](https://teams.microsoft.com) (browser) or Teams desktop/mobile app**

- In addition to the KC Portal, to which everyone in the Conservatoire has open access, departments have their own 'Teams' group, which staff, teachers and students of a specific department or course can use to interact or work on online assignments, and find information on current projects, planning, and deadlines, etc.
- You can find course materials for various courses and submit your assignments on Teams.
- Teams also has a (video)chat function.

### **[Koncon.nl/contact](https://koncon.nl/contact) – opening hours and holidays**

- For an overview of the academic year, including the opening hours of the building and the holidays, please go to [koncon.nl/contact](https://koncon.nl/contact).

### **Website - [koncon.nl](https://koncon.nl) – external information**

- Agenda of upcoming events (open to the general public)
- News
- Information about all the study programmes and the application procedure for prospective students
- Information on topics such as professional preparation, research, a safe learning environment and specific information for international students

### **Research Catalogue – [researchcatalogue.net](https://researchcatalogue.net)**

- The Research Catalogue is an international online repository for artistic research.
- All master students are required to use the Research Catalogue for the presentations of their research output. In the bachelor, the Research Catalogue is used in selected courses.

### **Handbooks – [portal.koncon.nl](https://portal.koncon.nl)**

- Bachelor & Master Curriculum Handbooks
  - Curriculum overview
  - Course descriptions
  - Programme objectives
- Bachelor Electives & Minors Handbook
  - Explanation of how, where and when to register for your Bachelor's electives or minor
  - Course descriptions of Bachelor's electives and minors
- Master Electives Handbook
  - Explanation of how, where and when to register for your Master's elective
  - Course descriptions of Master's electives

## **B.2 Services**

A team of staff works every day to ensure that your education runs as smoothly as possible. This section presents an overview, in alphabetical order, of the services provided by the Conservatoire. More information about these services can be found at [portal.koncon.nl](https://portal.koncon.nl).

### **Alumni Affairs**

- The Alumni Office at the Royal Conservatoire supports students in their work life after their studies.
- The team at the Alumni Office manages the online Alumni Community and coordinates the activities in the alumni programme including events which help students and alumni to connect, learn from each other and network with peers, colleagues and other professionals in the field.
- In addition, the Alumni Office hosts the classes 'Meet the Professionals' in Bachelor III, part of the 'Career Skills' courses preparing students for life in the professional practice.

### **Education Service Centre (Student Administration, Planning, Team International)**

- The staff of the Education Service Centre (ESC) manages the practical aspects of the admission and enrolment of new students, draws up programme timetables in ASIMUT, and ensures that students can keep track of their progress in OSIRIS Student and receive their degree once they have obtained the requisite credits.
- See 'International' below for more information about Team International and Erasmus+.

### **Finance**

- The Finance & Control unit processes all tuition fees in OSIRIS, processes the course and contract fees for the other educational activities and takes care of enquiries from students ([studyfees@hdkdenhaag.nl](mailto:studyfees@hdkdenhaag.nl)). Cancellations first go through the Educational Service Center; after which the Finance & Control unit provides possible reimbursements of fees.

### **International**

- Team International is formed by the International Students Adviser, the International Relations Coordinator and the Student Administration Adviser for incoming students.
- The International Students Adviser supports international students and provides information about visas, residence

permits, registration with the municipality, opening a bank account, grants, scholarships, student finance, housing, healthcare & insurance and related matters.

- The International Relations Coordinator supports international mobility projects, outgoing students and incoming and outgoing staff. See [koncon.nl/gointernational](http://koncon.nl/gointernational).
- The Student Administration Adviser for incoming students supports students who spend their Erasmus+ study period at the Royal Conservatoire.

### ICT

- The ICT team provides you with a koncon-account which enables you to use Eduroam (WIFI access on almost all universities in Europe), SURFspot (special discounted software and hardware for students), Microsoft Mail, OneDrive and other services from the Office365 suite, and printservices (paid).
- The team also provides support for all your ICT related questions. Go to [start.hdk.nl](http://start.hdk.nl) for all important websites.

### Library

- The library of the Royal Conservatoire is situated on the 5th floor (the *Muziekverdieping*) of The Hague's central library, close to Amare (Spui 68).
- The library staff are there to assist you, answer your questions and provide you with scores, books and digital resources.
- Recent news, new additions and access to digital resources can also be found at [portal.koncon.nl](http://portal.koncon.nl).

### Logistics Service Centre

- The Logistics Service Centre (LSC) comprises the Electronics Workshop (EWP), Theatre Technical Services and Educational Logistics.
- LSC provides support for all projects, concerts, and educational activities in the Conservatoriumzaal and the 7 studios, from moving early music instruments to larger set-ups for events, recordings and streams.
- The Electronics Workshop (EWP) provides technical support for the many concerts and presentations, including music amplification, video projection and the production of audio and video recordings. The members of the team also provide guidance and coaching during concerts and projects. The Electronics Workshop has an extensive range of equipment that it can lend to help with

the study programme. The department's small workshop also provides a space where students can work on a project of their own under the guidance of experienced technicians.

### Marketing and Communication

- The Marketing and Communication department publicises the unique environment and talent that exists within the Royal Conservatoire and promotes its projects and other activities.
- The objectives of the communication are to recruit new students, to enhance the Royal Conservatoire's reputation, to inform audiences of concerts and performances and to maintain and intensify contacts with the cultural community, the municipality, partners and other interested parties in The Hague and elsewhere.
- The department also manages the smooth flow of internal communication.

### Public Services

- The Royal Conservatoire's Public Services department comprises the reception of the Royal Conservatoire, the reception of the School for Young Talent & Dance department and the Reprographic service.
- Public Services is available to respond to enquiries from students, pupils, teachers, staff and externals. The staff can answer any questions you have on a wide range of subjects. For example, you can approach Public Services for information about access to the building, the location of classrooms or study areas or problems with your entrance pass, to report a malfunction or request a print job, or if you are in need of first aid.

## B.3 Instruments

We would like to point out two possibilities that might be interesting for you if you are looking to buy or loan an instrument.

### Instrument fund

- Under certain circumstances, students at the Royal Conservatoire may qualify for an interest-free loan to buy an instrument. The maximum amount of the loan is € 6,000,- and it must be repaid within 60 months.
- For more information, go to [koncon.nl/instrumentfund](http://koncon.nl/instrumentfund). For the conditions and procedures, go to [portal.koncon.nl](http://portal.koncon.nl).

### **Loan of instruments**

- Students can borrow instruments from the Royal Conservatoire for short periods for school projects or curriculum-related activities. If you wish to borrow an instrument, you should contact the relevant department's project manager.
- In exceptional cases, an instrument can be hired from the Royal Conservatoire for a longer period. The maximum hire period is one year of study and the purpose of the arrangement is to give you time to acquire your own instrument (with the help of an external fund or otherwise). Applications must be submitted, together with a statement of the reason for the request, to your own department's coordinator.

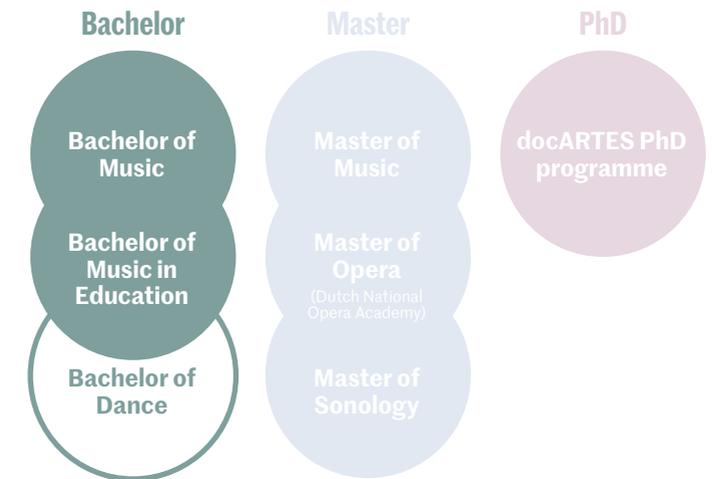


# FOCUS





## C. Bachelor's programmes



The Bachelor's programmes include the Bachelor of Music, the Bachelor of Music in Education, and the Bachelor of Dance. The Bachelor of Music includes a variety of disciplines. Below you will find a short introduction to the Bachelor of Music in Education and the Bachelor of Dance, with references to sources where you can find more information, and more detailed information about the Bachelor of Music.

### C.1 Bachelor of Music in Education

The Bachelor of Music in Education (*Docent Muziek*) is a four-year study programme that leads to a first-grade qualification. With this qualification, students can give lessons at every level of education in the Netherlands (and the EU). The programme is taught mainly in Dutch.

The role of the musician as teacher is at the core of the programme. The emphasis is on producing graduates who combine the ability to play music to a high standard with the skills required to transfer their knowledge to others. The

staff of the Bachelor of Music in Education feels it is important that, as teachers, the alumni see themselves first and foremost as musicians. Therefore, the staff devotes intensive efforts to developing the students' artistry and craftsmanship. Students receive four years of lessons on their main instrument and gain proficiency in arranging for ensembles, composing for special occasions, conducting a school choir and coaching a band. Internships form a common thread throughout the curriculum.

The Music in Education department is known for the many projects jointly developed and performed by the entire student group. Annual projects include a cultural trip, a choir week and a musical-theatre production.

More information is available in the Curriculum Handbook Bachelor of Music in Education, which can be found at [portal.koncon.nl](http://portal.koncon.nl) and [koncon.nl](http://koncon.nl).

## C.2 Bachelor of Dance

The Bachelor of Dance programme at the Royal Conservatoire trains talented dancers as creative and independent artists who have mastered the techniques of academic ballet and modern dance and combine an open mind with musicality, craftsmanship, passion and ambition. The worldwide dance profession is constantly evolving and calls for self-assured dancers with a broad training, who practise their craft with dedication and discipline.

Thanks to the programme's close association with celebrated figures such as Jiří Kylián, Nils Christie, Hans van Manen and others, the curriculum combines mastery of the technique of academic ballet with repertoire of the 'Dutch School', which is famous for its unique idiom in terms of movement and musicality, and of Nederlands Dans Theater (NDT). This combination enhances the programme's international appeal.

The Dance programme is integrated in the curriculum of the School for Young Talent, with most students starting in the penultimate year of primary school and, after completing their secondary education (with a HAVO or VWO diploma), continuing for two years to obtain a Bachelor's degree at higher professional education (HBO) level. The Dance programme has exchange programmes with institutions in other countries for both teachers and students. The programme is taught mainly in English.

Information about the Dance programme is available in the Dance Study Guide and Curriculum Handbook, which can be found at [portal.koncon.nl](http://portal.koncon.nl) and [koncon.nl/dance](http://koncon.nl/dance).

## C.3 Bachelor of Music

### C.3.1 Introduction

The Bachelor of Music is a four-year programme culminating in a Bachelor's qualification as a musician. The Bachelor's programme offers you plenty of opportunity to fully develop your personal strengths on the basis of qualities such as craftsmanship, artistic vision and knowledge of the repertoire. From the second year, the curriculum is expanded with a range of elective courses and minors to allow you to develop additional skills and explore new areas. The programme is taught mainly in English.

Every department publishes a Curriculum Handbook with programme objectives, curriculum overviews, course descriptions, information on assessment and assessment criteria. The Curriculum Handbooks can be found on the Programmes pages on the website and at [portal.koncon.nl](http://portal.koncon.nl).

This chapter explains the domains of the Bachelor of Music curriculum and highlights some specific aspects of the curriculum. It also provides information about tutoring and exemptions.

### C.3.2 The structure of the Bachelor of Music curriculum

The Bachelor of Music curriculum is divided into two phases: the propaedeutic (year I) and the post-propaedeutic (years II, III, IV) phase. The curriculum encourages you to develop your artistic and creative qualities to the highest possible standard, by offering opportunities to fully develop your craftsmanship, musicianship, and artistic vision. The curriculum includes academic skills and a range of electives and minors, as well as courses in career skills designed to ease the transition from study to a successful mixed professional practice. The curriculum courses are divided into the following five domains:

1. Artistic Development
2. Musicianship Skills
3. Academic Skills
4. Professional Preparation
5. Electives and Minors

### C.3.3 Artistic Development

#### Performing departments

The Royal Conservatoire's Performing departments are Classical Music, Jazz, Early Music and Vocal Studies. The Artistic Development domain encompasses all lessons and courses directly related to playing music and composing: the main subject lessons, the various ensemble lessons, group lessons, master classes, student recitals, etc. Students in the Jazz department also work with ASPIRE, a team of external, international teachers from the professional field.

#### Creative departments

The Royal Conservatoire's Creative departments are Composition, Sonology, Art of Sound and ArtScience. For Composition students, the Artistic Development domain includes, in addition to the main subject lessons, the annual Spring Festival. Sonology students work on a personal project under the guidance of a mentor and follow courses in a sixth domain: Technological Skills and Knowledge.

#### Workshop weeks

Every year the ArtScience, Composition and Sonology departments organise a number of workshop weeks with guest teachers. The workshops cover a range of subjects that supplement the curricula and promote the exchange of knowledge between the students in these departments. For more information, check the Curriculum Handbook.

### C.3.4 Musicianship Skills

The teaching of music theory focuses on the development of practical and cognitive skills, also known as 'musicianship skills'. These skills are practice based (e.g. improvisation plays an important role) and are important for the professional musician and music teacher. Check the relevant curriculum overview (at [koncon.nl](http://koncon.nl) or in the Curriculum Handbook) to see which music theory courses are part of your study programme. Singing in the First Year Choir is compulsory for all first-year students in the Performing departments. Students from most of those departments are required to follow a music theory elective in the third year.

### C.3.5 Academic Skills

This domain encompasses courses in basic research skills, such as the ability to read articles critically and knowing how to

write a paper. The courses include Historical Development and Critical Music Studies. The lessons prepare you for writing Programme Notes for your own final presentation in the fourth year.

### C.3.6 Professional Preparation

During the Bachelor's programme we prepare you for professional practice with practical courses such as Training Orchestral Parts and courses in didactics such as Educational Skills. But you will also follow courses specifically designed to prepare you for your future career. These Career Skills courses include Start-Up!, Entrepreneurial Bootcamp, Meet the Professionals, and Preparation for Professional Practice. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.

### C.3.7 Electives and Minors

There is a fundamental change in the curriculum in the second year, when the core curriculum is supplemented by an elective component. This means you are able to determine part of the content of your own study programme from the second year onwards.

This elective component consists of a menu of electives and minors. In consultation with your main subject teacher and your tutor, you can choose a number of electives or a minor. The chosen course(s) must represent at least the total number of credits required, as specified in the relevant curriculum overview. You also have the option of following elective and minor courses at Leiden University. Further information about electives and minors, including rules and regulations, and details of how to register for these courses can be found in the Bachelor Electives and Minors Handbook at [portal.koncon.nl](http://portal.koncon.nl). For more information about minors at Leiden University, see section G.1 in this Study Guide.

#### Electives

Electives at the Royal Conservatoire are stand-alone courses with a study load ranging from 1 ECTS to 8 ECTS. There is no entrance exam for these courses. Electives at Leiden University are worth 5 ECTS. You can choose electives year by year.

#### Minors

A minor at the Royal Conservatoire is a 'mini-study programme' comprising multiple courses and with an entrance exam. A

minor usually takes three years and the total course load is normally 18 ECTS (6 ECTS per year). Students who successfully complete a full minor receive a certificate. Students who are completing a minor in the fourth year are automatically granted an exemption from the External Activities - Career Development Office (CDO) course (see below), a compulsory component of the fourth-year curriculum.

The following minors will be offered in the 2023/24 academic year:

- Minor ArtScience
- Minor Art of Sound
- Minor Chamber Music
- Minor Choral Conducting
- Minor Education
- Minor Education for Creative Artists
- Minor Orchestral Conducting
- Minor Wind Band Conducting
- Minor Composition
- Minor Music in Context (with ACPA at Leiden University)
- Minor Music Theory
- Minor Classical Music
- Minor Early Music
- Minor Early Music - Related Instrument
- Minor Jazz
- Minor Jazz - Second Instrument
- Minor Sonology
- Minor Voice
- Minor Voice Classical Music
- Minor Voice Early Music

Instrumental/vocal minors:

Most instrumental/vocal minors consist of both an instrumental/vocal and a theoretical component. The contact time in the minor is not deducted from the one-to-one lessons in the main subject. Students who are considering choosing an instrumental or vocal minor are advised to consult the teacher of their main subject and the head of the relevant department in good time.

Minor Education:

Students who wish to improve their teaching skills can follow the newly revised Minor Education from the second semester in Bachelor III. The Minor Education complements the Educational Skills courses in the core curriculum.

Students who successfully complete the minor are awarded a certificate. The objective of the Minor Education is to provide students with the skills needed to teach independently in a private practice or in a music school, a cultural institution or elsewhere. You will gain expertise in a specific area by doing a project in the profile of your choice. You will also explore new challenges within the range of music education and participation. Further information about all the minors can be found at [portal.koncon.nl](https://portal.koncon.nl).

### **The Career Development Office (CDO) and your external activities**

In the course External Activities – Career Development Office you earn credits for professional activities outside the Conservatoire. You can organise the activities yourself, but also with the help of the Career Development Office (CDO), a key contact point within the Conservatoire for students who wish to take part in concerts and other activities outside the school. The CDO's External Bookings Office (*Podiumbureau*) can help to arrange activities such as participating in master classes or ensemble projects, organising concerts or festivals and making a recording, but also in finding work and internships and arranging venues for concerts outside the Conservatoire. The CDO has also developed a vast online resource on the KC Portal with extensive information on how to start your own professional practice (how to apply to the Chamber of Commerce, information on taxes, etc.), see [portal.koncon.nl](https://portal.koncon.nl).

You can choose External Activities – Career Development Office as an elective in the second and third years of the Bachelor's programme (for a minimum of 2 and a maximum of 4 ECTS per year - see the course description in the Bachelor Electives and Minors Handbook and Curriculum Handbook at [portal.koncon.nl](https://portal.koncon.nl)). In the fourth year, the course is a compulsory component of the curriculum (for a minimum of 6 ECTS) for students who are not completing a minor. For more information about External Activities – Career Development Office, see the course description in the Curriculum Handbook and at [portal.koncon.nl](https://portal.koncon.nl).

### **C.3.8 Study progress and reflection**

Various methods are used during the course to help you become more independent and to provide support when you face important choices or need to reflect.

### Personal contact between student and teacher

The individual lessons are an important feature of the transfer of knowledge from teacher to student in music education. Students often consciously choose a particular teacher for their main subject. The one-on-one contact also provides you with a guarantee of personal supervision. Students who wish to change teachers during their studies should contact the head of their department.

### Tutors

Students are assigned a tutor at the start of the first year of the course and will continue to receive tutoring for the first three years of the Bachelor's programme (for four years in Art of Sound) as part of the Tutoring course in the curriculum. The tutor's role is to help you to reflect on your studies and to monitor your progress. They do this in two ways:

- By assigning projects or activities from the 'tutoring toolbox' (see below).
- By holding discussions with students, individually or in small groups. During these meetings, the tutor can help to resolve any problems you and other students are encountering in your studies by clarifying the factors you need to consider and the choices and dilemmas you face, and by encouraging you to take appropriate action yourself. You can approach your tutor at your own initiative, but during the year the tutors personally arrange meetings with their students to discuss the progress they are making with their studies on the basis of the activities they have chosen from the tutoring toolbox and the Study Progress Overview. Group meetings are organised at the beginning of the academic year (during Start-Up!) to give the tutors and students an opportunity to get to know each other. Consultations with the tutor are confidential.

The tutoring toolbox is an instrument we use to encourage you to reflect on the progress you are making with your studies. It contains information and assignments designed to improve your study skills, divided into four categories:

1. Foundation (e.g., motivation, health & well-being)
2. Intention (e.g., identifying goals and planning)
3. Attention (e.g., focus while studying)
4. Reflection (e.g., gathering feedback, reflection)

Every year, in consultation with your tutor, you select at least one activity or theme in each category to work on for that year. In this way, you gradually acquire more insight into your habits and your strengths and weaknesses. Self-reflection is not only

helpful during the Bachelor's programme, but is also useful preparation for a Master's programme at the Conservatoire, since the capacity for self-reflection is an important criterion for the Master Project / Study Plan that you have to write when applying for a Master's study.

See also the description of the Tutoring course in the Curriculum Handbook at [portal.koncon.nl](http://portal.koncon.nl).

### C.3.9 Exemptions

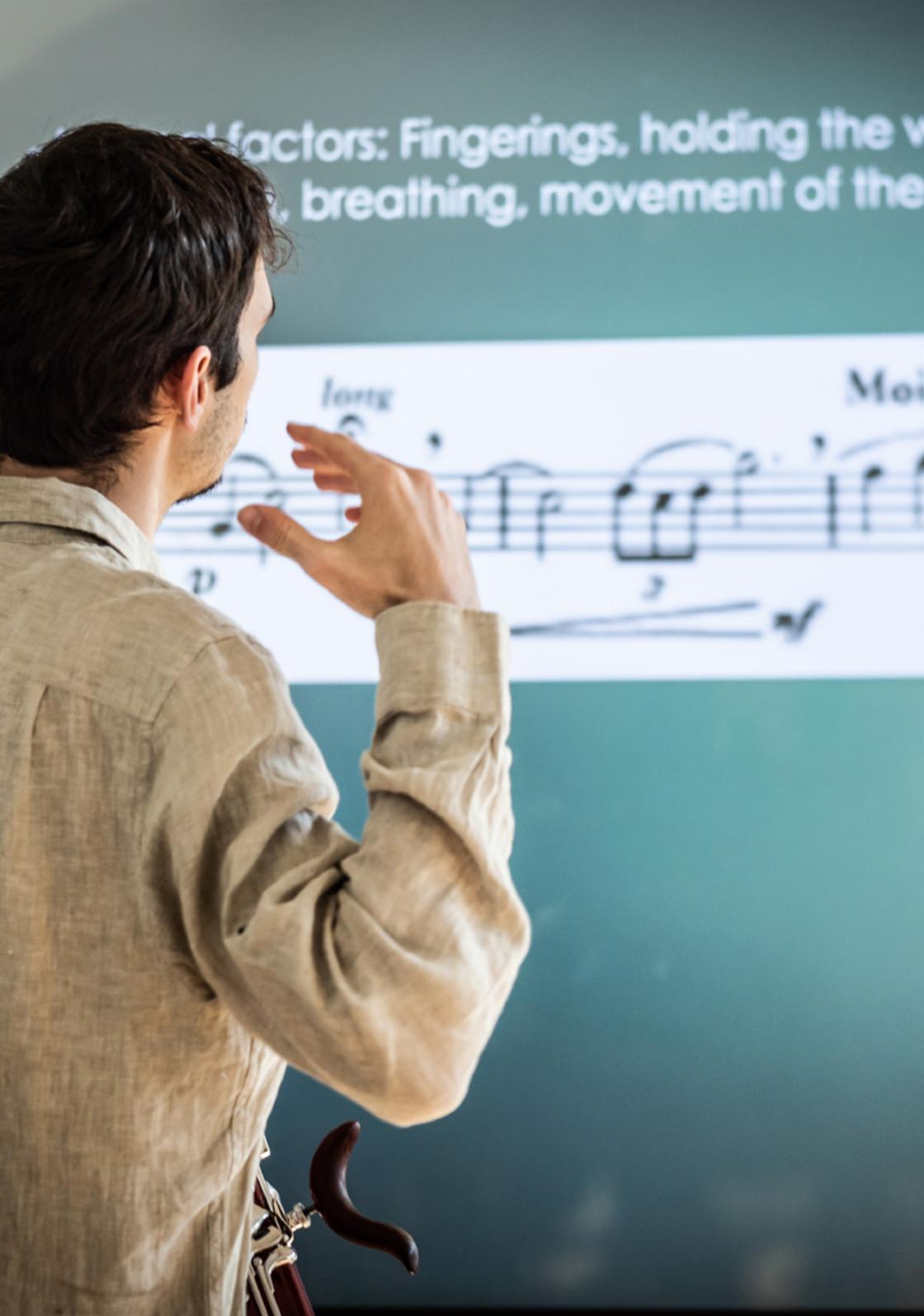
Students who have already followed at least part of a Bachelor's programme elsewhere can request an exemption for one or more courses in the core curriculum. In the case of theory courses, you will first be tested on your knowledge of music theory to determine whether an exemption can be granted. Exemption requests are approved or rejected by the Exam Committee.

You can request an exemption via OSIRIS Student. **Please note: there are strict deadlines for submitting requests.** For more information, see chapter G of the Education and Examination Regulations in this Study Guide. You can read the complete procedure for requesting exemptions at [portal.koncon.nl](http://portal.koncon.nl).

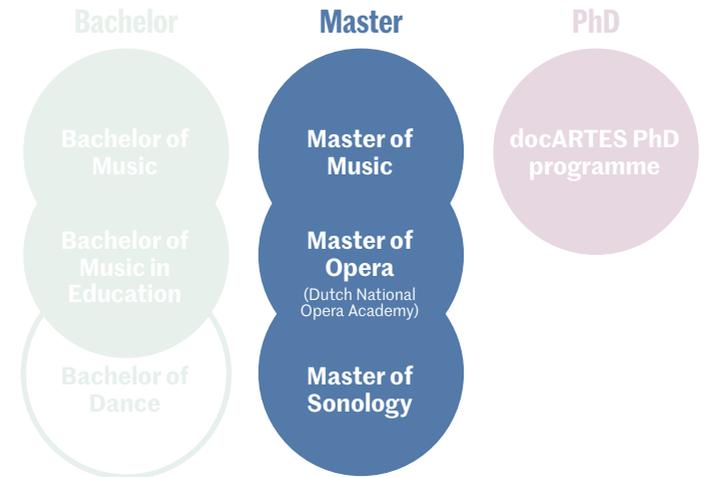
### C.3.10 The Education and Examination Regulations of the Royal Conservatoire

The rules governing exams are laid down in the Education and Examination Regulations of the Royal Conservatoire. The regulations are revised every year in consultation with the Study Programme Committee, the Exam Committee, the directorate and the departments.

The full text of the Education and Examination Regulations of the Royal Conservatoire can be found in chapter I of this Study Guide, on the website at [koncon.nl/oer](http://koncon.nl/oer) and at [portal.koncon.nl](http://portal.koncon.nl).



## D. Master's programmes



The Royal Conservatoire's ambition is to train students who can play a prominent role in their chosen profession, nationally and internationally. In the Master's programmes, you further develop a personal musical vision and fulfil your aspiration of becoming an enterprising musician with artistic awareness and the ability to reflect on and communicate about your work. In addition to classes dedicated to your artistic development, the programmes offer a range of courses relating to research and professional integration. You also carry out your own project and have opportunities to participate in productions inside and outside the Royal Conservatoire.

The Royal Conservatoire offers three Master's programmes: the Master of Music, the Master of Opera (Dutch National Opera Academy) and the Master of Sonology. Here we present a brief introduction to the Master of Opera and the Master of Sonology, with references to sources where you can find more information, and more detailed information about the Master of Music.

## D.1 Master of Opera – Dutch National Opera Academy

The Dutch National Opera Academy (DNOA) is a collaboration between the Conservatorium van Amsterdam and the Royal Conservatoire in The Hague. The DNOA is an intensive two-year Master's programme with a wide-ranging curriculum that encompasses every aspect of the training of an aspiring opera artist. Central to the learning trajectory of a DNOA student is the integration of singing, acting and physicality, with a view to producing graduates who are both technically assured and artistically credible. Combining the functions of both an educational institution and a production company, fully staged productions are an indispensable feature of the DNOA's activities. Students are also required to undertake a research project that has particular relevance for their practice as an opera singer.

For more information about the DNOA, see the Curriculum Handbook and [opera-academy.nl](http://opera-academy.nl).

## D.2 Master of Sonology

Alongside their artistic activities, students in the Master of Sonology programme carry out an independent research project and write a thesis under the guidance of a mentor from the Institute of Sonology. The Master of Sonology is a two-year programme with two disciplines: 'Sonology' and 'Audio Communication & Sonology'.

For more information about the Master of Sonology, see the Curriculum Handbook and [sonology.org](http://sonology.org).

## D.3 Master of Music

The Master of Music embraces the following disciplines and specialisations:

Discipline	Specialisation
Classical Music + instrument	Orchestra Master Ensemble Academy Ensemble Percussion Chamber Music Complementary Subject
European Chamber Music Master (ECMAster)	

Jazz + instrument/vocals	Complementary Subject
Early Music + instrument/subject	Complementary Subject
European Master of Early Music (EMEM)	
Organ	Complementary Subject
Vocal Studies: <ul style="list-style-type: none"> <li>• Classical Music</li> <li>• Early Music</li> <li>• Ensemble Singing</li> </ul>	
Conducting: <ul style="list-style-type: none"> <li>• Choral Conducting</li> <li>• Wind Band/Fanfare/Brass Band Conducting</li> <li>• National Master Orchestral Conducting</li> </ul>	Complementary Subject (Wind Band / Fanfare / Brass Band Conducting only)
Theory of Music	
Composition	
The Musician Educator	
Music Education according to the Kodály Concept	
ArtScience	
Art of Sound	
New Audiences and Innovative Practice	

Further information about the programmes, disciplines, Master's specialisations and the various curricula can be found in the Curriculum Handbooks and on the website at [koncon.nl/en/programmes](http://koncon.nl/en/programmes).

### D.3.1 Philosophy Master of Music

The educational philosophy of the Master of Music programme at the Royal Conservatoire is dedicated to developing your individual artistic vision, personal growth, inquisitive and entrepreneurial attitude and independence, and your instrumental

and technical skills at a high qualitative level. We strive for our alumni to become excellent performers and composers, and also professionals who can reflect on their role in society and navigate the complex realities of today's music profession.

To guide your development, the curriculum is designed in three domains: artistic development – research – professional integration. The programme is aimed at helping you find your place in the professional practice. Therefore, you are constantly encouraged to make your own choices and develop and carry out your own ideas and plans. We challenge you to connect all three domains in a way that is meaningful and relevant to you, so that you can find your 'niche' and prepare yourself for the professional practice after you have finished your studies.

### D.3.2 Master Project

The main goal of the Master of Music programme is for students to develop and complete their own Master Project that will help them realize the professional practice they aspire by integrating the following three domains:

#### A. Artistic Development

You develop a vision for your artistic development: What characterises you as a musician in terms of skills, motivations and/or interests? What kind of musician would you like to become? What are your career aspirations? What do you need to work on in order to become this musician? How can your Master Project help you achieve your goals?

You will receive individual tuition by the teacher(s) of your main subject. Furthermore, you will participate in for example: group lessons, combo lessons, chamber music activities, ensemble classes, orchestral projects, Big Band projects or composition projects, and in some departments you will work with a coach pianist.

#### B. Research

You conduct research that is driven by your artistic vision and that will help you to reach your goals for your artistic practice. You can use your research to inform and support your professional integration activity (PIA), or you can use your PIA as a case study in your research.

You will attend an introductory course on research in the arts and you will receive individual research supervision.

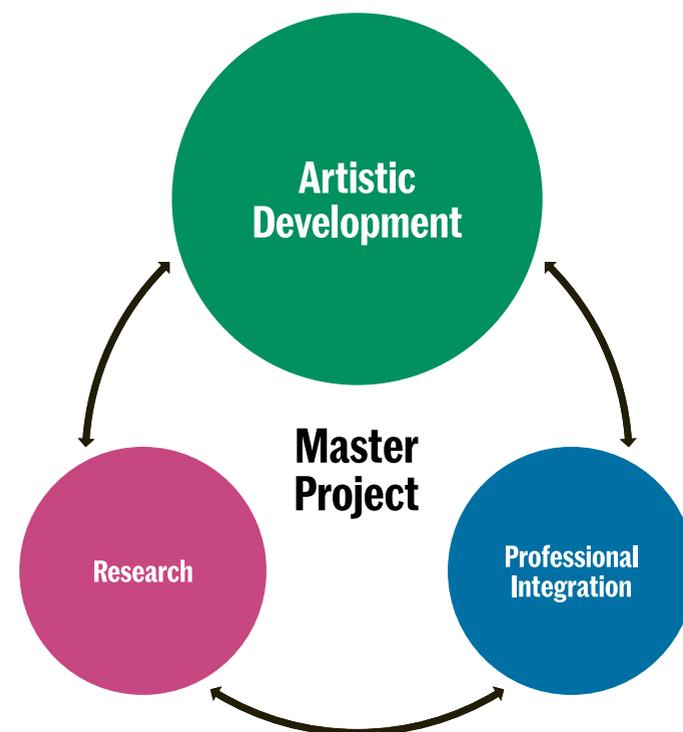
#### C. Professional Integration

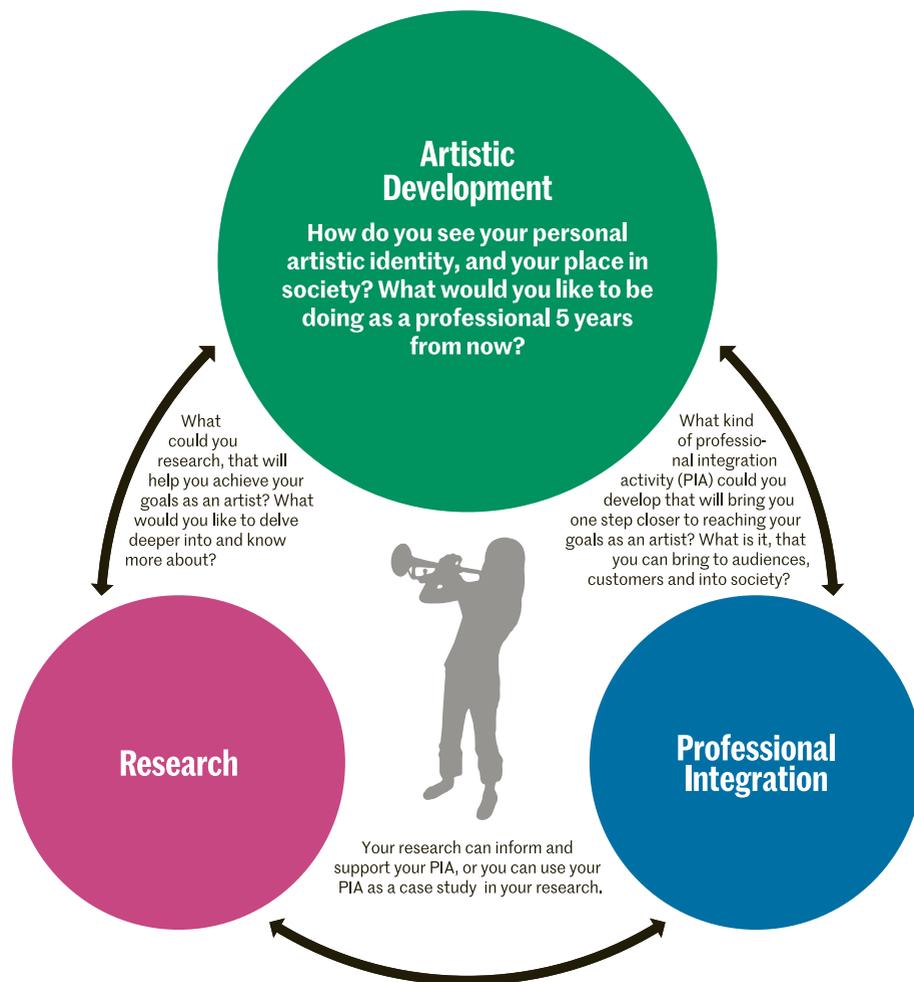
You design, develop and realise an activity that connects you with the professional practice you want to be active in and therefore brings you outside the walls of the conservatoire. This professional integration activity (PIA) is driven by your artistic development goals. It can be informed and supported by your research, or it can function as a case study for your research. It is the starting point for a professional practice that stretches beyond the duration of your master's programme.

You will attend an introductory course on project management during which you will design a plan for your PIA, and you will receive individual coaching by a professional integration coach.

#### Master Circle

The monthly master circle is a peer learning group where the three domains of the Master Project come together and where you discuss the Master Project as a whole with your fellow students. The circles are organised by focus area. Every circle includes first- and second-year master students and is facilitated by a master circle leader.





### D.3.3 Focus Areas

Students will be introduced to nine focus areas during the course 'Introduction to Research in the Arts', and will be placed in a master circle which centres on one of these focus areas. The distribution of students over the various master circles is based on the Master Project Plans sent in as part of the application process. The nine focus areas are:

#### Art of Interpretation

Projects focused on the musical interpretation, contextualisation and performance of musical repertoire, both historical and contemporary. Besides artistic experimentation, research in this area presumes the critical study of various sources (scores, texts, recordings), which may inform and inspire the musical interpretation and eventually lead to altered approaches of performance practice. Professional integration activities may involve the curation and performance of concert programmes, the recording of an album or the creation of a thematic website, podcast or documentary.

#### Instruments, Techniques & Technologies

Projects focused on the design, use, role and function of instruments and their playing techniques in musical practice. Research in this area typically requires the application of knowledge about instrument making, acoustics or electronics, or the movement possibilities of the human body. Students in this area show a technically oriented interest, sensibility for sound and eagerness to experiment and develop. Examples are the exploration of historical, alternative or extended playing techniques, the use of microphones and amplification, the relation between instrumental set-ups and acoustics, and live electronics. Professional integration activities may include the development of new musical tools or instrumental prototypes, or instructive methods on playing techniques.

#### Music in Public Space

Topics related to the possible role and presence of music and musicians in society and the public sphere. The research may focus on possibilities for enhancing the relevance of professional music practice in and outside the concert hall, the presence of musicians in (social) media, and the interaction with audiences. Professional integration activities may lead to innovative curatorial practices, music projects and artistic profiles in the public sphere. Social engagement, communicative interaction and entrepreneurial attitude are

essential in this area. In comparison to focus areas 7 and 8, the visibility and public character of the project outcomes should be central.

### **Creative Processes**

Projects in this area zoom in on the making of music. Possible topics are the role of imagination, musical traditions, the interaction between composers and performers or the role of musical tools and notation techniques in creation processes. Artistic experimentation and documentation of the creative process are essential tools for researching in this area. Professional integration activities require an attitude of openness and curiosity towards all possible actors and elements that may contribute to the creation of music. The perspective of the creating artist is central, but also her ability to situate and contextualise project outcomes in a wider artistic and cultural context.

### **Beyond Discipline**

Projects that deal with the interaction between different disciplines and media. What can music's relation to literature, dance, film, visual arts, theatre, and installation art be? How can the interaction with non-artistic disciplines, new technologies and digital tools inspire musical creation? Research in this area investigates how different disciplines can influence and inform each other, and how the interaction between different media can create new forms of expression. Professional integration activities aim to realise innovative approaches to music experience through the use of multiple media and collaborations beyond disciplines. Curiosity, risk-taking and the willingness to temporarily put on hold the norms and values of common musical craftsmanship are characteristic values in this area.

### **Musical Training, Performance & Cognition**

Topics related to the process of musical learning and performance. The focus may be on musical preparation, avoidance of injuries, musical memory, mental and physical focus in performance, or the improvement of musical training and rehearsal methods. Research in this area is often informed by other fields of knowledge such as (music) psychology, biomedical sciences, physiotherapy, etc. Professional integration activities aim at sharing new knowledge and best practices, in a diversity of formats. Although there are possible overlaps with focus areas 8 and 9, the performer's perspective is central in this area.

### **Aesthetics & Cultural Discourse**

What are the origins of standards, beliefs and values that relate to musical practice? The student's musical practice and personal experience are starting points for a broader cultural and aesthetic inquiry. Examples of topics are the investigation and challenging of sound ideals and historical conceptions of 'the beautiful', 'musical taste' or 'musical quality'. Hot topics regarding cultural identity, environmentalism, decolonization or gender representation in music may also play a role. Students in this area have an affinity for reasoning, discussing and writing. The use of language may play an important role in professional integration activities, in combination with artistic practice.

### **Co-creative and educational settings**

Working with people is key in this focus area. Research projects investigate co-creative, participatory or educational processes. The professional integration activities aim at working with, in and through music with amateurs, children, elderly people or other participants. The role of the student in these projects is that of a coach, guide, teacher or cultural mediator. The context for research and professional integration activities can be classrooms, elderly homes, participatory art projects or other contexts for social-cultural work. Although the student's artistry remains crucial, projects in this area always consider the participant's experience as a guiding principle in musical activities.

### **Music Theory & Aural Skills**

Topics in this area focus on the combined theoretical and aural understanding of music as an acoustic and cultural phenomenon. Examples are the investigation of tuning systems, scales and modes and their application in music, or the relationship between rhetoric and musical form in baroque music. Projects in this area often aim at systemizing knowledge in order to apply it to music didactics. An analytical and clear methodical approach is characteristic for both research and professional integration activities in this area.

The structure described in this section applies to most students in the Master of Music. However, it may differ depending on your discipline. More information can be found in the course descriptions in your Curriculum Handbook at [portal.koncon.nl](http://portal.koncon.nl).

You can find the contact details of the members of the master research and professional integration teams at [portal.koncon.nl](http://portal.koncon.nl).

#### D.3.4 CDO credits

Besides developing your own Professional Integration Activity, we ask you to engage with the field of professional work by undertaking various external activities. Master's students can earn additional credits for professional activities outside the Royal Conservatoire, such as rehearsing with a professional orchestra or ensemble, working for a festival or multimedia production, or putting on their own projects or productions. Naturally, the number of hours devoted to practical work each week will vary for each student. These activities must be separate from your Professional Integration Activity. The Career Development Office (CDO) can help you to find activities outside the Royal Conservatoire and keeps records of the credits you earn.

You can find more information about the Career Development Office at [portal.koncon.nl](http://portal.koncon.nl).

#### D.3.5 The Research Catalogue and Research Prize

During the Master's programme you will use the Royal Conservatoire's online research portal to find documentation and for presentations relating to your research. The portal uses the Research Catalogue, an international database of artistic research (see: [researchcatalogue.net](http://researchcatalogue.net)), where you will find materials in various media, including audio files, images, videos, texts, slideshows and PDFs, which can be combined to produce an exhibit. Every year the best research projects of the Royal Conservatoire are published in the Research Catalogue.

An annual prize of € 500 is awarded to the student who has presented the best research project. The winning projects are also used as models of good practice for future students.

#### D.3.6 Exemptions

Students who have already followed at least part of a Master's programme elsewhere can request an exemption for one or more courses in the core curriculum. Exemptions requests are approved or rejected by the Exam Committee.

You can request an exemption via OSIRIS Student. **Please note: there are strict deadlines for submitting requests.** For more information, see chapter G of the Education and Examination Regulations in this Study Guide. You can read the complete procedure for requesting exemptions at [portal.koncon.nl](http://portal.koncon.nl).

#### D.3.7 The Education and Examination Regulations of the Royal Conservatoire

The rules governing exams are laid down in the Education and Examination Regulations of the Royal Conservatoire. The regulations are revised every year in consultation with the Study Programme Committee, the Exam Committee, the directorate and the departments.

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## E. Research and PhD

### E.1 Research at the Royal Conservatoire: mission and vision

Conducting research is essential for gaining a better understanding of your artistic practice and thereby constantly improving. Research is therefore one of the pillars of the Royal Conservatoire's curriculum, in addition to education and production. 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 can also be expressed in a composition or a performance.

Our vision of research is encapsulated in four points:

#### 1. **Artistic identity**

Conducting research arises from curiosity and is therefore an important tool for creating awareness of your personal motivation, intuition and implicit knowledge. By deepening your knowledge and acquiring expertise, you give direction to the process of creating a strong artistic identity.

#### 2. **Practical development**

Conducting research creates a platform that enables you to critically review and evaluate existing practices. Where research is conducted, there is room for experimenting and taking risks.

#### 3. **Cooperation**

Research promotes collaboration between students and their teachers and between students themselves. Research encourages a dialogue between departments, making us aware of our relationship to others. This dialogue can lead to joint projects and a shared research agenda.

#### 4. **Development of the Conservatoire**

Research can keep us in touch with the history of the Royal Conservatoire as an institute and the knowledge it embodies. Students can build on that history to make connections with the issues facing society today in their research. The research carried out at the Royal Conservatoire enables it to make its mark in a changing world.

## E.2 Research at the Royal Conservatoire: embodiment in the education

We are convinced that conducting research is very important, both for students and for staff members. Accordingly, the Bachelor's and Master's curricula both contain a substantial research component, while teachers are also encouraged to engage in research projects.

Students in the **Bachelor's programme** learn the basic research skills that they will need later in their career as a musician. These skills include the ability to reflect critically on their own work and the work of others, to review articles, to write short papers and to present their research to an audience. Further information about research in the Bachelor's programme can be found in chapter C.

Research occupies a prominent position in the **Master's programme**. For two years students carry out research in their own area of interest for their Master Project. Students present the results of their research during the annual Research Symposium. Further information about research in the Master's programme can be found in chapter D and at [portal.koncon.nl](http://portal.koncon.nl).

Students who wish to continue their research after completing the Master's programme can enrol for 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. You can read more about the possibilities of studying for a PhD in the arts in section E.5 below.

## E.3 Lectorate

A research group has been formed to strengthen the role of research in the Royal Conservatoire. It is chaired by the lector, Paul Craenen, who brings together the research conducted in the Bachelor's, Master's and doctoral programmes, supervises research projects carried out by teachers and organises events relating to research. The purpose of the lectorate is to create a lively research culture within the Royal Conservatoire and to promote an inquisitive attitude among both students and teachers.

Paul Craenen's lectorate is devoted to the theme of Music, Education & Society and focuses on the changing role and

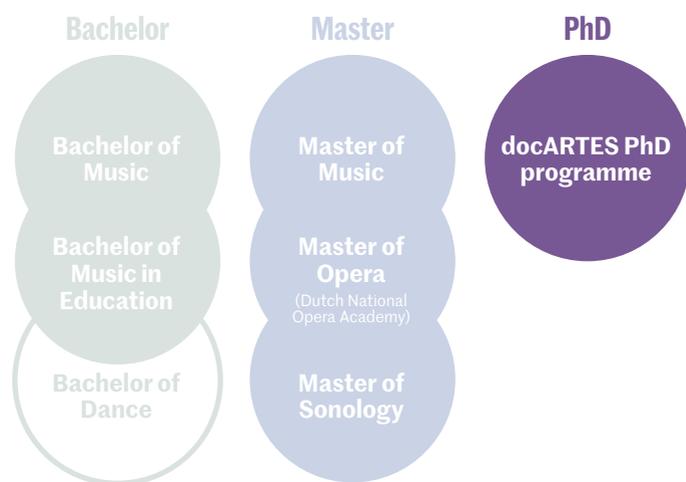
meaning of musical expertise in contemporary culture and society, and on the consequences of these changes for the curriculum of higher music education. How can a programme of professional music education prepare students for a constantly evolving musical culture? What cultural developments is it essential to incorporate in music programmes? What are the values and the added value of musical traditions, niches and specialisations in a globalising world? How can the creators of music help to provide answers for the complex issues of our time?

Research is not only an important aspect of the training of the musicians of the future, it can also enhance the professional practice of teachers at the Royal Conservatoire. Through the lectorate, the Conservatoire therefore encourages its teachers to engage in research. Every year the lectorate issues a Call for Proposals from teachers with ideas for research. Teachers who do not yet have a Master's degree are offered the possibility of following a two-year Master's programme in which research is a key element. Teachers are also encouraged to study for a PhD and/or present their research at conferences and symposia.

## E.4 Research results: the Research Catalogue

The results of artistic research conducted at the Royal Conservatoire are archived and disseminated through the Research Catalogue (see: [researchcatalogue.net](http://researchcatalogue.net)). This online multimedia database is an international platform on which research can be presented and enhanced with visual and audio fragments. It is a tool that reflects our vision of artistic research, which assigns equal value to artistic and written material. The Research Catalogue is used for all Master's research projects and for research by teachers. The best research projects by teachers and students are published on the Royal Conservatoire's website at [koncon.nl/research](http://koncon.nl/research).

## E.5 PhD in the arts



After completing the Master's programme, you can continue your artistic research in the doctoral programme of the Academy of Creative and Performing Arts (ACPA) at Leiden University. By studying for a PhD, you will add an academic dimension to your musical practice through reflection and theoretical underpinning as you analyse your professional activities both academically and artistically. The aim of the programme is to provide you with knowledge that broadens and deepens your professional career.

For a doctoral course at the ACPA you will normally follow the docARTES programme, which is offered jointly by the universities of Leiden and Louvain, the conservatoires of The Hague, Amsterdam and Antwerp, the Lemmens Institute in Leuven and the Orpheus Institute in Ghent. The docARTES programme begins with a two-year doctoral curriculum, in which PhD candidates improve their academic knowledge and research methodological skills. They then continue their research individually for several more years. Every PhD candidate is advised by a team of supervisors throughout the programme. The PhD graduation ceremony, consisting of a public defence and an artistic presentation, is held in Leiden.

More information about the programme, enrolment and admission can be found at [docartes.be](http://docartes.be).

More information about doctoral programmes in the arts at Leiden University, as well as earlier research projects, can be found at [universiteitleiden.nl](http://universiteitleiden.nl) via Research – ACPA.





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## F. Organisation – University of the Arts and Royal Conservatoire The Hague

### F.1 University of the Arts The Hague and Executive Board

The University of the Arts The Hague is the overarching organizational entity with the Royal Academy of Art and the Royal Conservatoire as its faculties. Each of the faculties has its own Principal. There are also two interfaculty programmes: ArtScience and the School for Young Talent. The university's mission is as follows:

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

The university carries out this mission with a wide range of educational and artistic activities. It provides education, organises projects, performances and exhibitions, is active in international collaborative and exchange programmes, promotes interdisciplinary education and has made research one of its core activities. The University's core values are excellence, a critical and inquisitive attitude, innovation, tradition, an international orientation, diversity, responsibility and cooperation.

You will find a link to the 'Institutional Plan 2019-2024', which describes the university's identity, educational vision and approach, at [koncon.nl/university](https://koncon.nl/university).

The Executive Board manages the university's affairs and is responsible for achieving the university's objectives and its strategy, funding and policy. The Executive Board is accountable to the Supervisory Board. It reports on its activities in the annual report.

The Executive Board has one member. In the capacity as chair of the Executive Board, this member acts not only as an internal and external figurehead, but also chairs the three-person top structure together with the faculty directors of KABK and KC. In addition, a University of the Arts Management Team has been established by the Supervisory Board, consisting of the chair of the Executive Board, the faculty directors of the Royal Academy of Art and Royal Conservatoire and the heads of the central staff departments.

In association with Leiden University, the University of the Arts has established the Academy of Creative and Performing Arts (ACPA), in which both universities offer courses and research projects (including a doctoral programme) for each other's students. The director of the ACPA is appointed by the Executive Board of Leiden University's Faculty of Humanities on the nomination of the Executive Board of the University of the Arts.

Information for students, teachers and other staff members about the university's regulations and protocols and its articles of association can be found on the website [hogeschoolderkunsten.nl](https://hogeschoolderkunsten.nl).

## F.2 Interfaculties School for Young Talent and ArtScience

There are two interfaculty programmes jointly offered by the Royal Conservatoire and the Royal Academy of Art: the School for Young Talent and ArtScience.

At the School for Young Talent, promising young students with artistic talent can combine an intensive preparatory course in dance, music, art or design with regular primary and secondary education in a single institution. The course meets high international standards. The students attend school together and additionally focus on their own disciplines, but all share the pleasure and passion of exploring and expanding their creative boundaries.

The ArtScience interfaculty offers an interdisciplinary Bachelor's and Master's programme that fosters curiosity-driven research as an approach for the making of art. The programme treats art and science as a continuum and promotes the development of new art forms and artistic languages. The ArtScience interfaculty collaborates closely with Leiden University's Academy of Creative and Performing Arts and Media Technology MSc programme. ArtScience has an interdisciplinary focus that intersects the existing fields of music, visual arts, media art, humanities and the natural sciences. The staff originates from a variety of artistic cultures and disciplines and is unique in its scope.

Further information can be found at [svjt.nl](https://svjt.nl) (School for Young Talent) and [interfaculty.nl](https://interfaculty.nl) (ArtScience).

## F.3 Exam Committee

The Executive Board appoints the Royal Conservatoire's Exam Committee, whose main task is to ensure the quality of exams and presentations. To this end, the committee checks whether the student meets the conditions set by the Education and Examination regulations regarding knowledge, insight, and skills that are required to obtain a degree. The Exam Committee's responsibilities include appointing the committees of examiners, awarding diplomas, granting exemptions and monitoring compliance with the Education and Examination Regulations. Its mandate is laid down in the University of the Arts' Exam Committee Regulations. The Exam Committee's Rules of Procedure lay down the rules and regulations governing the performance of the committee's tasks. Students can apply to the Exam Committee for an exemption from a subject in the curriculum based on previous studies or previously acquired competences. The procedure for applying for exemptions is laid down in the Education and Examination Regulations.

A guideline for applying for exemptions as well as further information about the Exam Committee can be found at [portal.koncon.nl](https://portal.koncon.nl) (Advisory bodies).

## F.4 Study Programme Committee

The Royal Conservatoire's Study Programme Committee has the right of approval with respect to some provisions of the Education and Examination Regulations and monitors compliance with the regulations. The committee also provides solicited and unsolicited advice on all matters relating to the

education. The committee's members include representatives of the teaching staff and students from various programmes. The committee's statutory duties and the rules governing its composition and procedures are laid down in the Charter of the Study Programme Committees of the University of the Arts (see [hogeschoolderkunsten.nl](https://hogeschoolderkunsten.nl)).

Further information about the Study Programme Committee can be found at [portal.koncon.nl](https://portal.koncon.nl) (Advisory bodies).

### **F.5 Conservatoire Council and University Council**

The University of the Arts has two Faculty Councils of Representatives: one for the Royal Academy of Art (Academy Council) and one for the Royal Conservatoire (Conservatoire Council). The Faculty Councils consist of students, teachers and non-teaching staff. The School for Young Talent has its own separate Faculty Council. The members of the Conservatoire Council are elected. Staff members are elected every three years, student members every two years.

The University Council is chosen from among the members of the Academy Council and the Conservatoire Council, supplemented by one representative each from the interfaculty ArtScience and the interfaculty School for Young Talent. The rules governing participation by staff and students in the formulation of the university's policy can be found in the Regulations on Participation of the University of the Arts The Hague, see [hogeschoolderkunsten.nl](https://hogeschoolderkunsten.nl). The regulations provide a framework for the communication between the Executive Board and the University Council and between the principals of the faculties and the respective faculty councils.

Further information about the University and Conservatoire Councils can be found at [portal.koncon.nl](https://portal.koncon.nl) (Advisory bodies).

### **F.6 Student Charter of the University of the Arts The Hague**

The University of the Arts The Hague has a Student Charter setting out the rights and obligations of students. The Student Charter contains information about enrolment, education and research, exams, student facilities, house rules and legal protection. The Student Charter is published on the University's website at [hogeschoolderkunsten.nl](https://hogeschoolderkunsten.nl) (see Students – Student Charter).

### **F.7 Student Panels**

In each department of the Royal Conservatoire, Student Panels take place two or three times a year. Students can participate in these panels and get the chance to discuss issues they encounter that are relevant for the entire group. In preparation for the Student Panel, an agenda is sent to the students, for which they can make suggestions. Some agenda points are fixed. For example, Social Safety is currently on the agenda of every meeting.

The Head of Department chairs the student panel, the coordinator is responsible for the minutes of the meeting. These minutes are anonymised and checked with the students who were present during the panel before they are made public.

The discussions during the Student Panels are an important source of information for the continuous improvement of the education at the Royal Conservatoire. Furthermore, Critical Friends who visit a department can use the information from Student Panels as a starting point to make their visit as productive as possible.

Apart from Student Panels, students can give feedback on their study programme in various other ways for instance through the National Student Survey (NSE) and course evaluations. Throughout the academic year, you can give us your feedback on the course(s) you are taking. Scan the QR-code below to fill in the questionnaire.



For more information on ways in which you can give feedback, look at the Quality Culture page at [portal.koncon.nl](https://portal.koncon.nl).

### **F.8 Student Counsellor**

The student counsellor is the contact person with whom students can discuss a variety of issues, including practical matters such as study skills and study financing from funds, but also personal problems. Students can approach the student counsellor themselves. The student counsellor also maintains

# To whom do I go for guidance?

## Tutor (bachelor 1-3)

All students are assigned a tutor at the start of their first year, whose role is to help you reflect on your study and assist in monitoring your progress. You can find your tutor's name in the lecture timetable. Consultations with the tutor are confidential.

## Inappropriate Behaviour Complaints Committee and Confidential Advisers

You can turn to the Inappropriate Behaviour Complaints Committee and the (external) Confidential Advisers with serious matters about inappropriate behaviour and the safety of your environment. The names of the members of the Committee and the Confidential Advisers can be found at [portal.koncon.nl](http://portal.koncon.nl).

## Council of Representatives (Deelmedezeggenschapsraad)

The participation council of the Royal Conservatoire, consisting of students, teachers and non-academic staff, is an important consultation body and provides advice to the Executive Board. Matters that are discussed are education, day-to-day management, finances, personnel and facility matters. The Council of Representatives can be contacted via [dmr@koncon.nl](mailto:dmr@koncon.nl).

## Student Counsellor

Elke de Roos is our student counsellor, with whom you can discuss a variety of issues, including practical matters such as study financing from funds, but also personal problems, or what help might be available outside the school. The meetings with the student counsellor are confidential. Contact Elke via [e.deroos@koncon.nl](mailto:e.deroos@koncon.nl), more information: [portal.koncon.nl](http://portal.koncon.nl).

## The Study Programme Committee (Opleidingscommissie)

The committee's members include representatives of the teaching staff and students from various programmes. They have the right to give feedback on the content of study programmes, and on the approval of and compliance with the articles of the Education and Examination Regulations (OER). The Study Programme Committee can be contacted via [oc@koncon.nl](mailto:oc@koncon.nl).

## Exam Committee (Examencommissie)

The role of the Exam Committee is to monitor all assessment and examination procedures at the Royal Conservatoire. Complaints on assessment procedures can be directed to this committee. The Exam Committee can be contacted via [examencommissie.kc@koncon.nl](mailto:examencommissie.kc@koncon.nl).

## Quality Culture

Do you want to give feedback on the quality of your learning experience? You can contact the Quality Culture Office, which has the responsibility to monitor the quality of all conservatoire activities. You can contact the office directly, join the student panels that are set up in each department or reply to regular student surveys. The Quality Culture Office can be contacted via [qualityculture@koncon.nl](mailto:qualityculture@koncon.nl).

close contact with the tutors, coordinators and main subject teachers, who can often provide initial assistance and can refer a student to the student counsellor if further help is needed. The student counsellor's assistance can also extend to exploring with the student what help might be available outside the school. Naturally, in every case the final decision on what further action should be taken lies with the student. The meetings with the student counsellor are confidential. Practical issues can usually be resolved in one or two half-hour sessions. A longer series of meetings can sometimes be arranged, particularly for students with a disability such as ADHD, Asperger or dyslexia, who are entitled to special assistance by virtue of the Dutch Equal Treatment Act.

Further information is available from Elke de Roos at [e.deroos@koncon.nl](mailto:e.deroos@koncon.nl) or at [koncon.nl/studentcounsellor](http://koncon.nl/studentcounsellor).

## F.9 Quality Culture

At the Royal Conservatoire, we want to stimulate a dialogue about what goes well and what can be improved. We invite students to take an active part in this and to provide us with feedback wherever possible. In this way, students and staff work together towards an overall quality culture. We have designed our Quality Culture approach as a  $\infty$  lemniscate. The lemniscate is an old global symbol for infinity, eternal movement or for value that increases without limit. It is also perceived as a symbol for harmony and balance. The Quality Culture approach at the Royal Conservatoire is based on our conviction that by connecting internal and external knowledge and feedback, the quality of both our improvement processes and external accountability can be optimised and conducted successfully.

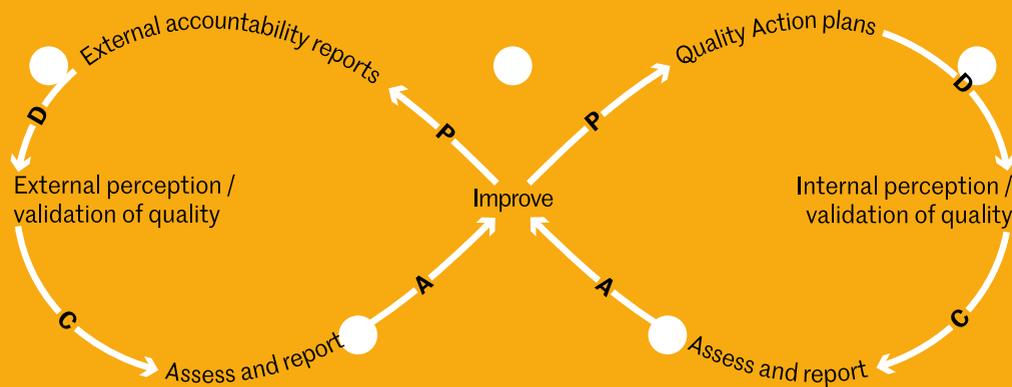
The concept is illustrated in the image on the next page. The results of all quality culture instruments are published on the Quality Culture page at [portal.koncon.nl](http://portal.koncon.nl).

## F.10 Safe study environment

It goes without saying that the University of the Arts seeks to provide a safe environment for study (and work). A safe environment is a prerequisite for studying successfully. We are continually endeavouring to create a climate that prevents inappropriate behaviour and to recognise and tackle any signs of such behaviour in good time.

# 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

**Plan**  
What to do?  
How to do it?

**Do**  
Do what was planned

**Act**  
How to improve next time

**Check**  
Did things happen according to plan

However, despite the high priority we give to integrity and openness, we are unfortunately unable to rule out the occurrence of incidents. Experiencing undesirable or unacceptable behaviour by teachers, staff or (fellow) students can create a sense of insecurity. This can lead to complaints, especially if there proves to be insufficient opportunity for people to broach the subject of undesirable behaviour with each other.

Experience has taught us that the majority of complaints are due to circumstances relating to how we communicate with each other. The chance of transgressive behaviour is considerably reduced in a culture where students, teachers and staff are used to addressing each other about their attitudes and the way they behave.

Should you unfortunately find yourself in a situation that detrimentally affects your performance at the university, there are a number of ways to broach the matter. The best approach naturally depends on the circumstances.

Complaints come in different shapes and sizes. We divide them into the following three categories:

- Complaints about the content and organisation of teaching and the general management of the institution. In this case, the initiative lies with the notifier. See the Rules of Procedure for the Board of Appeal for Examinations and the Disputes Procedure at [hogeschoolderkunsten.nl](https://hogeschoolderkunsten.nl).
- Complaints about undesirable behaviour such as sexual harassment, aggression and violence, bullying, racism and discrimination. In this case, the initiative lies with the notifier. Read more on Complaints of Inappropriate Behaviour at [hogeschoolderkunsten.nl](https://hogeschoolderkunsten.nl).
- Complaints about lack of integrity through abuse of power, negligence, fraud, theft, embezzlement, corruption, etc. In this case, the Executive Board of the institution takes charge of the complaint. See the Code of Integrity and the Whistleblowing Regulations at [hogeschoolderkunsten.nl](https://hogeschoolderkunsten.nl).

### What you should do

1. First, talk to someone. Students can speak to the coordinator or the head of the department; teachers and staff can speak to their manager.
2. Get in touch with one of the confidential advisers or the student counsellor to notify them of the complaint or for preliminary advice about whether or not to pursue the complaint through a formal procedure. You will find the

- contact details for the confidential adviser at [hogeschoolderkunsten.nl](http://hogeschoolderkunsten.nl) and [portal.koncon.nl](http://portal.koncon.nl); and/or
- Submit a complaint via one of the digital complaints desks: [klachtenloket@kabk.nl](mailto:klachtenloket@kabk.nl); [klachtenloket@koncon.nl](mailto:klachtenloket@koncon.nl); [klachtenloket@hdkdenhaag.nl](mailto:klachtenloket@hdkdenhaag.nl).

## **F.11 Health & Well-being**

### **F.11.1 Health & well-being in the curriculum**

The Royal Conservatoire devotes attention to your health and well-being. We offer various electives relating to health and well-being in both the Bachelor's and Master's programmes, including courses such as Alexander Technique, Yoga for Musicians and Bodywork – Dance. In addition to these physical courses, which are designed to help musicians to move, breathe and play more freely, there are courses with advice on healthy and effective methods of studying. Since musicians face an above-average risk of damage to their hearing, the subject of how to protect your hearing is covered during Start-Up! (the introductory week for first-year students).

Considerable attention is devoted to the students' well-being in the Dance curriculum, with lessons in subjects such as yoga, pilates, body conditioning, nutrition and injury prevention. The Dance department also has its own medical staff, comprising specialists, physiotherapists and dieticians.

To find more information, tips and suggestions, for example about our Wellbeing Wednesdays, have a look at the Your Health & Practice Toolbox at [portal.koncon.nl](http://portal.koncon.nl).

### **F.11.2 Health issues**

It is important to seek help in good time if you have any health issues. The student counsellor (see F.8) can help in this. Go to the student counsellor page at [portal.koncon.nl](http://portal.koncon.nl) for an overview of contact persons for Mensendieck Exercise Therapy and physiotherapy, as well as doctors specialising in the treatment of dancers and musicians.

### **F.11.3 Sports facilities**

Students of the Royal Conservatoire can make use of the Sports Centre at The Hague University of Applied Sciences (THUAS) at a reduced student rate. The Sports Centre offers various indoor sports and group fitness classes, and has a

brand-new gym for individual workouts. It is located near the Hollands Spoor train station in the centre of The Hague. Further information: [thuas.com/about-thuas/facilities/sports](http://thuas.com/about-thuas/facilities/sports).

## **F.12 Erasmus+ and Internationalisation**

### **F.12.1 Internationalisation at the University of the Arts The Hague**

Internationalisation is an integral component of the institutional strategy of the University of the Arts The Hague and it is embedded in our DNA and visible through, e.g., the many international students and staff members, or the worldwide network of partners we have and the multiple international networks we are part of. Internationalisation is a crucial element of our strategy, educational philosophy and identity as an institution, not to mention it serves as an instrument for constantly improving the quality of our education in an international context.

### **F.12.2 The Erasmus+ programme**

The Erasmus+ programme forms a part of this international strategy. Erasmus+ provides grants for a wide range of activities, and it provides opportunities for students, trainees and staff (both teaching and non-teaching) to spend a period of time abroad, which will contribute not only to increase their skills and international employability, but also to foster their intercultural communication skills and sense of belonging and responsibility towards a more diverse and inclusive society.

To take part of the Erasmus+ programme, and to be able to offer Erasmus+ grants to students and staff, an institution must meet the prerequisites defined by the European Commission, to then be able to sign the Erasmus Charter for Higher Education (ECHE). In signing the ECHE, we as University of the Arts confirm that our participation in Erasmus+ is part of our strategy for internationalisation, that we meet the prerequisites and that we commit to its principles.

### **F.12.3 Erasmus+ and other mobility opportunities**

At the Royal Conservatoire The Hague we continuously encourage our students to apply for a study abroad semester with one of our trusted partner institutions, to take part in selected projects abroad or to pursue a traineeship abroad,

as a means of transition into the work field. Having signed the ECHE allows us to offer Erasmus+ grants for these activities. Besides Erasmus+, there are also other scholarships available.

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.

For more information about all the options available and how to apply, and testimonials in our Podcast International, please visit [koncon.nl/gointernational](http://koncon.nl/gointernational).

### F.13 Diversity and Inclusion

In striving to create a warm, welcoming and supportive environment for our entire community, we provide contextualised support, lectures, training sessions, workshops and events (for example 'Share the Stage') for students as well as teachers. These activities, coordinated by the Diversity & Inclusion Working Group, are designed to put inclusion at the heart of our education by creating awareness, fostering a sense of community and promoting empowerment. The Conservatoire encourages the use of inclusive language, in addition to the more general measures it adopts in areas such as social safety, curriculum development, research and HR (recruitment and retention of staff) in collaboration with the relevant departments. The goal is to incorporate the principles of diversity and inclusion in policy and practice as part of a process of systemic and cultural change.





## G. Collaboration with Leiden University

Since 2001, the University of the Arts The Hague and Leiden University have been partners in the field of education and artistic research. The collaboration is embodied in the Academy of Creative and Performing Arts (ACPA), which is part of Leiden University's Faculty of Humanities.

### G.1 Academic electives via ACPA

If you are looking for a further challenge in addition to your Bachelor's or Master's studies at the Royal Conservatoire, the ACPA electives might be something for you. Courses such as Music Cognition, Music x Technology, and Music – Philosophy – Politics are some of the academic electives offered at Leiden University in association with the Royal Conservatoire.

You can also follow other electives at Leiden University. There are more than 1300 electives offered by the various faculties of Leiden University to choose from. Bachelor's students can also choose Music in Context, a minor whose curriculum includes three ACPA courses.

For the complete list of academic electives, go to Leiden University's Study Guide at [studiegids.leidenuniv.nl](http://studiegids.leidenuniv.nl) and type 'elective' in the search bar. On successful completion of an academic elective, your results will be entered in OSIRIS and, on request, you will receive a certificate with the study results from ACPA.

Please note: it is not possible for exchange students to follow electives at Leiden University.

For more information, check the Bachelor Electives & Minors Handbook or the Master Electives Handbook at [portal.koncon.nl](http://portal.koncon.nl).

## G.2 Practicum Musicae (PM)

Practicum Musicae is a programme for students at Leiden University with musical aspirations. Participants in the programme can follow part of their electives at the Royal Conservatoire and so broaden their academic education with training in music. Students wishing to join the programme must do an audition to demonstrate that they have the ability to attain the level required for admission to the Bachelor's programme after three years. Actual advancement to the bachelor is possible in exceptional cases, but not the goal of PM.

Students in the Practicum Musicae receive 50 minutes of lessons in their main subject every week, as well as 100 minutes of lessons in Elementary Music Theory and 25 minutes of lessons in ensemble playing every fortnight. Every year the programme offers the students opportunities to gain stage experience in the form of a series of concerts at the Royal Conservatoire and in Leiden. The regular Practicum Musicae programme takes three years. You will receive a certificate on successful completion of the course.

For more information, visit the PM Curriculum Handbook and the PM page on [portal.koncon.nl](http://portal.koncon.nl).

## G.3 Research in the arts at ACPA

After completing your Master's, you can continue your research by following a doctoral programme at Leiden University. See chapter E.5 for more information.





## H. Amare

The Royal Conservatoire is housed in Amare, which opened its doors on 2 September 2021. This house for culture, education, events and meetings has four large theatres and concert halls, various meeting rooms, a large number of public spaces, and two restaurants.

The cohabitation with professional organisations in a building located in the very centre of the city and with excellent performance and teaching facilities provides unprecedented possibilities for the Conservatoire. For example, it will elevate the existing artistic cooperation with Nederlands Dans Theater and the Residentie Orkest to a higher level and allow for joint programming. In addition, the internationally oriented organisations in Amare will be able to connect with the local, often diverse and multinational communities in the city, creating a truly 'glocal' environment.

### **Amare partners**

The former 'Dans- en Muziekcentrum' (DMC) / Zuiderstrandtheater is now called Stichting Amare and is responsible for the operation of the Amare building and theatres and for the programming of events. In addition to being home to Residentie Orkest, Nederlands Dans Theater and the Royal Conservatoire, Amare will present a rich and cosmopolitan range of dance, music and cabaret productions from around the world and featuring established international artists as well as local talent.

**Nederlands Dans Theater (NDT)** is one of the leading contemporary dance companies in the world. The group is based in The Hague, but performs annually for an international audience of more than 150,000 visitors in Europe, America, Asia and Australia. Since its foundation in 1959, the company has built up a rich repertoire of more than 600 ballets by master choreographers Jiří Kylián and Hans van Manen, Sol León & Paul Lightfoot, Crystal Pite and Marco Goecke, Johan Inger, Medhi Walerski, Ohad Naharin, Alexander Ekman, Gabriela Carrizo, Franck Chartier, Hofesh Shechter, Edward Clug and Sharon Eyal & Gai Behar and many others.

The Royal Conservatoire's Dance department and NDT work closely together. They jointly organise the Young Talent Project, an annual talent development project based on works from NDT's repertoire, new work and solos, all performed under the direction of choreographers associated with NDT.

The **Residentie Orkest** is the orchestra of, for, in and from The Hague. Closely related to the city, the orchestra actively uses classical music to connect and stimulate all residents and visitors in The Hague. The Residentie Orkest is a byword for a top-quality musical experience with an adventurous profile and dynamic élan. The music of the Residentie Orkest challenges and surprises. The orchestra is always looking for the contemporary relevance of music in a fresh and novel way.

The Classical Music department of the Royal Conservatoire offers the Master's specialisation Orchestra Master, which provides a unique opportunity for students to play full concert programmes with the Residentie Orkest and receive coaching from a member of the orchestra. The Composition department also collaborates with the Residentie Orkest, for example in the One Minute Symphony initiative, for which Composition students take to the streets to make contact with a resident of The Hague as a source of inspiration for a short new work. The ensuing One Minute Symphony is then performed during the Residentie Orkest's Symphonic Friday concert series.





SOUND



# I. Education and examination regulations

## Royal Conservatoire

September 2023

### Programmes

- Music and Dance (Bachelor of Music/Master of Music/Bachelor of Dance)
- Education (Bachelor of Music in Education)
- National Opera Academy – DNOA (Master of Opera)
- Sonology (Master of Sonology)

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In case of COVID-19 circumstances or other medical emergencies our education programme and Education and Examination Regulations might differ from the descriptions in the Curriculum Handbooks and in the regulations below. In the event of any regulatory changes regarding assessment, a 'Corona addendum' will be published.

## **A. General provisions**

The Executive Board of the University of the Arts The Hague has resolved to adopt the following regulations concerning the content and structure of the education and the examinations for the Bachelor of Music, the Bachelor of Dance, the Bachelor of Music in Education, the Master of Music, the Master of Sonology and the Master of Opera. These regulations have been adopted in accordance with Article 7.13 of the Dutch Higher Education and Research Act (further referred to as the Higher Education and Research Act). These degree programmes are provided by the Faculty of Music and Dance of the University of the Arts The Hague, further referred to as the Royal Conservatoire. Pursuant to Article 7.14 of the Higher Education and Research Act, the Executive Board is also responsible for regularly evaluating and updating these regulations. *Where the Royal Conservatoire's Education and Examination Regulations diverge from the Education and Examination Regulations of the Master of Music in Opera (DNOA), the differences are set out in the addendum to that programme's Education and Examination Regulations. See [conservatoriumvanamsterdam.nl/en/study/studying-at-the-cva/study-guides/](https://conservatoriumvanamsterdam.nl/en/study/studying-at-the-cva/study-guides/).*

The rights and obligations of students in connection with these Education and Examination Regulations are laid down in the Student Charter of the University of the Arts The Hague, which can be found on the university's website at [hogeschoolderkunsten.nl/en/students/student-charter](https://hogeschoolderkunsten.nl/en/students/student-charter).

## Article 1: Definitions

The following definitions are used in these regulations:

Term	Definition
Committee of Examiners	for the purpose of preparing and/or implementing parts of examinations committees of examiners can be formed as referred to in article 7.12 of the WHW. Examiners are responsible for holding and assessing examinations, final assessments and other forms of tests. Committees of examiners are appointed by the Exam committee
CROHO	Central Register of Higher Education programmes
Curriculum Handbook	Curriculum Handbook (forms part of the Study Guide) with learning outcomes, curriculum overviews and assessment criteria
Course year/academic year/ university year	period from 1 September of any year up to 31 August of the subsequent year
Tests and part tests	any form of assessment (written, oral, assignments, reports) of an educational institute
Principal	the principal of the Royal Conservatoire
Final presentation	(public) presentation completing the practical and/or theory part of the course, the form this takes being based on the type of course (this applies to an exam under the terms of the Higher Education and Research Act, article 7.10, paragraph 1)
Examinations	the exam as referred to in article 7.10 paragraph 2 of the Higher Education and Research Act is completed once all educational elements have been completed satisfactorily
Examiner	a member of the committee of examiners, as referred to in article 7.12c of the Higher Education and Research Act
Exam Committee	the Exam Committee is the body that objectively determines whether students have complied with the conditions set by the education and examinations regulations regarding the knowledge, insight and skills that are necessary to obtain a degree. The members of the Exam committee are announced on the KC Portal
IELTS and TOEFL	International English Language Testing System and Test of English as a Foreign Language
Institution	the University of the Arts The Hague
Institution's management	the Executive Board of the University of the Arts The Hague
EP NUFFIC	the expertise and service centre for internationalisation in Dutch education
Propaedeutic	the first phase of the programme as referred to in article 7.8 of the WHW
Post-propaedeutic	the part of the programme following on from the first phase
Student	the person enrolled at the University for the purpose of taking courses and/or the taking of tests and exams in accordance with the provisions of article 7.32 of the Higher Education and Research Act
Study credits	a study credit is the equivalent of 28 hours of study for an average student, in conformity with the agreements reached in Europe on the European Credit Transfer and Accumulation System (ECTS)
Student Charter	the Student Charter of the University of the Arts The Hague stipulates the rights and obligations of students and is obtainable via the website of the University
Course descriptions	Course Descriptions provide the content, entry requirements, goals and manner of tests per subject. They can be found in the Curriculum Handbooks and on the website.
Full time/part-time	Programmes as referred to in article 7.7 of the Higher Education and Research Act
WHW	The Higher Education and Research Act (abbreviated to WHW, from the Dutch, Bulletin of Acts, Orders and Decrees 1992, 593 and subsequent amendments), see wetten.overheid.nl/BWBR0005682/2018-06-01

## Article 2: Parts of the programme, examinations, education units, examination elements and tests

Domain	Programme	Discipline (Studierichting)	Specialisation	Language of instruction
Music	Bachelor of Music (CROHO 34739)	Classical Music + instrument		EN
		Jazz + instrument/vocals		EN
		Early Music + instrument		EN
		Organ		EN
		Vocal Studies • Classical Music • Early Music		EN
		Conducting: • Choral Conducting • Wind Band/Fanfare/Brass Band Conducting		EN
		Theory of Music		EN
		Composition		EN
		Sonology		EN
		Art of Sound • Studio Production • Music Recording • Sound Reinforcement		EN
	Bachelor of Music in Education (CROHO 39112)	Music in Education		NL
	Master of Music (CROHO 44739)	Classical Music + instrument	Orchestra Master Ensemble Academy Ensemble Percussion Chamber Music Complementary Subject	EN
			European Chamber Music Master (ECMAster)	EN
		Jazz + instrument/vocals	Complementary Subject	EN
		Early Music + instrument/subject	Complementary Subject	EN
		European Master of Early Music (EMEM)		EN
		Organ	Complementary Subject	EN
		Vocal Studies: • Classical Music • Early Music • Ensemble Singing		EN
		Conducting: • Choral Conducting • Wind Band/Fanfare/Brass Band Conducting • National Master Orchestral Conducting	Complementary Subject (Wind Band / Fanfare / Brass Band Conducting only)	EN

Table continues on the next page.

		Theory of Music		EN
		Composition		EN
		The Musician Educator		EN
		Music Education according to the Kodály Concept		EN
		ArtScience		EN
		Art of Sound		EN
		New Audiences and Innovative Practice		EN
		Master of Sonology (CROHO 49104)	<ul style="list-style-type: none"> <li>• Sonology</li> <li>• Audio Communication &amp; Sonology</li> </ul>	
	Master of Opera (CROHO 49105)	Dutch National Opera Academy		EN
Dance	Bachelor of Dance (CROHO 34798)	Academic theatre dance		EN

- 2.1 The Royal Conservatoire provides the above-mentioned full-time programmes in the Bachelor's-Master's structure. The structure of the programmes for the individual disciplines is described in the Study Guide, the Curriculum Handbooks and on the Royal Conservatoire's website. This Study Guide and the Curriculum Handbooks formally constitute part of these Education and Examination Regulations.
- 2.2 The Bachelor's programmes consist of a propaedeutic and a post-propaedeutic phase. Each phase concludes with an exam, on completion of which the Exam Committee decides whether the required study credits have been obtained for the relevant part of the course.
- 2.3 In accordance with Articles 6 and 7 of the regulations, the programmes consist of a coherent set of education units (courses/modules), internships and practical assignments.
- 2.4 Each educational unit, and where applicable its constituent parts, involves a test or other form of assessment.
- 2.5 Students who have successfully completed all the tests and the final presentation that make up the exam shall have passed the exam.

- 2.6 Each academic year is divided into two semesters:  
 - first semester: September to January  
 - second semester: February to June  
 The exact dates can be found on [koncon.nl](http://koncon.nl)

- 2.7 In accordance with Article 7.15 of the Higher Education and Research Act, the institution provides information to students and prospective students about the institution, the educational programmes and the names of the programmes. This information is provided in a manner that enables students and prospective students to compare the courses offered and to form a sound judgement of the content and organisation of the education and the tests and examinations that have to be taken.

- 2.8 Evaluations of the programmes are organised by Quality Culture and are regularly updated in consultation with the relevant stakeholders within the Conservatoire as laid down in the policy document entitled 'Quality Culture 2020 and beyond'. Further information can be found on the Quality Culture page on [koncon.nl](http://koncon.nl).

### Article 3: Study load and study credits

- 3.1 The study load of a programme is expressed in study credits (European Credits – ECTS). A study credit is equal to 28 hours of study for an average student.
- 3.2 The study load for the propaedeutic phase is 60 credits.
- 3.3 The minimum study load of a complete Bachelor's programme is 240 credits.
- 3.4 The minimum study load of a complete Master's programme is 120 credits.

## B. Admission requirements

### Article 4: Entrance examination for Bachelor's programmes

- 4.1 The criteria for admission via an entrance examination as referred to in Article 7.29 of the Higher Education and Research Act are set out in the section 'Entry Requirements' on the pages of the individual programmes on the Royal Conservatoire's website.

- 4.2 The requirements referred to in the first paragraph are met by passing an entrance examination set by the admissions committee on the basis of the entry requirements

### **Article 5: Admission requirements for the Master of Music**

Candidates wishing to enrol in the Master of Music must meet the following requirements:

- 5.1 Candidates must write a study plan, the Master Project Plan or Master Study Plan, and submit it to the committee of examiners before the start of the practical entrance examination. The criteria to be met by the Master Project/ Study Plan can be found on the Royal Conservatoire's website at [koncon.nl](http://koncon.nl).
- 5.2 Candidates must have been awarded the Bachelor of Music degree (or the former Teaching Musician/Docerend Musicus diploma) or – in the case of the master disciplines in education – the Bachelor of Music in Education degree (formerly School music teacher diploma) in the Netherlands or abroad.
- 5.3 If a period of a year or more will have elapsed between obtaining the Bachelor's degree and the start of the planned Master's programme, the candidate must (again) take the entrance examination for the Master's programme. The result of the entrance examination is decisive.

## **C. Structure of the degree programmes**

### **Article 6: Education units**

As set out in Article 2.3 of these regulations, the programme consists of a coherent set of education units (courses/modules), internships and practical assignments.

- 6.1 If a course curriculum is changed in a particular year with the consequence that the assessments for that course will be revised in the succeeding academic year, students who do not complete that course in that year are required to follow the new course with the revised assessments.

### **Article 7: Education units and the associated tests**

- 7.1 Paragraphs 2 and 3 of this article refer to the Curriculum Handbooks, which formally constitute part of this Study Guide and which describe the education units and the associated study load and tests in the propaedeutic phase and the post-propaedeutic phase. The curriculum handbooks can be found on the programme pages on the Royal Conservatoire's website at [koncon.nl](http://koncon.nl). The conditions that determine the sequence of education units are laid down in Article 8.
- 7.2 The Curriculum Handbooks describe the education units and the associated tests and the final examination for each discipline during the propaedeutic phase, as well as the study credits that can be earned. The credits earned during the propaedeutic phase are valid for six years, subject to the authority of the Exam Committee to extend their validity in a specific case. Accordingly, after first determining that the knowledge, insight and skills tested are not (demonstrably) outdated, the Exam Committee may decide to extend the validity of the credits.
- 7.3 The Curriculum Handbooks describe the education units and the associated tests and final examination for each discipline during the post-propaedeutic phase, as well as the study credits that can be earned. The credits earned during the post-propaedeutic phase are valid for six years, subject to the authority of the Exam Committee to extend their validity in a specific case. Accordingly, after first determining that the knowledge, insight and skills tested are not (demonstrably) outdated, the Exam Committee may decide to extend the validity of the credits.

### **Article 8: Sequence of courses and exams**

- 8.1 Entry requirements apply for some courses. These requirements must be complied with before students can take the course. The entry requirements are laid down in the course descriptions which can be found in the Curriculum Handbooks on the Programmes pages on the Royal Conservatoire's website at [koncon.nl](http://koncon.nl). Entry requirements for some electives and minors can be found in the course descriptions in the Bachelor Electives & Minors Handbook and the Master Electives Handbook at [koncon.nl/electives](http://koncon.nl/electives).

- 8.2 At the request of a student, the Exam Committee may allow the student to take tests in higher years before all of the tests in the preceding year or years have been passed.
- 8.3 Students will only be admitted to the final presentation if all other components of the programme have been passed. The head of the department may decide to derogate from this provision if there is a realistic possibility that these components of the programme will be successfully completed within the current academic year, or as soon as possible in the subsequent academic year.

### **Article 9: The propaedeutic phase; recommendation on continuation of studies at end of first year**

- 9.1 The propaedeutic examination is passed if students have obtained 60 ECTS according to the curriculum.
- 9.2 At the end of the first year of enrolment in the propaedeutic phase, students are informed of whether they can continue their studies on the basis of the progress with their studies. Students who have obtained the 60 ECTS allocated to the propaedeutic phase will receive a positive recommendation. Students who have obtained at least 50 ECTS are allowed to enter the post-propaedeutic phase and must also obtain the credits that have not yet been earned in the propaedeutic phase. Students who have obtained fewer than 50 ECTS will be given a binding negative study recommendation at the end of first year. The study recommendation is made by the principal of the faculty. Before making a binding negative recommendation, the principal will give the student the opportunity to be heard. Student will receive a digital copy of the binding negative study recommendation from the head of the Education Service Centre (ESC) on behalf of the directorate.
- 9.3 A binding negative study recommendation will be made in the event of:
- the failure to obtain adequate results in courses (at least 50 ECTS)
  - the absence of any prospect of any improvement or change in the situation
  - the absence of exceptional circumstances as laid down in or by virtue of the Higher Education and Research Act.

These circumstances are exhaustive:

- the illness of the person concerned
- physical, sensory or other functional disability of the individual concerned
- the pregnancy of the individual concerned
- exceptional family circumstances
- membership, including chairmanship, of the University Council, the Conservatoire Council or any other formal faculty committee or other circumstances specified by the university under which the individual concerned engages in activities relating to the organisation and management of the university's affairs
- membership of the board of a student organisation of a reasonable size with full legal status, or a similar organisation of a reasonable size whose objective is to promote the general public interest and which actually pursues that objective. In this case, only the positions of chair, secretary and treasurer qualify. Students must notify the head of their department and the principal of the existence of such circumstances in writing as soon as possible.

- 9.4 Every student shall receive a warning at the end of the first semester that a binding negative study recommendation will be made at the end of the first year if 50 ECTS have not been obtained in that year. This written notice will be signed by the principal. The warning shall be sent digitally to the student by the head of the Education Service Centre (ESC) on behalf of the directorate.
- 9.5 A binding negative study recommendation, signed by the principal and stating the reasons, will be sent to the student by registered post and by email in week 28, including a reference to the possibility of appealing to the Board of Appeal for Examinations. Appeals may be lodged within 30 days of receipt of the binding negative study recommendation. Appeals can be lodged with the Board of Appeals for Examinations of the University of the Arts The Hague, P.O.Box 11670, 2502 AR The Hague.
- 9.6 A binding negative study recommendation results in the student's deregistration. The student may not re-enrol at the Royal Conservatoire for the programme for which the recommendation was made.

- 9.7 If a student requests deregistration before 1 February in the first year of their studies, no binding negative study recommendation will be made. A student who submits a request for deregistration no later than 31 January shall be deregistered with effect from 1 February and will not receive a binding negative study recommendation. These students will be able to start the same programme in a subsequent study year, in which case they will retain any results that have already been obtained (with the proviso that the validity of those results shall lapse after six years, as stated in article 7.2).

### **Article 10: Entry and progress with studies in the post-propaedeutic phase**

- 10.1 Students who have passed the propaedeutic examination in a particular discipline can only be admitted to the post-propaedeutic phase of the same programme in the same discipline.
- 10.2 Progress with the studies in the post-propaedeutic phase is monitored through regular contact between the student and the teacher of the main subject, the teachers of the other subjects, the tutor and the head of the department. The results of the student's progress are registered in the OSIRIS student progress monitoring system.

## **D. Final qualifications of the degree programmes**

### **Article 11: Mission**

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

### **Article 12: Final qualifications**

On successful completion of the programme graduates have acquired the knowledge, insight and skills required to pursue an independent career and may also be eligible for advanced training in the arts. The final qualifications for the individual disciplines are described in the Curriculum Handbooks.

### **Article 13: Professional requirements**

No professional requirements are prescribed for the programmes in or by virtue of the Higher Education and Research Act (Article 7.6)

## **E. Organisation of tests and examinations**

### **Article 14: Duties of the Exam Committee**

- 14.1 The Exam Committee performs the tasks and responsibilities laid down in Article 7.12b of the Higher Education and Research Act:
1. maintaining and assuring the quality of all tests and examinations (7.12b, paragraph 1.a);
  2. determining guidelines and instructions to assess and determine the results of tests and examinations within the framework of the Education and Examination Regulations (Article 7.12b, paragraph 1b);
  3. granting exemptions for one or more tests in accordance with the relevant articles on exemptions in the Education and Examination Regulations (Article 7.12b, paragraph 1.d);
  4. safeguarding the quality of the organisation and the procedures for tests and examinations (Article 7.12b, paragraph 1.e);
  5. ensuring that measures are taken, in consultation with the principal, in the event of irregularities or fraud (Article 7.12b, paragraph 2);
  6. establishing conditions that must be met for determining that the examination has been passed when a student has not passed every test (Article 7.12b, paragraph 3, second sentence), and assessing such cases;
  7. handling requests for or complaints concerning (the results of) tests and examinations and decision of the examiners, having regard to the powers and responsibilities of the Board of Appeal for Examinations and the provisions of Article 7.12b, paragraph 4;
  8. appointing examiners to set examinations and determine the results (7.12c);
  9. granting certificates within the meaning of Article 7.11, first paragraph of the Higher Education and Research Act (certificate that a student has successfully completed a test);

10. granting a certificate as proof that the examination has been successfully completed, after the principal has declared that the procedural requirements have been met (Article 7.11, paragraph 2);
11. granting an international Diploma Supplement relating to the certificate of successful completion of the examination (Article 7.11, paragraph 4);
12. granting declarations as referred to in Article 7.11, paragraph 5 of the Higher Education and Research Act ('the individual who has passed more than one test and to whom a certificate as referred to in the second paragraph cannot be granted shall, on request, receive a declaration from the relevant Exam Committee listing at least the tests that have been passed');
13. preparing an annual report of its activities (Article 7.12b, paragraph 5);
14. adopting and updating the Rules and Regulations of the Exam Committee laying down the working methods for the performance of the committee's duties;
15. any other duties and powers that are or shall be delegated to the Exam Committee by the Higher Education and Research Act.

14.2 Under the auspices of the Exam Committee, the examiner or the committee of examiners determines the content of the test, prepares assignments, establishes the grading system, sets the test and determines the results. If an education unit is taught by more than one teacher, the teachers concerned will consult on the formulation of the test assignments, the adoption of the system of grading and the assessment of the test.

### **Article 15: Procedure for setting and announcing tests or (final) presentations**

The timetable with the date, venue and the time of the start and end of a test will be announced via ASIMUT by 1 March at the latest

### **Article 16: Absence**

16.1 Students who are prevented by personal circumstances from taking part in a test or (final) presentation must, if there is no new opportunity to sit the test or give the final presentation within a reasonable period, submit a request to sit the test at a later date.

16.2 A request as referred to in the first paragraph must be submitted in writing to the head and the coordinator of the relevant department. The student must notify the student counsellor of any personal circumstances. The student counsellor may advise the department to take account of personal circumstances demonstrated by the student with the necessary documentary evidence. This evidence must only be submitted to the student counsellor, who shall treat the personal information in accordance with the requirements of the GDPR. The head of department will submit a proposal for approval of the request to the vice-principal. The request must indicate when the test can be taken.

16.3 The vice-principal will decide on the request and inform the head of the relevant department of the decision in writing

### **Article 17: Written tests**

17.1 A written test is taken in the presence of at least one examiner.

17.2 On request by the examiner, the student must submit proof of enrolment as referred to in Article 7.33 of the Higher Education and Research Act.

17.3 The result of the written test is recorded in a test list. If the written test has been taken without any irregularities the test list needs only to be signed. If there have been irregularities, the examiner will notify the head of the relevant department and the Exam Committee in writing.

17.4 No students will be admitted to the examination hall to take part in the test after the test has started.

17.5 Before leaving the examination hall the student must hand in the completed work and any documents that have been issued at the start of the test, including the test paper, to the examiner.

17.6 The examiner assesses the tests, determines the results and submits them to the student administration office within three weeks. The results are announced immediately and inserted in the student's study progress overview. For an education unit for which a pass grade has been received the student earns the number of credits prescribed for that education unit.

## Article 18: Oral tests

- 18.1 An oral test is taken in the presence of at least one examiner. If the test is taken before two or more examiners, they will decide among themselves which examiner shall function as the chairperson.
- 18.2 For oral tests, no more than one student will be tested at a time, unless the Exam Committee decides otherwise.
- 18.3 A report will be made of the proceedings in the oral test. The report will include the duration of the test, a brief description of the content and the assessment of the test interview.
- 18.4 The examiner/examiners assess the test and award a grade. If the examiners are not unanimous, the decision is made by the chairperson.
- 18.5 The candidate is informed of the result of the oral test.

## Article 19: Practical tests

- 19.1 A practical test is taken in the presence of a committee of examiners comprising at least three members. (Note: In this article, test refers to a (final) presentation).
- 19.2 Further guidelines on the duration and content of (final) presentations in the Bachelor and Master of Music programmes can be found in the relevant course descriptions in the Curriculum Handbooks, which can be found on the website and at [portal.koncon.nl](http://portal.koncon.nl).
- 19.3 A report will be made of the proceedings in the practical test. The report will specify the nature of the test and give a brief description of its content and of the assessment by the committee of examiners. The student receives a written summary of the assessment by the committee of examiners.
- 19.4 The examiners assess the tests and determine the result immediately. If the examiners are not unanimous, the decision is made by the chairperson.
- 19.5 The candidate is informed of the result of the practical test in a feedback interview immediately after the deliberations of the examiners. For students of the Bachelor

of Dance, the grades are entered in OSIRIS and the complete 'report' is presented and discussed during a feedback interview in the period after the test.

- 19.6 The final presentation of the programme is given in the presence of a committee of examiners.
- 19.7 The final presentation is public, subject to the authority of the Exam Committee to decide otherwise in exceptional cases. For the disciplines Art of Sound, Composition and Sonology, parts of the final presentation are not public. In the case of the Bachelor of Dance, the final performance – not being a (concluding) assessment – is preceded by a final assessment in private.
- 19.8 Confidentiality
- The feedback meeting after the (final) presentation is confidential and may not be recorded.
  - The teachers and members of the university's staff who have access to the assessment files by virtue of their position, via the faculty's digital student monitoring system or otherwise, must treat this information in confidence.

## Article 20: Other forms of tests (reports, theses, papers, activities with compulsory participation, internships, etc.)

For parts of the study programme that are concluded with tests other than those described above, the method of assessment is described in the course descriptions.

# F. Results of exam components and exams

## Article 21: Determination and publication of results of tests

- 21.1 The result of tests that constitute part of an examination is expressed numerically, with a qualifying result, pass/fail, or an attendance result. In the case of numerical assessments, a pass grade is equal to or greater than 5.5 before rounding off. Attendance is compulsory for some courses. This is specified in the course descriptions.

- 21.2 The examiner announces the results of every written test no later than three weeks after the date of the test via OSIRIS. The results of oral tests are entered in OSIRIS Docent no later than two weeks after the date of the test.
- 21.3 The periods of three weeks and two weeks stipulated in paragraph 2 may be shorter if the result of part of the study programme is important for passing the propaedeutic phase or for meeting the requirements for admission to a part of the study programme.
- 21.4 For a period of thirty days commencing on the day after the disclosure of the result, the student can make a request to inspect the assessed written work or the report of the oral test and the accompanying grading scheme under the supervision of the examiner.
- 21.5 The head of department determines when and where the inspection can take place, having regard to the aforementioned deadline. Students who demonstrate that they are or were unable to attend at the specified time and place for reasons beyond their control will be offered a further opportunity, where possible within the period prescribed in the previous paragraph.
- 21.6 A minimum of one resit per academic year is allowed for all tests and final presentations (as long as the form of assessment allows it). The resit can be taken at a time to be determined by the head of the department. Students will be informed of that time well in advance. Students who have passed a test are not allowed to resit that test. Students who have failed to obtain a pass grade for a test after a resit will be enrolled once more for the relevant course. A student who then fails the course again will no longer be enrolled for the course and must personally register for enrolment in consultation with their department and the Planning department. Failure to appear at a test or a resit for any reason qualifies as a fail. If a student is prevented from attending due to personal circumstances, the provisions of Article 16 apply. Different rules apply for the Dance and Opera departments in view of their specific method of assessment. Those rules can be found in the Curriculum Handbook Dance and the addendum to the Education and Examination Regulations for the DNOA, respectively.

## Article 22: Determination and announcement of results of examinations; certificates and declarations

- 22.1 The Exam Committee determines whether all of the components of a study programme have been completed on the basis of the student's results as entered in OSIRIS. If so, the certificate can be granted as proof that the final examination has been passed. The diploma, the transcript and the accompanying documents will not be issued if the tuition fees have not been paid in full or if courses that are part of the Bachelor's or Master's curriculum have not been completed.
- 22.2 The Exam Committee also attaches an International Diploma Supplement to the certificate, the purpose of which is to specify the nature and content of the completed programme with a view to international recognition of the degree. The International Diploma Supplement refers to the transcript of records. The supplement contains a list of all education units that have been completed and the results attained.
- 22.3 Bachelor students who have passed a minor also receive a certificate for that course.
- 22.4 Students who have passed at least one test but who cannot be granted a certificate as referred to in the first paragraph may, on request, receive a declaration issued by the Exam Committee with a list of the tests that have been passed.
- 22.5 Master's students at the Royal Conservatoire (Master of Music and Master of Sonology) are eligible for the designation 'cum laude' if they meet all of the following criteria:
1. was awarded a grade of at least 9.0 in the assessment of the concluding final presentation;
  2. was awarded a grade of at least 9.0 in the assessment of the final research presentation and, if the discipline includes the Master Project, the final assessment of the Professional Integration Trajectory;
  3. passed all components of the programme at the first attempt;
  4. was not granted exemptions for more than half of the study programme;
  5. has been enrolled for the Master's programme for a maximum of two academic years;
  6. the Exam Committee has never established fraud by the student.

Whether the student has met all the requirements is determined retrospectively by the student administration office. The designation 'cum laude' is recorded in an attachment to the certificate. The designation 'cum laude' can also be awarded to students of the DNOA. For the conditions, see the addendum to the DNOA's Education and Examination Regulations.

- 22.6 With proper motivation, the committee of examiners may also award graduating Bachelor's and Master's students the designation 'with distinction'. In contrast to 'cum laude', this designation relates exclusively to the final presentation. This designation is also recorded in an attachment to the certificate.
- 22.7 Students may not obtain more than one degree per CROHO code. If a student who has completed a Bachelor's or Master's programme decides to follow a second programme in the same CROHO category, no second certificate will be granted on successful completion of the second programme, only a second diploma supplement

## G. Exemptions

### Article 23: Exemptions

- 23.1 In response to a request by a student via OSIRIS Student, supported by the head of the relevant department, the Exam Committee may decide to grant an exemption for one or more parts of an examination on the grounds of the possession of a document, diploma, certificate or assessment showing that the student has already met the requirements of that part of the examination. Guidelines for applying for exemptions can be found on the KC Portal.
- 23.2 The Exam Committee's procedure for granting exemptions is as follows:
- New students must apply for an exemption before 15 October via OSIRIS Student. The student is required to motivate their request and upload all relevant documents such as transcripts of records and diplomas from domestic or foreign institutions. Students who are already studying at the Royal Conservatoire and wish

to apply for an exemption for the following academic year must submit their application before 15 June so that courses do not have to be scheduled unnecessarily.

- The application is forwarded via OSIRIS to the coordinator of the department to check whether it is complete. If this is not the case, the application will be returned to the student via the system for completion. As soon as the application is complete, it will be sent to the relevant head of department for their signature. The head of department hereby endorses the application. In this phase, it is possible that the head of department may still seek advice from, for example, a teacher. If the application is complete and signed, the application will be sent to the Exam Committee via the system. Applications must be submitted to the Exam Committee before 15 November.
- The application for an exemption is discussed at the next meeting of the Exam Committee. The outcome can be 'approved', 'rejected' or 'declared inadmissible'. The student will be notified via the system.
- The Exam Committee has fixed the period of validity of an exemption at six (6) years, provided that the curriculum remains unchanged, and that period can be extended by the committee.
- If the exemption is granted, that part of the study programme is regarded as exempt or the prescribed number of credits is granted.
- If the request has been granted, the Planning department revises the student's timetable accordingly.

## H. Deregistration and restitution

The rules on deregistration and restitution of tuition fees can be found on the website at [koncon.nl](http://koncon.nl) and on the KC Portal.

## I. Irregularities

### Article 24: Irregularities

- 24.1 The committee of examiners may exclude any student who is guilty of any irregularities in connection with any part of an examination (as referred to in Article 14.1.5) from further participation in the examination. The Exam Committee shall be notified in writing of any such decision.

- 24.2 If the irregularity is only discovered after the examination the Exam Committee may withhold the degree referred to in Article 7.11 of the Higher Education and Research Act from the student or decide that the student concerned can only be awarded the degree after taking a new examination in the parts designated by the Exam Committee or the principal in the manner prescribed by them.
- 24.3 The Exam Committee may decide to withdraw the right of the student concerned to take one or more tests or examinations for a period not exceeding one (1) year. In serious cases, the Exam Committee may advise the competent authority to deregister the student permanently.
- 24.4 Before making a decision pursuant to the first, second or third paragraph, the Exam Committee must hear the examiner and the student. The Exam Committee informs the student of its decision immediately and ensure that it is recorded in writing.
- 24.5 The Exam Committee writes a report of its decision and the facts on which it is based and sends the report to the principal.

## J. Retention periods and appeals

### Article 25: Retention of documents

- 25.1 The examiner retains the documents referred to in Article 17, paragraph 3, Article 18, paragraph 3 and Article 19, paragraph 3, as well as the papers, the grading schemes and the assessed written work for twelve (12) months after the publication of the results of the tests.
- 25.2 The Student Administration Office maintains a file for each student containing their study results and written materials.
- 25.3 The Exam Committee ensures that the institution curates the recorded particulars of each student in the institution's archives in accordance with the legal requirements.
- 25.4 The final presentations are recorded for the purposes of accreditation and quality assurance and are retained for at least seven (7) years as prescribed by law. The recordings

of the final presentations (B4, M2, and Artist Certificate) will be made available to students on request.

### Article 26: Appeals

- 26.1 If a student objects to a substantive or procedural aspect of a test (in any part of the study programme), he/she will discuss the matter in first instance with the committee of examiners.
- 26.2 If this consultation does not produce a solution, the student may submit a request to the Exam Committee for an investigation of the circumstances of the test. To this end the student must submit a clear, reasoned and documented request to the secretary of the Exam Committee two weeks in advance of the next meeting of the Exam Committee. Within that period the Exam Committee will also hear the examiners/members of the relevant committee of examiners. After handling the case, the Exam Committee will inform the student of its findings, if possible, within one (1) week.
- 26.3 In accordance with Article 8, paragraph c of the Exam Committee's rules and regulations, any member of the Exam Committee directly involved in a matter to be dealt with does not take part in making the decision.
- 26.4 This procedure might result in agreement being reached on a resit. If no satisfactory solution can be found, the student can lodge an appeal with the Board of Appeal for Examinations of the University of the Arts The Hague, P.O. Box 11670, 2502 AR The Hague.
- 26.5 The provisions of chapter 8.2 of the Student Charter, Legal Protection, apply to appeals as referred to in the fourth paragraph.

## K. Students with a functional impairment

### Article 27: Students with a functional impairment

- 27.1 Students with a functional impairment are given the opportunity to sit tests and examinations in a manner

that is adapted as far as possible to their personal needs. Students are advised to contact the student counsellor to discuss the necessary modifications. They must then submit a request to the Exam Committee. If necessary, the Exam Committee will seek expert advice before making a decision.

- 27.2 In appropriate cases, students may be offered the possibility of taking tests and examinations in a manner adapted to their personal situation. The decision is left to the discretion of the Exam Committee.

## L. Tutoring/coaching

### Article 28: Study progress and tutoring/coaching

- 28.1 Students are personally responsible for the progress with their studies. Students have access at all times to an overview of their course results via OSIRIS Student.
- 28.2 Heads of department are responsible for monitoring the progress students are making with their studies. Teachers and tutors also play a role in the individual supervision of students.
- 28.3 Students who fall behind in their studies (or expect to do so) must notify the student counsellor and the head and the coordinator of the relevant department, who will first consider appropriate measures to prevent any study delay. If a delay actually occurs, a revised study plan will be made and submitted to the head of the department and the vice-principal for approval.

## M. Closing provisions and entry into force

### Article 29: Unforeseen cases

- 29.1 In any cases not provided for in these regulations and on which an immediate decision is required, the Executive Board will make the decision in consultation with the Exam Committee.

- 29.2 Any decision as referred to in the first paragraph will be notified by the principal or their deputy as soon as possible to the members of the Exam Committee and the Executive Board.

### Article 30: Conversion of study results from the former system

- 30.1 The Exam Committee decides on the value of study results obtained in any year by students who were enrolled for the programmes before the introduction of the Higher Education and Research Act, where applicable in the form of credits, for an examination to be taken in accordance with these Education and Examination Regulations.
- 30.2 For students as referred to in the first paragraph, the conditions laid down in these regulations will apply for tests that have not yet been passed on the entry into force of these regulations, unless the Exam Committee decides otherwise.

### Article 31: Entry into force, official title and publication

- 31.1 These regulations enter into force on 1 September 2023.
- 31.2 These regulations can be cited as the Education and Examination Regulations of the Royal Conservatoire.
- 31.3 These regulations will be published on the website [koncon.nl](https://www.koncon.nl), on the Royal Conservatoire's KC Portal and in the Study Guide. The Curriculum Handbooks that form part of this Study Guide can be found on the Programmes pages on the website [koncon.nl](https://www.koncon.nl).

The principal of the Royal Conservatoire The Hague



MUSIC



# J. Admissions regulations Royal Conservatoire

## 1 Admission requirements for Bachelor's programmes\*

- 1.1 Individuals wishing to enrol as a student in the Bachelor's programme must at least comply with the provisions of Article 7.24, Article 7.28, paragraph 1 and paragraph 2, and Article 7.29 of the Dutch Higher Education and Research Act. See also chapter 3 (Enrolment) of the Student Charter.
- 1.2 Equivalent prior education: The principal decides on admission to the programme for students with diplomas other than those referred to in Article 7.24, paragraph 2 of the Higher Education and Research Act, if necessary having regard to the guidelines of the Dutch Organisation for Internationalisation in Education (NUFFIC) on the value of diplomas.

## 2 Admission requirements and entrance examination for Bachelor's programmes

- 2.1 The criteria for admission via an entrance examination as referred to in Article 7.26a of the Higher Education and Research Act are set out in the section 'Entry Requirements' on the pages of the individual programmes on the Royal Conservatoire's website
- 2.2 The requirements referred to in the first paragraph are met by passing an entrance examination set by the admissions committee on the basis of the entry requirements.
- 2.3 The rules governing supplementary requirements as referred to in Article 7.26a of the Higher Education and Research Act are applicable. During the entrance

examination, the admissions committee determines the candidate's aptitude and suitability for music and/or dance education on the basis of their talents and skill. There are four assessment criteria for the music education: musical aptitude and suitability, knowledge of elementary music theory and aural skills, motivation/attitude and development potential and proficiency in English (with the exception of the Bachelor of Music in Education programme). The entry requirements are different for each discipline. Further information can be found on the Programmes pages on the website and at [koncon.nl/en/application-process](http://koncon.nl/en/application-process).

- 2.4 Upon acceptance by the admissions committee, candidates who come from another conservatoire in the Netherlands, from the Royal Conservatoire's own Preparatory Year or from the School for Young Talent, or from a comparable programme in another country will be graded for the various parts of the study programme. Upon admission, in the first month after enrolment the student must – where applicable – apply for exemptions for the courses that have been followed and completed elsewhere.

### **3 Admission requirements for the Master of Music programme\***

- 3.1 Candidates must have been awarded the Bachelor of Music degree (or the former Teaching Musician/Docerend Musicus diploma) or – in the case of the discipline Education – the Bachelor of Music in Education degree (formerly School music teacher diploma) in the Netherlands or abroad.
- 3.2 If a period of a year or more will have elapsed between obtaining the Bachelor's degree and the start of the planned Master's programme, the candidate must take the entrance examination for the Master's programme. The result of that entrance examination is decisive.
- 3.3 Candidates must write a study plan, the Master Project Plan or Master Study Plan, and submit it to the committee of examiners before the start of the practical entrance examination. The criteria to be met by the Master Project/Study Plan can be found on the Royal Conservatoire's website at [koncon.nl](http://koncon.nl).

- 3.4 During the entrance examination, candidates must demonstrate that they possess the artistic and professional skills required for the relevant discipline(s)/specialisation(s).
- 3.5 Candidates must also demonstrate a personal vision of their future studies, the ability to reflect on their own standard and actions, the ability to communicate and collaborate with others and an inquisitive and research-minded attitude.
- 3.6 The intake interview is also intended (in combination with the aforementioned Master Project/Study Plan) to test the candidate's proficiency in English, with the outcome being recorded in the admission form. For candidates who do not sit the entrance examination live, the interview is conducted online. In light of the research component, candidates with insufficient command of English will not be admitted to the Master's programme. See also article 4.5 of these regulations regarding language tests.
- 3.7 The examiners make a recommendation to the principal of the Royal Conservatoire on the basis of the results of the entrance examination. However, a positive recommendation after sitting the entrance examination provides no guarantee that the candidate's application to study for a Master's degree will automatically be honoured. Decisions on the allocation of the available places are made by the principal of the Royal Conservatoire. Candidates will be notified of the decision by the head of the Education Service Centre (ESC) on behalf of the principal.
- 3.8 Different entry requirements apply for admission to the Master's programmes in Sonology and Opera, the Master's specialisations Orchestra Master, Ensemble Academy, Ensemble Percussion, Chamber Music and Complementary Subject, as well as the Master's programmes with the disciplines Ensemble Singing, Theory of Music, The Musician Educator, Music Education according to the Kodály concept, ArtScience, New Audiences and Innovative Practice (NAIP) and Audio Communication and Sonology. The entry requirements for these programmes can be found on the Royal Conservatoire's website.

## 4 General provisions relating to admission to the Bachelor's and Master's programmes

- 4.1 Candidates can enrol directly via Studielink or via the link to the Studielink website on the Royal Conservatoire's website. The admissions procedure opens on 1 October every year. In addition to registering via Studielink, candidates must submit additional materials. For details, see the Royal Conservatoire's website.
- 4.2 In exceptional circumstances and with the consent of the faculty's principal, students who wish to follow another discipline/main subject in the programme in addition to the first discipline/main subject are required to sit an entrance examination as referred to in the second paragraph of Article 2 for the second discipline/main subject. On successful completion of the study programme, the student may not receive more than one degree for the relevant CROHO.
- 4.3 A positive recommendation after sitting the entrance examination means that the candidate is eligible for admission, but does not automatically guarantee that the candidate will be able to follow the programme of their choice. The principal of the Royal Conservatoire decides on the allocation of the available places. Students are notified of the decision by the head of the Education Service Centre (ESC) on behalf of the principal.
- 4.4 Validity of enrolment:
- Admission to a programme is only valid for the academic year for which the student is enrolled.
  - Students who cancel their registration in the course of an academic year remain enrolled and retain the results they have obtained provided they enrol again to continue their studies in the next academic year.
  - If a full year has elapsed since deregistration, on reregistration the student is required to sit another entrance examination. Studies may only be interrupted in exceptional circumstances.
  - The principal is mandated by the institution's management to allow exceptions.
- 4.5 Language proficiency
- As a matter of course, the Royal Conservatoire ascertains the written skills and knowledge of and proficiency in the English language of non-Dutch

candidates during the entrance examination. The candidate's written skills are assessed on the basis of their letter of motivation or study plan and the email correspondence. The level of fluency is determined in the course of an interview with the candidate during the entrance examination. The chair of the admissions committee then decides whether the standard is sufficient to follow the teaching in the chosen programme. The outcome of this evaluation is recorded in writing in the relevant admission form. Candidates who do not possess an adequate command of English will not be admitted to the programme. In cases where there is any doubt, candidates are advised to follow an appropriate course at their own expense.

- The minimum level of proficiency in English prescribed by the Royal Conservatoire for students from non-EU/EEA countries is a score of 6.0 in the IELTS test or level 80 in the TOEFL test. This applies for all students who are nationals of non-EU/EEA countries (with the exception of the United Kingdom, Canada, New Zealand, Australia and the United States of America), regardless of their residence status. These students must demonstrate when applying for a residence permit that they have attained the required level by submitting a certificate for one of the following language proficiency tests: IELTS, TOEFL, TOEIC, or Cambridge English (FCE/CAE/CPE). Certificates of the Institutional TOEFL test, the TOEFL ITP test or other language tests are not accepted.
  - International students who wish to enrol for the Music in Education programme must be in possession of a NT2 diploma.
  - The minimum requirements for candidates for the Preparatory Year of between six (6) and twelve (12) months is a score of 5.0 in the IELTS test; for a Preparatory Year of six (6) months or shorter, the minimum requirement is a score of 5.5 in the IELTS test.
- 4.6 Entrance examinations are administered by an admissions committee, a committee appointed by the institution's Executive Board in accordance with Article 7.26a, paragraph 3 of the Higher Education and Research Act. The Executive Board has delegated its mandate to the faculty's director, who has in turn delegated the composition/appointment of admission committees to the heads of the teaching departments

- 4.7 We recommend students with learning difficulties to discuss the options and responsibilities with the student counsellor as soon as possible.
- 4.8 No appeal is possible against a negative result of an entrance examination or a negative decision on admission. However, candidates may contact the institution for a personal explanation of the decision.

These regulations were established by the Executive Board in July 2023, after approval by the principal with the consent of the Royal Conservatoire's Study Programme Committee and the Conservatoire Council.

## Colophon

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### Prepared and compiled by

Marijn Abbink, education policy officer  
Sanne van den Bosch, adviser marketing and communication  
Mirjam van den Broek, secretary to the consultative bodies  
Roos Leeftang, coordinator master research and lectorate  
Martin Prchal, vice-principal education

### English translation

Hugh Quigley

### Photography

Alex Schröder

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### Lay-out

Roos Laan

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The information contained in this Study Guide is correct at the time of publication, errors and omissions excepted, but may be subject to change during the academic year.

For questions or suggestions about this Study Guide, please send an email to [communicatie@koncon.nl](mailto:communicatie@koncon.nl)

Royal Conservatoire  
Spuiplein 150  
2511 DG The Hague  
[info@koncon.nl](mailto:info@koncon.nl)  
[koncon.nl](http://koncon.nl)