



Review of Research Activities

REPORT

University of the Arts The Hague

The Hague, The Netherlands

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List of abbreviations

ACPA	Academy of Creative and Performing Arts
ATP	Art Theory & Practice Lectorate KABK
BA	Bachelor of Arts
BKO	The Branch Protocol Quality Assurance Research – <i>Brancheprotocol Kwaliteitszorg Onderzoek</i>
CWI-KUO	Academic Integrity Committee – <i>Commissie Wetenschappelijke Integriteit Kunsthogescholen</i>
DocARTES	Joint venture of the Orpheus Institute in Ghent, Leiden University, University of Leuven and the conservatoires of Amsterdam, Antwerp, Leuven and The Hague
ENUTC	Urban Transformation Capacities (ERA – NET Cofund programme)
FTE	Full-time equivalent
HdK	University of the Arts The Hague – <i>Hogeschool der Kunsten Den Haag</i>
IN.TUNE	Innovative Universities in Music & Arts in Europe
IRG	Interdisciplinary Research Group
IST	Individual Study Track
KABK	Royal Academy of Art The Hague – <i>Koninklijke Academie van Beeldende Kunsten</i>
KC	Royal Conservatoire The Hague – <i>Koninklijk Conservatorium</i>
LEI	Leiden University – <i>Universiteit Leiden</i>
MA	Master of Arts
MES	Music, Education & Society Lectorate KC
NSE	National Student Survey
NVAO	Accreditation Organisation of the Netherlands and Flanders Netherlands – <i>Vlaamse Accreditatieorganisatie</i>
NWO	Dutch Research Council – <i>Nederlandse Organisatie voor Wetenschappelijk Onderzoek</i>
OCW	Ministry of Education, Culture & Science – <i>Ministerie van Onderwijs, Cultuur & Wetenschap</i>
PARC	Platform for Arts Research in Collaboration
PhD	Doctorate programme
PhDArts	International doctorate programme in art and design, a collaboration between ACPA in Leiden and KABK in The Hague.
ProMIMIC	Professional Excellence in Meaningful Music in Healthcare
SER	Self-evaluation report
VH	Association of Dutch Universities of Applied Sciences – <i>Vereniging Hogescholen</i>

Introduction

The University of the Arts The Hague

Founded in 1990, the University of the Arts The Hague is the overarching organisation of the Royal Academy of Art The Hague (KABK – founded in 1682) and the Royal Conservatoire (KC – founded in 1826). Both faculties have their own director. The institute is governed by the Executive Board. The University of the Arts also oversees two interfaculty programmes, ArtScience and the School for Young Talent. The University of the Arts works with Leiden University to reciprocally develop education and doctoral activities in the arts through the Academy of Creative & Performing Arts (ACPA). The management of ACPA is appointed by the Board of the Humanities Faculty at Leiden University at the proposal of the Executive Board of the University of the Arts. In 2021-2022 KC, KABK and ACPA founded the Platform for Arts Research in Collaboration (PARC). As an online and offline platform, PARC aims at intensifying and deepening the research collaboration between the partners and creating alliances with other organisations, in and outside the field of arts research.

HdK currently has four Lectorates through which research within the university is organised and facilitated: Design; Art Theory and Practice; Music, Education and Society and, only recently installed, Film. There are already three active Research Groups attached to the Lectorates comprised of teachers/tutors/staff who are supported by HdK in engaging in research, and support is also available for staff who wish to pursue doctoral research studies. The Research Groups are organised by the Lectors who are, to varying degrees, also involved in encouraging and promoting research and research skills in the educational programmes and in fostering connections within ACPA and also with the wider research community outside HdK. HdK describes research at the university as ‘artistic research in the broadest sense’ and highlights the centrality of practice-based research, across a wide range of disciplines, embracing a plurality and diversity of research approaches.

Context and scope of this review report

In December 2023 an independent review team of international peers visited The University of the Arts The Hague in the context of a quality enhancement review of research within the institution organised by *MusiQuE* – Music Quality Enhancement.

The review took place in the framework of the Dutch Branch Protocol Quality Assurance Research - *Brancheprotocol Kwaliteitszorg Onderzoek* (BKO) which legislates that each research unit undergoes external peer review on a regular basis, every six years. This review represents the first joint review process involving both faculties of HdK – KC and KABK - who previously underwent separate reviews. The eight standards in the *MusiQuE Framework for the Evaluation of Research Activities* have been mapped against the four BKO standards (See Appendix 1), and this combined framework has been used by the



Review Team in reviewing and reflecting on research activities at HdK, and in writing this report.

Overview of the *MusiQuE* quality enhancement review procedure

The review procedure followed a three-stage process:

- the University of the Arts The Hague prepared a self-evaluation report (SER) and supporting documents, offering background information and insights about Research within the institution;
- an international Review Team studied the self-evaluation report and supporting documents, and visited the two Faculties (KC and KABK) where they were shown the facilities along with some of the research outputs, and met with key personnel including: HdK, KC, KABK, ACPA and PARC management and leadership teams, including Lectors; representatives of Lectorate Research Groups and support for research; teachers/tutors/staff involved with the educational programmes and students and alumni;
- the Review Team produced the present report.

The Review Team included representatives from both disciplines - Art and Music - and consisted of the following members:

- Georg Schulz: Rector and Associate professor at the University of Music and Performing Arts, Graz (Chair)
- Sean Ferguson: Dean and Professor of Composition at the Schulich School of Music of McGill University (Canada), Co-Director of McGill Digital Composition Studios (Peer)
- Kristoffer Gansing: Visiting Professor at Winchester School of Art, University of Southampton (Peer)
- Ivar Grydland: Associate Professor at the Norwegian Academy of Music, University of Agder and The Norwegian Artistic Research School (Peer)
- Leander Gussmann: PhD student at the Academy of Fine Arts Vienna (Peer and Student Representative)
- Mary Lennon: Senior Lecturer in Music at the TU Dublin Conservatoire (Secretary)
- James Slimings: Choral conductor and PhD candidate at the Royal Conservatoire of Scotland (Peer and Student Representative)
- Veerle Van der Sluys: Vice Dean Research at LUCA School of Arts (Peer)

Note of thanks

The Review Team would like to express sincere gratitude to the members of the University of the Arts The Hague for the detailed and in-depth self-evaluation report and other supporting material provided, for the excellent organisation of the site-visit and for welcoming the Review Team as peers in such a friendly and hospitable way. The opportunity to meet the various groups within the university was welcomed and the Review Team appreciated the high level of engagement and the collegial and open atmosphere of



the meetings. The Review Team hopes that the present report will be helpful for HdK going forward, and that the contents of the report will be made available to those who participated in the review process.



Key data on The University of the Arts The Hague

Name of the institution	University of the Arts The Hague
Legal status	Publicly funded University
Date of creation	1990 (Royal Academy of Art founded 1682 and Royal Conservatoire founded 1826)
Website address	https://www.hogeschoolderkunsten.nl
Faculties	Royal Academy of Art The Hague Royal Conservatoire The Hague



1. Branch Protocol for Quality Assurance in Research Standard 1

BKO Standard 1: The research unit has a relevant, ambitious and challenging research profile and research programme.

With its research profile and research programme, the research unit indicates in which direction and to what extent the research unit is distinctive, relevant, ambitious and challenging for the development of professional practice, for education, and for the research domain. The research profile is consistent with the institute's research vision and can count on the support of internal and external stakeholders. The research programme contains concrete objectives. To measure and demonstrate these objectives, the research unit has established indicators. These indicators are in line with the research unit's own mission, strategy and stage of development. The research unit makes transparent how it periodically adjusts its vision, research profile and research programme.

MusiQuE Standard 1: How does the institution or research institute/unit formulate its mission and vision (or aims and objectives) with regards to research activities?

MusiQuE Standard 2: How is this mission/vision (or aims and objectives) achieved, how do the institution's or research institute/unit's structure, activities and evaluation procedures guarantee that these will be achieved?

The HdK mission and vision for research are relevant, ambitious and challenging. They show a commitment to practice-based research that aims to contribute to practice and discourse across a range of disciplines and contexts and become a 'transformative source' for wider culture and society locally, nationally and internationally (SER, pp.20-21).

HdK's vision for research as presented in the SER includes: 1) valorising a plurality of research approaches; 2) creating an open, vital and critical research culture spanning a variety of communities; 3) enhancing the quality of research and 4) becoming a transformative source for the arts and society (SER, pp.20-21).

Describing research at HdK as 'artistic research in the broadest sense', the SER highlights the range of disciplines involved and the diversity of approaches adopted (SER, p.20). This range and diversity were confirmed in the Faculty Research meeting at KC (KC Meeting 2) and the Faculty Research – Members of Research Groups meeting at KABK (KABK Meeting 3), and also in the meetings with Students and Alumni (KC Meeting 5 and KABK Meeting 6) and by the many examples of research provided in the appendices and during the site visits to KC and KABK.

In discussing the process of 'creating an open, vital and critical research culture spanning a variety of communities', the SER points to 'connections' between the various disciplines and communities of practice both within HdK, particularly through the Lectorates (Appendix 2.1) and the Platform for Artistic Research in Collaboration (PARC), and also beyond the institution through external collaborations and faculty involvement in national and international networks (SER, p.21). The Review Team was interested to learn about the

Interdisciplinary Research Group (IRG) involving researchers from KC, KABK and ACPA. The IRG project was grant funded by the Dutch Taskforce for applied Research SIA. The deliberations and reflections of the IRG, (who identified ‘nine areas of interest’ that emerged from their thirteen reports of the meetings held over 1.5 years, and put forward some questions and recommendations), gave useful input for possible future interdisciplinary and interfaculty research projects (SER, 3.7.2, p.71).

In addressing the approach to enhancing the quality of research at HdK, the SER points to existing systems and processes involving intervision and peer feedback, the exchange of expertise through international working groups and the role of international experts as ‘critical friends’, invitees to research groups or jury members on assessment committees. The central role of the collaboration with the Academy of Creative and Performing Arts (ACPA), noted for its pioneering work in the field of artistic research and the expertise it brings from the PhDArts and docARTES programmes, is highlighted (SER, p.21). As part of its vision for enhancing quality, HdK is committed to ‘strengthening and finetuning’ these internal and external feedback processes (SER, p.21).

In describing the vision of ‘becoming a transformative source for the arts and society’, the SER points to the importance of HdK not only identifying and responding to topics of significance relating to practice and research within the discipline and the profession, but also embracing research that impacts on socio-political-environmental issues and contexts at local, national and global levels (SER, p.21).

The mission aims to strengthen the individual and collective research capacities of both students and faculty and this is seen to be realised through embedding research in educational programmes, through providing various incentives to encourage staff research and through the work of the lecturers (SER, p.20).

The SER reveals that the two Faculties, KC and KABK, discuss, interpret and implement their mission and vision for research individually, in ways appropriate to their disciplines, with due regard to the current research culture in each Faculty and in the wider professional field, and also in relation to each Faculty’s future research aspirations. The Review Team found the overall research profile of both Faculties to be relevant, ambitious and challenging and in line with the HdK mission and vision.

Research at KC

The SER states that ‘The KC presents itself as a centre for education, research and production’ describing these elements as constituting ‘the DNA of our faculty’ (SER, p.47). Research at KC is described as being ‘artistic research in the broadest sense’, and as maintaining ‘a pluralistic research vision that allows for a wide variety of research methods and approaches, often linked to the unique characteristics, and needs of a musical subdiscipline as well as to the individual artistic perspectives of our researchers’ (SER, p.47). This description is in line with the Review Team’s experience and impression of research at KC.

The KC Lectorate Music, Education and Society (MES) is central to the promotion and facilitation of research in the conservatoire, along with the co-ordinator and Head of Master Research. The mission of the Lectorate, established in 2017, is 'to investigate the changing role and meaning of musical expertise in contemporary culture and society, and the consequences of these changes for higher music education' (SER, p.48). In fulfilling this mission, the current Lector is involved in curriculum development and chairs the Lectorate Research Group, Music, Education and Society, which invites applications for membership on an annual basis, embracing a wide variety of research topics while prioritising projects with a high relevance for education. The Lector is also responsible for a new series of thematic conversations under the title 'Dialogues on Music'. The Lector is a member of the academic staff and senior researcher at ACPA where he is involved in PhD supervision, thus having an overview of, and an impact on, all levels of the bachelor – master – doctoral cycle (SER, p.48). The lecturer fulfils many other roles both internally within KC and externally in various local, national and international contexts. These activities include: dissemination of information and of research; organisation of lectures, presentations and seminars; publication of research; collaboration with other institutions and with ACPA, KABK and LEI; representing KC on various national and international committees and professional organisations. (It should be noted here that the newly set up Lectorate Film will serve both KABK and KC).

KC's mission and vision for research is built around what are described as four 'pillars' which are presented in the Mission and Vision document (Appendix 3.2) and discussed in the SER (pp. 44-46). These pillars are: Artistic identity and empowerment; Exchange and practice development; Interaction and collaboration and Transforming the Conservatoire (Appendix 3.2; SER, pp.44-46). The Review Team appreciated how the SER uses these pillars to address areas of progress and development since the 2017 review, and noted how they were realised in practice in the approach to research at all levels.

Research at KC, as described in the SER and as confirmed by the Review Team during the site visit, is characterised by: a strong focus on the personal and professional growth and development of each individual researcher (both students and staff); a commitment to contribute to the development of the profession; a strong desire to inform teaching and learning and the development of curricula; and by a growing awareness of the Conservatoire's cultural and societal role within the wider community.

KC: Faculty Research

Attention is drawn in the SER to how many KC teachers 'are conducting artistic research in the context of their personal private practice, in various ways' (SER, p.52). However, for the purpose of this review and in relation to the SER, KC has chosen to include data on three specific groups: members of the Lectorate Research Group who receive financial support; teachers who are funded to do research as a post-doc or senior researcher and those who receive funding to contribute to conferences or publications in the period subject to this review (SER, p.52). The SER outlines how KC promotes, supports and facilitates Faculty research in a number of different ways including: through the Masters Research programme for KC teachers (57 teachers to date); through providing opportunities for staff to avail of the HdK PhD incentive scheme - twelve teachers currently

enrolled on doctoral programmes including eight at Leiden (Appendix 3.25); through the 'Artist as Teacher' course which addresses research as one of its topics (130 teachers and staff to date); through funding staff who wish to present at conferences and symposia or in some cases to publish their work; and through the Music, Education and Society (MES) Lectorate Research Group referred to above (SER, p.47).

Members of the MES Research Group are selected by a committee representing the main departments of the conservatoire and including a representative from KABK, via an open call for applications, and usually membership is for a one-year period (SER, p.44). The Research Group meets on a monthly basis, each member receives support in the form of paid research hours to develop their project, and the research outcomes are presented at an annual Lectorate event (Appendix 3.24) and published online via the website of KC, the Research Catalogue and PARC. (SER, p.44). Previously, members were grouped into three research 'clusters' depending on the focus of their research. The members now meet as one group but the research clusters 'Music Learning and Performing', 'Making in Music' and 'Curating Music' still provide an orientation framework in the research calls and the dissemination of results (SER, p.44; Appendix 3.7).

The Review Team was interested to see the range of topics covered within the MES Research Group and to gain some insight into the motivations, methods and processes underpinning the projects and into the types of research outputs that emerged (Appendix 3.7; Appendix 3.15). They were impressed with the range of projects and research approaches and could see clear links to the research clusters and also the potential contributions to the profession, to education and to society, with a very strong focus on education. The Review Team was interested to see a number of collaborative projects, including one involving researchers from LEI (Classic Express Research - *The Impact of Story Telling In A Concert*), and another (*Listening to New Babylon*, focusing on sound art in a public place) which emerged from the Interdisciplinary Research Group (IRG) referred to above. The appendices also gave access to two publications linked to the work of the MES Research Group: Lector Paul Craenen's *The Promise of Music : Hopes and Expectations in Higher Music Education*, which included nineteen contributions by researchers, teachers and students from KC (Appendix 3.9; SER, p.48), and Richard Barrett's (KC teacher of Sonology and ACPA Professor) *Transforming Moments* (Appendix 3.13; SER, p.48). The latter publication was also presented by the author as part of the 2023 Lectorate Event and was described in the programme as focusing on 'the potential of improvisatory thought and practice in music, not just in freely improvised music itself, but also in other areas of composition and particularly in music education...' (Appendix 3.24).

This interweaving of artistic practice and music education is a characteristic of many of the projects encountered by the Review Team and was highlighted in the Faculty Research meeting (KC Meeting 2) where conversations with teachers moved between their roles as artists, researchers and teachers. When discussing their motivations for doing research, most made reference to the impact it has on their teaching and on their students. When probed further, the curatorial aspect and societal impacts in The Netherlands and abroad were also referred to, along with 'the inquisitive drive', as one researcher/teacher described it. The researchers appreciated the financial support and the opportunity provided by the Research Group for exchange of ideas amongst colleagues and across

disciplines. There was some discussion around the structure the group provides, the fact that one has to present, that everyone takes it seriously and that the group members learn from each other through the feedback provided. When asked about the dissemination of research beyond KC, reference was made to some international conferences/symposia and the point was made that some colleagues in particular disciplines are very active in relation to conference presentations and publishing, and that KC is generous in supporting conferences. In other areas it can be difficult competing with tenured professors who may be in full-time research.

In addition to research projects emerging from the MES Research Group, KC has also been involved as a partner in the research project Professional Excellence in Meaningful Music in Healthcare 2019-2023 (ProMIMIC). The project focused on 'developing interpersonal collaboration between musicians and nurses within a context of live music practice in healthcare' (SER, p.46). It involved several students and staff from KC as musicians and researchers and, along with some other projects, influenced new elective courses with a socially engaged focus. (SER, p.46; Appendix 3.10).

KC is also a partner, along with seven other leading European higher music education institutions, in the newly established European Universities Alliance IN.TUNE programme. The SER describes how 'The institutions in IN.TUNE have committed to the development of a joint long-term strategy with a strong artistic dimension for high-quality education, research, innovation and service to society' (SER, p.72). The alliance is focusing on four main thematic areas: joint education provision and mobility; research and innovation; societal engagement and alliance governance and cooperation (SER, p.69; p.72)

More recently KC was successful in an application to the European Union's Horizon 2020 research and innovation programme ERA – NET Cofund programme ENUTC (Urban Transformation Capacities). Researchers, teachers and students from the Sonology and Education departments will be involved in the project 'Sounding Urban Places' under the leadership of the Lectorate, in collaboration with the Swedish partner institution, Lulea University of Technology and with the support of Auditory Culture and Music Philosophy colleagues at ACPA (SER, p.73; ACPA Meeting; PARC Meeting).

KC: Research in Educational Programmes

The SER describes how 'Research forms an integral part of the educational programmes at KC. It is directly linked to the student's specific artistic practice and emphasises the development of inquisitive, reflective and critical skills and attitudes' (SER, p.49). The concept of facilitating students in developing a research 'attitude' came across strongly in the SER (SER, pp.61-62) and in the meeting with teachers on the BA programmes (KC Meeting 3). KC offers three bachelor programmes: Bachelor of Music; Bachelor of Music Education and Bachelor of Dance (SER, p.49). The Review Team was impressed with the teachers' descriptions of recently developed/restructured modules in Critical Studies (Appendix 3.18; SER, p.61), Music History (SER, p.61) and Historical Development (SER, p.62) and also with the practice-based research project which forms part of the Bachelor of Music in Education. The teachers commented on how staff who do research bring it in

to their own teaching, and it was interesting to note that most of the group were also involved in Masters supervision and two were staff members at APCA (KC Meeting 3).

KC offers three masters programmes: Master of Music; Master of Music in Sonology and Master of Opera (in cooperation with the Conservatorium van Amsterdam) (SER, p.49). The Master Project plays a central role in the student's studies and research is embedded in the programmes across a wide range of musical genres, disciplines and specialisms including: Classical; Early Music; Jazz; Vocal; Conducting; Music Education; Composition; Sonology and ArtScience. The SER notes that 'the nature of the research activities differs per educational level and its tools and methods differ to some extent per subdiscipline' (SER, p.49). The examples given include Early Music which often relies on 'a dialogue between historical information and practice'; Sonology where the 'use of analogue and digital technologies and electronic media is central to research' and Classical where there is often a strong focus on 'repertoire and research methods and insights from performance science' (SER, p.49).

The materials provided in the Appendices provided insight into the types of research projects being undertaken by Masters students (Appendix 3.12; 3.22 and Appendix 3.5) who publicly present their research at the annual KC Master Research Symposium. In the Preface to the programme booklet for the 2023 Master Research Symposium, the Head of Master Research comments on 'the successful implementation of a school wide Research ethic that has had a profound impact on how we empower our students and equip them with the necessary tools to effectively navigate the often-formidable path to professional success as a performing artist' (Appendix 3.22, p.6). Reference is made also to how 'artistic research can take many different approaches and forms, and the results, as can be read in this booklet, are as rich and diverse as our student body' (Appendix 3.22, p.6). Along with the more traditional emphases on repertoire, analysis and various performance issues, there were a number of projects focusing on topics connecting more directly to environmental and more broadly based societal issues including interesting titles such as the following: *What Role Can You Take as a Musician in the Climate Crisis*; *Percussion Meets Environmentalism: A Method of Performance for Environmental Awareness*; *Women in Trombone*; *Aimpathy: Explaining the Distance Between Conceived and Perceived Emotions using AI*; *Navigating in Overlaps: Redefining Performance Space as Multi-Space* (Appendix 3.22). Appendix 3.12, which explores the creative and social intentions in KC performance students' research proposals 2020-2022, identifies projects relating to areas such as: ecology and environment; cultural critique and decolonisation; audience research; outreach, participation and co-creation; inclusion, gender and diversity; health and wellbeing, and digital and electronic technologies, AI.

In the meetings with teachers involved in the Masters programmes and students/alumni (KC Meetings 4 & 5) the Review Team gained insight into how the Masters Circles are operated, and also learned about the additional support provided by the main teacher and the supervisor. The teachers involved were very positive about the process of bringing together a group of students from various departments and disciplines to share their research ideas and process with peers, highlighting the central role of peer learning and pointing to the benefits for students in relation to developing critical skills and presentation skills along with the ability to give feedback (KC Meeting 4). The meeting with students and

alumni (KC Meeting 5) confirmed the effectiveness of the Master Circle system. It was pointed out that, given the diverse range of students involved, individual experiences can vary greatly depending on issues such as the student's background and level of English (KC Meeting 5). Two of the Review Team members subsequently observed a Master Circle in action and were very enthusiastic about the engagement of students and the facilitation provided by the Master Circle leader. (KC Parallel Programme Meeting 1). Students on the Master of Music in Sonology programme attend Research Seminars rather than Master Circles. Reference was made to how there is a strong sense of 'community' in this discipline, with regular contact through concerts and projects with alumni and networks outside the Conservatoire (KC Meeting 4).

The overall feedback from students and alumni attending the meeting with the Review Team was very positive in relation to their research experience at the Conservatoire. Specific positive aspects identified included: the ability to structure the programmes to each individual student's needs and the support provided by the institution in 'finding your unique space' as a performer; the opportunity to integrate the three major components of Artistic Development, Research and Professional Integration in the Master Project; the support provided from instrumental/vocal teachers, from across departments and the opportunity to have two supervisors; the opportunity to develop one's artistry through research, and feeling prepared for a PhD after completing the Masters programme (KC Meeting 5). The Review Team was impressed with the students' level of enthusiasm and engagement at the meeting and with the diverse range of interesting research projects they described.

The SER states that KC 'offers a clear learning line throughout the Bachelor and Master of Music programmes' and graduates of the masters programme can apply for the docARTES programme at APCA (SER, p.49), and this was confirmed at the meeting with teachers involved in the Masters programmes, most of whom were Masters Circle leaders (KC Meeting 4). This matter also came up in the meeting with ACPA where LEI commented on the programme being strong, reference was made to KCs development over the past twenty years, and it was confirmed that almost all KC graduates applying for PhD in docARTES / individual track were well prepared (ACPA meeting).

The Review Team was impressed with the clarity of KC's Mission and Vision as outlined above and found the overall research profile of KC to be relevant, ambitious and challenging and in line with the HdK mission and vision. In particular, The Review Team would like to commend KC on its aspirations for, and achievements in embedding research in the Conservatoire's curricula, in developing and successfully promoting the research based Masters programme for Conservatoire staff, and in facilitating and promoting increased staff engagement in research through the Lectorate Research Groups and through the HdK PhD Incentive Scheme.

The Review Team would like to highlight the high productivity of the MES Lectorate and its major role in promoting, facilitating and supporting faculty research, as well as engaging externally in a range of local, national and international research contexts. Its contribution to the ongoing development of a rich research environment is noteworthy, as is KC's involvement as a research partner in a number of externally funded research projects. The Review Team was impressed with the range of projects and research approaches emerging from the MES Lectorate. Clear links to the research clusters were noted, and also the potential contributions to the profession, to education and to society, with a very strong focus on education. There is evidence that tutor research informs curriculum development, and the interweaving of artistic practice and music education is a characteristic of many faculty research projects. The Review Team commends the reciprocal relationship that is being nurtured between the fields of research, teaching and learning. The research profile is further strengthened by the large number of teachers who have undertaken the innovative research based Masters programme for Conservatoire staff, and by KC's involvement in ACPA and PARC and the links with Leiden University.

The Review Team was highly impressed with the particularly distinctive, ambitious and challenging contribution that KC is making in the context of embedding research within the educational programmes at all levels, and would like to highlight the Masters programme as an exemplary model for postgraduate music study. The overall structure and the centrality of the Master Project, which is undertaken across a wide range of musical genres, disciplines and specialisms, is regarded as a particular strength along with the role of the Master Circles as discussed above. The Review Team was impressed with the richness and diversity to be found in the Masters Abstracts which, as noted above, included a number of projects focusing on topics relating to environmental and more broadly based societal interest. The Annual Master Research Symposium where students disseminate their work in a public forum enriches the research process for students, teachers and audiences, while also making visible the strong research ethos that has been created in the educational programmes at KC.

The Review Team also commends KC on the excellent quality of the Curriculum Handbook Master of Music and other relevant documents provided, and for the clear and detailed exposition of the preparation, implementation, outcomes and evaluation of the Master of Music programmes presented in the SER. The Review Team recognises that the commitment to embedding research in educational programmes is not yet standard

practice across the Conservatoire sector and would like to acknowledge the distinctive, ambitious and challenging contribution that KC is making in this domain.

Research at KABK

Research at KABK is described as: rooted in creative practice; contributing to academic scholarship; responding to socio-political-ecological urgencies; emphasising processes over outputs and adopting inclusivity and plurality in the methods and supporting a research informed pedagogy (SER, pp.78-80).

The SER states that 'At KABK all research is *creative practice-oriented*, in that it is generated through contributions to the advancement of, or critically reflects on the histories, current state and futures of, an aspect of art or design practice' (SER, p.75). The art and design practices represented at KABK include interior architecture, graphic design, photography, fine art, industrial design, digital media, fashion design and type design (SER, p.75). The research is also described as being '*practice-based* ...rooted in, and guided by, the capacities, sensibilities, motivations and techniques inherent in an individual's art or design practice' (SER, p.76). The SER links this type of research to 'artistic research', drawing on the 2020 Vienna Declaration definition of artistic research as being 'epistemic enquiry, directed towards increasing knowledge, insight, understanding and skills' conducted 'through means of high-level artistic practice and reflection' (SER, p.78). Reference is made also to 'other variants of practice-based research' including 'art research, design research, interdisciplinary research, applied research, theory driven research, pedagogical research, social practices research, interdisciplinary research and materials and techniques research' (SER, p.78). The SER also points to KABK researchers' contributions to academic scholarship and historical, theoretical or philosophical knowledge in areas such as art history, design history, architectural history, typographic design history, philosophy, urban studies, gender studies, decolonial studies, environmental humanities and media studies (SER, p.78).

KABK: Faculty Research

The Review Team gained insight into the range of research conducted at KABK during the meeting with tutors (KABK Meeting 3), and also from the research presented in Appendix 4.2 and in the KABK publication *KABK Research in Art and Design: People and Projects, 2018-2023*. They also saw some of the publications and products emerging from KABK during the 'Guided tour of KABK Materials and Techniques Research in Workshops' (KABK Meeting 2) and, for two of the team, during the parallel programme visit (Parallel Programme KABK Meeting 1). As part of the guided tour, the Review Team gained insight into some 'hands on' research involving different materials (metal and wood) when they visited the 3D Lab and the Wood and Metal Workshop. They met students, graduates, Instructors and Tutors (Members of Design Lectorate Research groups) involved in research in these areas, who demonstrated some of their processes and techniques. The students expressed appreciation for the collaborations they had with the Instructor researchers. One of the graduate students described his research on *Craftsmanship in Today's Arts Practice* as 'bridging the gap between thinking and making', illustrating what appears to be an important aspect of research at KABK (KABK Meeting 2). These

encounters with researchers and with outcomes/products highlighted the diversity of research to be found within and across the disciplines and departments within KABK. It also illustrated KABK's emphasis in the SER on the concepts and practice of 'inclusivity and plurality' and 'processes over outputs' as being distinctive characteristics of research at KABK (SER, p.79).

Many of the tutors in KABK engage in ongoing research as part of their own creative practices and conduct independent research either on their own or as part of collaborative projects (SER, p.81; KABK Parallel Programme Meetings 1&2; KABK Meeting 3). This can be evidenced in some of the department profiles provided in Appendix 4. For example, in the Department of Artistic Research, it is stated that 'The head and all teachers in the dept have active research-based practices that they pursue in their own time. They share their projects within our community at the start of each academic year. All of their work will be inflected by this root but they have access to only very limited extra hours for this personal research work itself' (Appendix 4.4.4a, p.5). Reference is made to a type of research forum held at the start of each semester, 'We are a Research Community' involving students and tutors/researchers coming together to share and discuss research (Appendix 4.4.4 a, p.1), and also to the 'Research Monday' programme where individual lecturers organise workshop days tied to their own research interests and include invited external guests (Appendix 4.4.4 a, p.3).

Research undertaken as part of tutors' contracts with KABK is organised primarily through the lectorates. There are three lectorates attached to KABK: the Art Theory and Practice Lectorate (ATP, in existence since 2007); the Design Lectorate (set up in 2017) and the newly set-up Lectorate FILM, serving both KABK and KC. The Lectorates are closely connected to ACPA and to LEI through lecturers holding/having held professorial roles and being involved in the PhDArts programme (SER, p.84). The SER states that the lectorates aim 'to build a strong foundation for research as it manifests in teachers' and staff members' practices, in students educational trajectories, and the generative exchange between them' (SER, p.82).

In addition to this overarching aim, each lectorate has a specific focus and aim. The aim of the ATP lectorate is stated as being 'to promote the innovative integration of theoretical and practice-based approaches in teaching at KABK, and to stimulate students and teachers to engage in research' (SER, p.82). Since 2022, the research focus of this particular lectorate is on 'Politics of Knowledge'. The Design Lectorate aims to 'nurture a robust research culture within the KABK and via the channels that connect it to other academies, universities and research communities both locally and internationally' (SER, p.82). 'Design and the Deep Future' which focuses on socio-political and environmental issues and urgencies, is the Design Lectorate's current research project. (SER, p.82). This project is described as being 'situated at the intersection of environmental humanities, design history and practice-oriented research, and attentive to the ways in which design (its industry, values and processes) is complicit in climate catastrophe, planetary degradation and the loss of biodiversity' (SER, p.82). The newly formed Lectorate FILM will focus on research in and through film, 'in the broadest sense of the term "moving images"', and on making interdisciplinary connections between students and researchers from KABK and KC, with a particular focus on film as a discursive medium (SER, p.83).

The individual lecturers engage in a wide range of activities across KABK and ACPA and also externally in various local, national and international contexts. These activities include: communication through a range of mediums; dissemination of information and of research; organisation of seminars, symposia, conferences, workshops and exhibitions; membership of various prestigious national and international committees and professional organisations; facilitating regular ongoing academy wide forums such as the ATP 'Theory Platform' (Appendix 4.3.2) and the Design Lectorate 'Research Club' for sharing of research and encouraging dialogue and exchange; connecting with ACPA and LEI and organising, chairing and managing research groups (SER, pp. 84-87).

The Research Groups are chaired by the Lecturers who 'provide guidance and moderate peer feedback to a select group of 5-10 tutor researchers who are developing individual research projects' (SER, p.87). Participants are selected by a committee via an open call for applications and usually membership is for a one-year period. ATP Lectorate group members receive 0.1 FTE. Design Lectorate group members, who receive 0.2 FTE, develop an individual project within the framework of the group, and are expected to disseminate outcomes and to contribute to collectively produced publications and events (SER, p.87). Some funding for tutor research is also available under the HdK PhD Incentive Scheme referred to above that supports tutors who wish to pursue doctoral research (19 currently registered). In addition, Appendix 4.5.4 provides examples of funding provided for research related international travel/mobility (conferences, presentations, courses) via the Professionalization Fund of the Royal Academy of Art. Despite limited funding and the small numbers involved in the Research Groups, within the context of KABK's 169 teachers and 97 staff members (SER, p.81), the Review Team observed a high level of productivity emerging from the Research Groups across the wide range of practices and discipline areas outlined above (Appendix, 4.2; *KABK Research in Art and Design: People and Projects, 2018-2023*, KABK Meetings 2 & 3; parallel programme KABK Meetings 1&2). The outputs revealed a particular commitment to research focusing on socio-political and environmental issues from the perspectives of both practice and theory, a characteristic that can also be observed in KABK's educational programmes.

KABK: Research in Educational Programmes

In discussing research in education at KABK, the SER describes research pedagogy as 'the ever-present context in which research is conducted, the destination of many of its outputs and the origin point of many of its enquiries' (SER, p.88). This came across strongly in the interviews with tutor researchers presented in *KABK Research in Art and Design: People and Projects, 2018-2023* and also in the profiles for the individual departments describing the research culture and the role of research within the departmental educational programmes, including how thesis is defined, presented in Appendix 4.4. The Review Team gained further insight into research within the educational programmes from external advisory reports provided for individual programmes (Appendix 4.4). For example, the KABK MA Art and Design Advisory Report (2023) observes that 'every specialisation focuses on reflection, promotes a research-driven mindset and an interdisciplinary approach and constitutes an expert community that is working on topics of contemporary urgency' (Appendix 4.4.12). The specialisations referred to are: MA Industrial Design; MA

Non-Linear Narrative; MA Photography and Society and MA Artistic Research. The observation is also made that, 'In day to day professional practice, graduates continue to focus on critical reflection, research, social relevance, collaborating and networking, on positioning themselves and their work in society' (Appendix 4.4.12, p.5). From the various meetings with tutors, members of research groups, lecturers, students and alumni and from the department and programme profiles, this emphasis on social relevance and contemporary urgencies comes across strongly as a distinctive characteristic of educational programmes at KABK. As might be expected, the emphasis on such issues can depend on the discipline and the current discourse within the profession.

The SER points out that while 'certain programmes and certain parts of the curriculum focus on research with more intensity than others, and some students will go deeper than others, research courses are present in every programme and some curricula have been designed with research at their core' (SER, p.88). This was confirmed at meetings with tutors, students and alumni (KABK Meetings 4, 5 & 6). While there are different emphases and different research trajectories in the various departments, there are some modules/courses that are common across programmes. These include the 'Research and Discourse' module, an Academy wide course for all 1st year students, which focuses on discursive skills and a basic range of research skills along with introductions to topical contemporary issues (Appendix 4.3.3). At the meeting with tutors involved in the BA and Academy wide programmes (KABK Meeting 4), the Review Team heard how this course, in bringing students from different programmes together, helps to break down barriers between departments and disciplines. Another such example is the 'Art Research Programme', organised by the ATP Lectorate for motivated and talented Bachelor students who are interested in research. Application is by a letter of motivation and the approach is described as being interdisciplinary with courses varying widely in thematic focus but all sharing an emphasis on research in relation to art practice. Generally the courses are taught by PhDArts candidates and sometimes by guest teachers, and students on the Art Research Programme are also invited to some of the courses organised by ACPA at Leiden University (Appendix 4.5.3; KABK Meeting 4). In addition to research courses provided within individual departments/programmes, students can choose from a varied group of elective courses relating to research as part of the Academy-wide Individual Study Track (IST) programme (Appendix 4.3.4; KABK Meetings 2 & 4).

In meeting tutor researchers (KABK Meetings 4 & 5) and from the material provided in Appendix 4.4 and in *KABK Research in Art and Design: People and Projects, 2018-2023*, the Review Team could see how the research undertaken in the Lectorate organised Research Groups can inform teaching and learning. This was confirmed also in the meeting with students and alumni where students had observed the impact of tutor research and were also very appreciative of various research symposia that were open to students (KABK Meeting 6). One of the tutors also commented on how they can see the impact of colleagues' research reflected in students' assignments (KABK Meeting 3). There is evidence that tutor research also informs curriculum development. An example of this is the course 'Dialogue as a Research Method', developed from an ATP Lectorate Research Group project 'The Big Dialogue' by two tutors within the Graphic Design Department. As well as contributing to curriculum development, this project also led to collaborations with other art institutions in France, Greece and Belgium and to many conference presentations

and workshops given by the tutors in various countries (KABK Meeting 3; Appendix 4.2.3). Further examples can be found in Appendix 4.1.

From the information provided on individual departments and programmes in the appendices (Appendix 4.4), and from discussions with tutors, students and alumni, (KABK Meetings 4, 5 6) it appears that the significance of the final year theses and research papers (which in many areas form part of the final 'graduation project'), in the overall programme varies between disciplines as does the balance between 'research' and 'practice', with some programmes having the thesis/research paper and the artistic graduation work separate. This is explained as being a reflection of the field. In the meeting with alumni there was some discussion on how KABK might 'integrate' it more and, given the varying emphases on research, how moderate across departments (KABK Meeting 6), raising the issue of parity of assessment processes.

In the context of these discussions, the Review Team was also interested in The Theory Platform, an Academy-wide platform for bringing about educational innovation. Appendix 4.3.2 describes how: 'At bimonthly meetings chaired by the Lectorate Art Theory and Practice, an ongoing dialogue is facilitated about teaching methods, forms of collaboration between theory tutors and practice tutors, the meaning of research, its relationship with artistic practice, thesis requirements, and quality criteria'. The platform also addresses guidelines for examinations and theses and the Review Team also met one of the tutors involved in a platform working group exploring new, innovative forms for educational theses (KABK Meeting 4). In one of the discussions with tutors, the view was expressed that while there is a lot of alignment across the Lectorates' research groups, there could be room for further alignment at departmental level (KABK Meeting 3). This view is also reflected in the KABK MA Art and Design Advisory Report (2023) which suggests identifying 'a shared basis of language and formats upon which the Heads of programmes/departments can communicate', arguing that 'Such common basis will facilitate the exchange of good practice in and beyond MAFAD, and will be of benefit to the respective specialisations as well as to the entire Academy' (Appendix 4.4.12, p.11).

In relation to the role of the Masters programmes in preparing students for doctoral level research, in the meeting with tutors from the MA programmes (KABK Meeting 5), the MA tutors explained that it depends on the programme, on the type of doctoral research envisaged and on the nature of the discipline and the requirements of the profession. While many graduates would be prepared for practice-based doctoral programmes, some doctoral programmes might place more emphasis on 'academic' research skills, depending on the discipline. (KABK Meeting 5). In the area of industrial design however, those interested in pursuing a doctoral programme are often drawn, not to PhDArts, but to more academic university programmes, while a lot of alumni are involved in research as part of their professional practice but are not drawn to doctoral studies. This was confirmed by one of the MA Industrial Design graduates at the meeting with alumni. Alumni also pointed to the importance of acquiring some practical experience in the profession before considering doctoral studies (KABK Meeting 6). There was also some discussion around this issue in the meeting with ACPA, and it was reported that in the past there had been very few KABK MA graduates accepted for doctoral studies in ACPA (Meeting with ACPA). At this meeting KABK drew attention to the current focus on cultivating staff research and

also the efforts that are being made with regard to embedding research in the BA and MA programmes (ACPA meeting).

Research at KABK is rich and vibrant, characterised by a multiplicity and diversity of disciplines and approaches. The Review Team was impressed with the range and richness of the research described in the SER and the supporting publications provided. The Review Team's encounters with researchers and with research outcomes/products during the site visit further highlighted the diversity of research to be found within and across the disciplines and departments within KABK. It also gave the Review Team added insight into KABK's emphasis on the concepts and practice of 'inclusivity and plurality' and 'processes over outputs' as being distinctive characteristics of research at KABK. It would seem to be in a strong alignment with the overall HdK's commitment to a plurality of approaches and its vision to become a transformative source for the arts and society.

The high productivity of the KABK Lectorates and their major role in promoting, facilitating and supporting faculty research and their contribution to the ongoing development of a rich research environment is noteworthy. The Review Team was impressed with the range of activities the individual lectors engage in across KABK and ACPA, and also externally in various local, national and international contexts. The research outcomes emerging from the Research Groups across the wide range of practices and discipline areas outlined above are also impressive and the Review Team notes, and particularly commends, KABK's commitment to research focusing on socio-political and environmental issues from the perspectives of both practice and theory, a characteristic that can also be observed in KABK's educational programmes. While the focus of this review is on research funded and organised under the auspices of HdK (KABK and KC), the Review Team would like to acknowledge the important and significant contribution of tutors' independent research to the overall research 'culture' and environment of KABK.

The Review Team observed a strong commitment to research within the educational programmes which, in line with faculty research, is characterised by a plurality of approaches and a major focus on 'topics of contemporary urgency'. There is evidence that tutor research informs curriculum development and the Review Team commends the reciprocal relationship that is being nurtured between the fields of research, teaching and learning. As noted above, the role and significance of research varies between the various disciplines and programmes as does the balance between 'research' and 'practice'. The Review Team acknowledges that different fields of enquiry require different approaches and methods appropriate to the diverse range of disciplines. However, it suggests that there is possibly scope for more collaboration and exchange of ideas around research concepts, processes and methods within educational programmes across departments /disciplines/programmes, and particularly greater alignment on approaches to assessment and evaluation of research papers and outputs. This would further enhance the already rich research environment within KABK's educational programmes. In this context it commends the Theory Platform initiative referred to above, and suggests that, if considered appropriate by the Faculty,

consideration might be given to establishing a Head of Master Research position, similar to the structure in KC.

Conclusion

BKO Standard 1: The research unit has a relevant, ambitious and challenging research profile and research programme.

The HdK mission and vision for research are relevant, ambitious and challenging. They show a commitment to practice-based research that aims to contribute to practice and discourse across a range of disciplines and contexts and become a 'transformative source' for wider culture and society locally, nationally and internationally. The mission and vision are reflected in the research profiles and research programmes within the two Faculties within HdK, and research within the University is seen to contribute to professional practice, to education and to the research domain.

The central role of the collaboration with Leiden University through the Academy of Creative and Performing Arts (ACPA) is noted and contributes to the research profile of the University.

The Lectorates within the Faculties are successful in facilitating the ongoing growth and development of the University's research profile, and for strengthening the role of research within the educational programmes where there is evidence that many of the educational programmes are informed by teacher/tutor research. Each faculty makes its own unique and distinctive contribution to the overall HdK research profile and are creating a rich and vibrant research environment within the university.

In the context of further enhancing the research environment within HdK, the Review Team would like to convey the following suggestions:

- that HdK explore further possibilities of developing and implementing a central overall structure within the University that brings the research endeavours of the Faculties together.
- that HdK use the existing collaborations within ACPA, and the potential for further collaboration presented by the recently formed Platform for Arts Research in Collaboration (PARC), to facilitate a participatory ongoing discussion on the principles of research and how these can be developed and enhanced.

BKO Standard 1: The research unit has a relevant, ambitious and challenging research profile and research programme.

Assessment by the Review Team: *Excellent*

2. Branch Protocol for Quality Assurance in Research Standard 2

BKO Standard 2: The research unit makes transparent what its contribution is to the development of professional practice and society at large, of education, and of the research domain.

This standard is about the impact of research, on the three areas mentioned. This impact is made clear by means of the chosen indicators (both quantitative and qualitative) and the way they are monitored by the research unit. Research impact occurs on:

- *Professional practice and society at large.* Research carried out by universities of applied sciences is rooted in professional practice and strongly linked to an application context. The questions are prompted by professional practice (real-life situations) in both for-profit and not-for profit sectors. The research generates knowledge, insights and products that contribute to the solution of problems in professional practice and/or to the development of this professional practice and/or to society at large.
- *Education.* The research at universities of applied sciences is strongly connected with other higher professional education activities. This broadly occurs along two routes: the connection with education and the professional development of teaching staff (from lecturer to lecturer researcher).
- *The research domain.* The research at universities of applied sciences contributes to knowledge development within the research domain concerned.

MusiQuE Standard 8: How is the institution or research institute/unit active in the public cultural environment and how does it anchor its activities in wider social contexts?

HdK is committed to the concept of ‘open research’, described in the SER as ‘maximising dissemination of content and information to enable collaboration by researchers and its public’ (SER, p.30). The SER states that ‘The dissemination of research has been mainly organised at Faculty level between 2017 – 2022’ (SER, p.31), and this report will explore the research outcomes and impacts of KC and KABK research below. However, firstly it is important to acknowledge the role of the Research Catalogue and the growing importance of PARC in the dissemination of research conducted at HdK. HdK is a founding member and portal partner of the Research Catalogue which is described as ‘an open-access online international database for the documentation and dissemination of artistic research, which enables researchers to design their research output in a non-linear way, and to combine their written work with other media formats (including audio files, images and videos’ (SER, p.30). The Research Catalogue is used extensively at KC for the dissemination of Faculty Research and research emerging from educational programmes (SER, p.48; KC Meeting 2; KC Parallel Programme Meeting 1) and, more recently, KABK also has its own portal (KABK Meeting 1). The SER explains how the digital platform PARC (referred to under Standard 1 above) that was launched in July 2022 is directly connected to the Research Catalogue and all publications on the Research catalogue can be found through the PARC search function. HdK regards PARC as a means of facilitating ‘a central hub for sharing and exchanging research processes and outcomes between student, staff and PhD researchers of the HdK, ACPA and the outside world’ (SER, p.31). Ongoing additional

dissemination of research outputs and activities is undertaken within HdK by the Lectorates, as identified under Standard 1. The Review Team also noted HdK's commitment to staying 'well-connected to national and international research organisations and networks' (SER, p.23), and the strong and extensive external connections and links with professional bodies and the professional fields more generally that are outlined in the SER by KC (SER, p.60; p.69) and KABK (SER, p.86; p.124).

The material provided in the SER is based on a systematic collection, organisation and presentation of data that was undertaken as part of this review process. The SER and the site visit revealed high productivity apparent across both faculties and, within the context of ACPA, in relation to doctoral research, particularly given the small numbers of actual research positions across the university (SER, pp.52-55; SER pp.94-103; Appendix 3.9; Appendix 3.13; Appendix 3.15; Appendix 3.24; KC Meeting 2; Appendix 4.2; Appendix 4.2.1; *KABK Research in Art and Design: People and Projects, 2018-2023*, KC Meetings 2 & 3).

The two Faculties identified their own individual indicators, suited to the profile of the research within the Faculty, relating to the three domains specified by the BKO which were 'Professional Practice and Society', 'Education and Professionalisation' and 'Knowledge Development'. Detailed results of staff outcomes/impacts are clearly presented in the SER. The data presented relates to teachers/tutors who got financial support from KC, KABK, and HdK to participate in the research activities of the Lectorates, to undertake doctoral research, to do research as a post-doc or senior researcher, or to contribute to conferences or publications in the period under review (SER, p.52).

The Review Team is aware that the outputs presented in the SER are not representative of the total research activity of HdK in that, as indicated above under Standard 1, many of the teachers/tutors are conducting research within their own personal artistic practices rather than under the auspices of HdK. This research activity is also contributing to the overall research culture and environment within the faculties, (including the contribution to teaching and learning and curriculum development), and can reflect positively on the Faculties' external profiles generally.

The professional development of teaching staff was also a consideration for the Review Team under BKO Standard 2. At HdK research is seen as a means of professional development for teachers/tutors/staff and also as means of benefitting education within the university (SER, p.26). As has been identified above under Standard 1, members of both faculties have opportunities to participate in the various lectorate research groups and also to apply for research support under the HdK PhD incentive scheme which aims 'to encourage faculty and staff to participate in doctoral programmes, preferably for research in and by the arts through LEI' (SER, p.26). This scheme is clearly outlined in Appendix 2.2a of the SER where it is stated that HdK 'wishes to give a specific impetus to the professionalization policy' (Appendix 2.2a, p.1). Three categories of support are explained: the encouragement premium (40 hours) 'for HdK teachers/staff who seriously want to explore the possibility of studying for a PhD; the incentive premium (0.1 fte for one year) 'for HdK teachers/staff who have advanced plans to pursue a doctorate'; and the doctorate grant (minimum 0.1 fte – maximum 0.2 fte for three years) 'for HdK teachers/staff who have been admitted as a candidate for a doctorate' (Appendix 2.1, pp.1-2). The detailed terms and conditions attaching to these incentives, along with the application forms are presented in Appendix 2.2a. According to the SER, 'During the period 2018-2023 the

applications of five Encouragement Premiums and eight Incentive Premiums were honoured for both faculties. During the same period, 20 teachers and staff members were awarded Doctorate Grants' (SER, p.26). The majority of the doctorate grants were in KABK.

KC: Research Outcomes and Impacts

In the SER, under KC's exposition on Standard 2, it states that 'Classifying the chosen research outputs into the three different impact areas required by the BKO format is not self-evident. Given the practice-based nature of most research at the KC, making a distinction between its impact in the professional domain or the research domain is often not possible' (SER, p.52). KC points out that, as a result, 'these answers should be considered a holistic and researcher based evaluation of outcomes' (SER, p.52).

KC's research outputs as presented in the SER, on the Research Catalogue and in the *Outcomes of the Research Activities Survey* conducted in 2023 (Appendix 3.15) present a wide range of products across a range of disciplines. In the SER, using the BKO protocol, the KC research outputs, based on the 2023 survey which focused on 2019-2023, are organised under Professional Practice and Society, Education and Professionalisation and Knowledge Development. Included under Professional Practice and Society are professional publications; research based presentations and performances; curated conferences, symposia and research events for general audiences. Organised lectures and seminars, Lectorate events and published Research Catalogue expositions are presented under Education and Professionalisation. Knowledge Development is represented by scholarly and peer reviewed publications and conference presentations (SER, p. 53).

The 2023 survey also explored the use and evaluation of the research outcomes at KC. Artistic performances in the context of research, integration of research in professional artistic practice and workshops for professionals based on research outputs were all seen to contribute to Professional Practice and Society. In the educational and professionalisation domain, research outputs were used in the context of: creation of online content; development of new courses and curricula; integration of research in teaching practice and providing training for supervisors and master's circle leaders. Follow-up research, research presentations at conferences and symposia and use by third parties were categorised under knowledge development (SER, p.53).

Various modes of evaluation of research outcomes were identified under each domain. The Professional Practice and Society domain included: positive feedback from peers; invitation to participate in advisory boards; attention in press and media; invitations as an expert for workshops and training sessions and awards from disciplines. Student feedback, increased collaboration between departments, evaluations by international external examiners and collaboration in (inter)national HME networks appear under the Education and Professionalisation domain. Evaluations within the Knowledge Development domain focused on feedback from research supervisors and invitations for publications and doctoral committees (SER, p.53).

The SER points to the fact that relatively few KC researchers report a direct impact of their research output on invitations from third parties for new or follow-up research. It suggests

that 'this may be directly related to the fact that many (though not all) research projects at the KC remain internal and do not involve external partners or researchers' (SER, p.55). However, attention is drawn also to the fact that 'research presentations have a wide geographical spread with more than 20 different countries and a multitude of places and institutions'. The SER goes on to state that 'Nonetheless, further increasing the external visibility and societal relevance of research outcomes remains a concrete working point for the near future' (SER, p.55).

From the SER and the discussions that took place during the site visit, the Review Team noted how KC's research impact reflects the mission of the MES Lectorate 'to investigate the changing role and meaning of musical expertise in contemporary culture and society and the consequences of these changes for the curriculum in higher music education' (SER, p.48). The strong links between research and curriculum development at KC are emphasised throughout the SER and the impact of Faculty Research on teaching, learning and curriculum development came across strongly throughout the review process, in the inventory of research outcomes and impacts, in the Lectorate Event 2023 (Appendix 3.24), in the research publications and in the meetings with Lectorate and Management and KC teachers/researchers (KC Meetings 1, 2, 3 & 4).

In addition to supporting and funding staff research through the Lectorate research groups, the SER points to how KC has been very active in its ongoing commitment to the continuous professional development of teachers across the Conservatoire through facilitating teachers in upgrading their 'pre-Bologna' second-cycle diplomas to a contemporary Masters degree. To date, 57 teachers have had the opportunity to pursue a research based Masters degree within the Conservatoire. (SER, p.47).

Without negating the contribution of the KC MES Lectorate to Professional Practice and Society and Knowledge Development which is substantial, the Review Team was particularly impressed with KC's contribution to, and impact on, Education and Professionalisation as evidenced above. The Review Team is of the opinion that research and the educational programmes at KC can be described as directly responding to contemporary developments in the profession and to societal issues, including the changing role of the artist in society (See above under Standard 1). The Review Team considers that the manner in which KC has embedded research in the curriculum has been research driven, and that KC can be seen as a leader in the field of curriculum development in higher music education.

The Review Team, while acknowledging the contributions of some KC researchers in the context of publications, conference presentations, symposia and workshops, would encourage more of the teachers involved in educational research at KC to share their individual research projects more widely, particularly in international peer reviewed forums such as conferences and journals. As noted above, KC has already identified this goal as 'a concrete working point for the near future' (SER, p.55). The Review Team considers that KC has much to offer in this domain and that many of the projects encountered are indeed contributing to 'research' and 'knowledge' in the educational disciplines.

The Review Team commends the ongoing dissemination of research outputs and activities that is undertaken within KC by the Lectorate including: the Lectorate Events; the annual Masters Research Symposia; various publications included those cited under Standard 1 and the Joint Research Days with KABK.

KABK: Research Outcomes and Impacts

KABK's table of research outputs presented in the SER and in *KABK Research Products* (Appendix 4.2) and in *KABK Research Products Inventory Use Impact* (Appendix 4.2.1) is organised according to the BKO framework focusing on the three domains of Professional Practice and Society, Education and Professionalisation, and Knowledge Development (SER, p.95). The outputs cover a wide range of products across the various KABK disciplines and examples of research, with explanations and descriptions, are provided for each domain. The SER explains that the information was collected via questionnaires and in-person interviews and consultation of researchers' CVs and websites (SER, p.94). The point is made that many KABK tutors are actively researching within the profession, often with external partners, and that the research outcomes presented in the SER are based only on the work of researchers connected to the lectorates' research groups (SER, p.94).

The SER states that the differences between impact across the three domains 'are not always distinct' (SER, p.95), pointing to the project 'Plastic Justice' as a concrete example (SER, p.95). It is pointed out also that, in some cases, the 'use' and 'valuation' of a research product overlap, and a subjective choice had to be made about categorisation. It is argued that 'Another reason for the blurring between categories of impact is that in art and design a "knowledge domain" can exist somewhere between a material, a technique and a researcher, in the embodied knowledge that accrues through systematic experimentation' (SER, p.95).

The KABK 'products' under Professional Practice and Society cover: publication such as a book, article or online content; delivery of a research -based artistic presentation, lecture or performance at an exhibition, symposium, festival, event or biennial; organisation, editing or curation of publication, conference, exhibition, seminar or symposium; organisation of expert meeting, workshop or session for co-creation of research (SER, p.96). Products relating to the Education and Professionalisation domain include: course or workshop for students about research skills and methods; initiation or participation in, collaborative research project with an external partner organised within the department curriculum; preparation and delivery of a lecture for students about research product (SER, p.96). The Knowledge Development Domain is linked to: writing of a peer-reviewed publication, such as a book or journal article for academic readership; presentation of a paper at a peer-reviewed conference, symposium or expert meeting; curation or organisation of a special issue of an academic journal, book, conference, exhibition or event.

In analysing how the KABK research products were used and valued across the various domains, the SER states: 'As might be expected from research produced in an art and design academy, most of the research products (215) were deemed to benefit creative practices and society, and the next largest category of products (162) were destined for an educational setting or as part of personal professionalisation. The smallest number of research products (66) were considered as contributions to knowledge development'

(SER, p.100). This is explained in the SER by the relative values placed on peer-reviewed papers and citations v an exhibition within ‘academia’ and art and design academies (SER, p.100).

This contribution to professional practice and society, with a particular focus on socio-political, environmental and other contemporary urgencies comes across strongly in the SER and was also evident during the site visit. This aspect of KABK’s research is also highlighted in the rich interview data presented in *KABK Research in Art and Design: People and Projects, 2018-2023* reflected in comments such as:

‘It has been quite fulfilling to see how my research actually gets directly applied in my clients’ work, and in that way also contributing to the transition in the profession’ (p.62);

‘And another emphasis of ours is about having an impact. So, the bio-based research is actually about understanding resources, *grondstoffen* in Dutch, and the impact research is about understanding industrial processes and prefabrication processes and where, as an architect, you can intervene. As an architect you deal with the site where you build but you also deal with the site where something is produced and where it’s mined’ (p.37);

‘Because all my research relates to climate and generates new evidence, a lot of it is also used in these discourses. The instruments I make get distributed to citizen scientists. And this generates awareness, but it also creates a network, a community...’ (p.46).

In reflecting on its research profile in the SER, KABK also highlights this application to the profession and society, and states that ‘Research questions in the KABK research community can be prompted by the real-life demands of professional practice or a social urgency, with findings applied in both for-profit and not-for-profit sectors’ (SER, p.94).

Without negating KABK’s impacts on Education and Professionalization or Knowledge Development which is substantial, the Review Team was particularly impressed with the breadth of KABK’s contribution to Professional Practice and Society, and the focus both Lectorates bring to socio-political, environmental and other contemporary urgencies. The Review Team could see how the research outcomes reflect the mission and vision of both lectorates (Design Lectorate, Art Theory and Practice Lectorate) described above, and also the mission and vision of HdK to be a transformative force in society. The research is rooted in professional practice from which many of the research questions emerge, and the research outcomes are applied to professional practice and within the context of larger societal issues and contemporary urgencies.

The Review Team commends the ongoing dissemination of research outputs and activities that is undertaken within KABK by the Lectorates. To recall some of the examples from the wealth of data collected through the review process and detailed in the above, the Review Team considers noteworthy the many publications presented during KABK Meeting 2 including *KABK Research in Art and Design: People and Projects, 2018-2023*, the annual ‘Fault Lines: KABK Research Forum’; the Art and Design

Research Practices project which produced 3 publications, 3 videos and 3 exhibitions; the annual Graduation Show, and various other project-specific exhibitions and events (SER, p.121).

Conclusion

BKO Standard 2: The research unit makes transparent what its contribution is to the development of professional practice and society at large, of education, and of the research domain

The research in HdK makes a demonstrable impact on the development of professional practice, education and, particularly due to the collaboration with ACPA, on the research domain. The Review Team was impressed with the productivity apparent across both faculties and, within the context of ACPA, in relation to doctoral research, particularly given the small numbers of actual research positions across the university

The Review Team acknowledges the significant role of the Research Catalogue and the growing importance of PARC in making the research undertaken within the University visible, and also commends HdK on the ongoing additional dissemination of research outputs and activities undertaken at Faculty level. However, as identified in the SER, there is scope for wider dissemination in some areas. The Review Team considers that, within HdK, the contribution to the development of the 'research domain' can be captured and disseminated more visibly using multiple formats as appropriate to the discipline and targeting the wider research community.

HdK shows a strong commitment to the ongoing professional development of teaching staff, and the research Masters for Internal Teachers has been very successful in this respect.

Both KC and KABK made reference to the fact that the 'research domain' category raised concerns in relation to 'contributing to the knowledge domain', and tended to categorise outcomes mainly in the categories relating to the profession and education (SER, p.100; KC Meeting 2). The Review Team observed this tendency and considered that much of the research categorised under the profession and education categories can also be seen as making a contribution to 'knowledge development' within the 'research domain'. They would urge HdK to give further consideration to what constitutes 'knowledge' in the context of practice-based/artistic research, and to bring the faculties together to further refine definitions of artistic research/practice-based research, giving particular attention to how 'knowledge' emerging from this research can be defined and disseminated. There is a danger here that 'knowledge' may be defined purely in terms of what might traditionally be referred to as 'academic'/'scientific' knowledge and outcomes that can be captured in books, chapters and peer-reviewed articles.

The Review Team is aware that these are important questions, not only for HdK, but for the artistic research community as a whole. The Review Team believes that, in embracing

the two disciplines of art and music within the one institution, HdK has the potential to make a significant contribution to ongoing debates within the field of artistic research.

Recommendations:

- The Review Team acknowledges the difficulties presented by the main indicators used, and notes the tendency for KC and KABK to categorise research predominantly under the indicators relating to the profession and education. The Faculties are encouraged to give further consideration to what constitutes 'knowledge' within artistic research, and how artistic research can contribute to the 'research domain'.
- The Review Team considers that, within HdK, the contribution to the development of the research domain in some areas should be enhanced through a more visible dissemination using multiple formats as appropriate to the discipline, targeting the wider research community.

BKO Standard 2: The research unit makes transparent what its contribution is to the development of professional practice and society at large, of education, and of the research domain.

Assessment by the Review Team: *Sufficient*

3. Branch Protocol for Quality Assurance in Research Standard 3

BKO Standard 3: The research unit's research complies with the standards applicable in the field regarding conducting research.

This standard concerns the quality of the research process. Paramount is that practice-based research is practically relevant, methodologically sound and ethically responsible. The research unit has explicit substantive quality criteria for preparing and conducting practice-based research and regularly evaluates the quality of its research. The substantive criteria may differ per research domain (e.g. technology/ engineering or healthcare) and per discipline (e.g. marketing or logistics). The standards for good research practices from the Netherlands Code of Conduct for Research Integrity serve as guidelines. The research unit reflects on its contribution to open science and in principle makes its research findings public (open access, open data). If this is not possible or desirable, the research unit clarifies why it was not possible to apply the principles of open science

MusiQuE Standard 3: How are research activities initiated and selected, how are they supported from the beginning to their completion, and how are they evaluated?

MusiQuE Standard 4: How is the quality of the researchers guaranteed, how are they appointed or selected, how is their progress monitored and how is their final research output evaluated in order to guarantee quality?

MusiQuE Standard 7: What structural measures does the institution or research institute/unit take in terms of internal quality assurance and quality enhancement?

The SER indicates that HdK is committed to enhancing the quality of research at the university by 'strengthening and finetuning our internal and external feedback processes' (SER, p.21). Reference is made to 'various types of internal and international research standards and codes' specified by the individual faculties, the role of intervision and peer feedback, input from international experts and 'critical friends' and Lectors' participation in international working groups regarding research supervision and the development of research quality criteria (SER, p.21). HdK's collaboration with ACPA is highlighted as being 'crucial to further develop a research culture that combines artistic and academic quality standards' (SER, p.21).

In the meeting with KC Lector and Management (KC Meeting 1) the Review Team heard that the Quality Assurance Departments of KC and KABK are engaging in monthly meetings and are exploring possibilities for aligning quality assurance instruments across the faculties. In discussions with KABK Lectors and Management (KABK Meeting 1) this was seen as a welcome development by KABK staff, particularly in relation to the assessment of research, while it was acknowledged that perhaps certain aspects of quality assurance may be specific/distinctive to the individual faculties. This practice is in line with the research strategy put forward by HdK regarding 'sharing research methods and assessment and quality criteria' (SER, p.23). Reference is made under this heading to the benefits of sharing insights on research methods, policies and quality criteria for

conducting research in the arts and refining methods and criteria for assessing research, along with issues of research ethics and integrity (SER, p.23).

With regard to the issue of ethics and research integrity across the HdK research environment, the SER states that HdK follows the principles and standards for good research practices formulated in the Netherlands Code of Conduct for Research Integrity and is also a member, along with six other monosectoral universities of the arts, to the recently formed Joint Academic Integrity Committee (CWI-KUO) which investigates complaints about violations of academic integrity (SER, p.30). Information about research integrity is also published on the HdK website, on the Faculties' private portals and in handbooks (SER, p.30). The Review Team noted the guidelines provided on principles for ethical and responsible research in the KC Master Project Guidelines (Appendix 3.20, p.46) but did not find any reference to a HdK Ethics Committee and, from discussions during the PARC Meeting, learned that HdK does not appear to have an Ethics Committee but sometimes has the possibility to use the Ethics Committee of LEI.

In discussing standards relating to research within their disciplines, both KC and KABK refer in the SER to the Netherlands Code of Conduct for Research Integrity which applies to all research undertaken within the faculties, and also to the standards that have emerged within both disciplines within the context of the European Higher Education Area qualifications framework (SER, p.56, p.104). KC also refers to internally developed standards and procedures for the Masters programmes (Appendix 3.3).

Detailed information was provided in the SER and during meetings with researchers, Lectors and Management, on the preparation and implementation/conduct of research undertaken by staff within the lectorate research groups of KC and KABK (KC Meetings 1 & 2; KABK Meetings 1 & 3). These include: efforts to establish transparency in the application and selection process; the internal critical peer-to-peer feedback that is facilitated; the supervision and monitoring provided by the Lectors; the practice of bringing in external expert supervision and invitations to 'critical friends' and experts from the professional field.

KC: Quality Assurance in Research

In the SER, KC presents a detailed description and discussion of the faculty's approach to creating 'quality culture' within the context of research at the conservatoire, including a focus on research processes. In discussing this concept, KC highlights the close links between internal and external perceptions of quality, along with the various systems and instruments used to gather feedback from internal and external sources. A 'Quality Culture lemniscate KC' diagram is used to illustrate how the results of internal quality reviews constitute input for those carried out externally and vice versa. (SER, p.57). Internally, data is gathered from the annual Student Satisfaction Survey and the triannual Employee Satisfaction Survey. The external cycle includes the feedback received from external examiners, international 'critical friends', representatives from the professional field and results from accreditation procedures and reviews. (SER, pp.58-61). Feedback reflecting positively on the quality of research within the educational programmes is presented in the SER and it is stated that, overall, the results from the surveys of external examiners undertaken each year 'show an increase of quality regarding the quality of the students'

research projects in relation to international standards, clarity of the assessment criteria and the composition of the assessment panels' (SER, p.59).

The Review Team appreciated the clear exposition of KC's approach to quality assurance within the faculty, and the discussion around the role of internal and external perceptions of quality.

It was impressed with the detailed account given in the SER of KC's preparation, implementation and evaluation of research in the educational programmes (SER, pp.61-65). This was supported by the Curriculum Handbook Master of Music and other documents provided in the appendices relating to assessment and to the Master Project (SER, pp.61-65; Appendix 3.3; Appendix 3.11; Appendix 3.19; Appendix 3.20; Appendix 3.21, Appendix 3.23).

The SER also provides an overview of the processes employed in the preparation, implementation and evaluation of faculty research (SER, pp.65-67). There is an emphasis on intervision and peer feedback in the approach to evaluation, with reference also to potential roles for external experts. The Lectorate research outcomes are presented and discussed at the annual public Lectorate Event that consists of research presentations, performances and discussions (SER, p.65; Appendix 3.24).

KABK: Quality Assurance in Research

The SER outlines the quality assurance instruments used at KABK and these include: course evaluations conducted by the Quality Assurance department every semester according to a plan established by each of the departments; an Employee Satisfaction Survey conducted every three years; the annual National Student Survey (NSE); professional advisory committees for each department; evaluations by extern examiners and reports from accreditation panels (SER, pp.105-106). KABK provides detailed information on the preparation, implementation and evaluation of research in education (SER, 111-120). Feedback from professional advisory committees, external examiners and from accreditation panel reports is included in the SER and reflects positively on research in the educational programmes at KABK (SER, pp.105-106).

The SER also describes the application and selection procedure and the evaluation mechanisms for the Lectorate Research Groups, and discusses the role of intervision and peer review. The importance of internal critical peer-to-peer evaluation is emphasised along with the expectation of some kind of public dissemination of research processes and results which can be presented in a range of forms such as written publications, exhibitions, performances, presentations (SER, pp.107-110).

Conclusion

BKO Standard 3: The research unit's research complies with the standards applicable in the field regarding conducting research

In considering the overall approach to internal quality assurance and enhancement across HdK, the Review Team commends HdK on the various systems and processes that are currently in place (outlined above). The Review Team regards the move towards greater alignment across the faculties as a positive development and recommends that

the discussions and collaboration continue, with a view to establishing an overarching quality assurance system for HdK. This recommendation is in line with the HdK's research strategy mentioned above, regarding 'sharing research methods and assessment and quality criteria' (SER, p.23), where reference is made to the benefits of sharing insights on research methods, policies, and quality criteria for conducting research in the arts, and to alignment in refining methods and criteria for assessing research along with issues of research and integrity.

HdK refers to a range of systems and standards employed within the University and the Faculties to ensure quality in the context of research. The Review Team considers that the research component of the educational programmes at HdK has a strong quality assurance system with respect to detailed assessment criteria and the input of international external examiners and 'critical friends'. With regard to faculty research, the application and selection process is perceived as being well managed and fair, and the culture of collegial, peer-to peer feedback within the research groups is clearly beneficial, as is the overall monitoring role undertaken by the Lectors. However, the Review Team are of the opinion that, a more formal approach to quality assurance is needed in the context of faculty research.

The Review team noted that many of the outputs represented in the inventories provided by the two faculties (and discussed under Standard 2 above) have been recognised by the wider professions and research communities as exemplified by, for example, the following: national and international invitations to present workshops, symposia training sessions; artistic performances based on research; lecture recitals; exhibitions, invitations to submit chapters to books; peer reviewed articles, publications; invitations to join expert working groups; participation in peer-reviewed conferences, symposia or expert meetings. However, not all teacher-researchers are represented in this data as not all researchers of the past 6 years responded to the annual surveys (SER, p.52). While research group members have presented at Lectorate events and published their research outcomes on the research catalogue, the Review Team recommends that assessment of faculty research at HdK can be enhanced by a more rigorous approach involving greater emphasis on formal external peer review mechanisms as appropriate to the various disciplines. The Review Team considers that the work already undertaken by the faculties in preparing for this review will provide a framework for discussion and a foundation for refining and enhancing the approach to evaluation of Faculty Research in the future.

In considering the issue of ethics and research integrity across the HdK research environment, the Review Team is concerned about the lack of a formal Ethics Committee. Whilst acknowledging the work that has been done with the Netherlands Code of Conduct for Research Integrity, noting the guidelines provided on principles for ethical and responsible research and appreciating the Lectors' expertise in this area, the Review Team strongly recommends that a university wide Ethics Committee be set up to formally provide ethical approval for HdK research projects, or that the links with the LEI Ethics Committee be formalised and publicised within the Faculties.

Recommendations:

- The Review Team recommends that assessment of Faculty Research at KC and KABK be complemented and enhanced by a more rigorous approach involving greater emphasis on formal external peer review mechanisms as appropriate to the various disciplines.

The Review Team strongly recommends that a university wide Ethics Committee be set up to formally provide ethical approval for HdK research projects, or that the links with the LEI Ethics Committee be formalised and publicised within the Faculties.

- Within the quality culture of HdK and acknowledging the desire for a plurality of approaches on some levels, the Review Team recommends further alignment of quality assurance standards and systems across the faculties with a view to establishing an overarching quality assurance system for HdK.

BKO Standard 3: The research unit's research complies with the standards applicable in the field regarding conducting research.

Assessment by the Review Team: *Sufficient*

BKO Standard 4: The way in which the unit is organised, the deployment of people and resources, and the internal and external partnerships, networks and relationships, make it possible to achieve the research profile.

This standard contains the conditions for being able to achieve the research profile and the research programme based upon it. The portfolio and the way the unit is organised support the implementation and sustaining of the research programme in relation to the set objectives. In this process, the deployment of people and resources is sufficient in terms of both quality and quantity. The internal and external partnerships, networks and relationships here are sufficiently relevant, intensive and sustainable. This standard does not only involve looking back; future-proofing is also part of it, in which panels take into consideration how earlier partnerships contributed to the futureproofing of the research unit. The research unit regularly evaluates whether it is possible for the ambitions as articulated in the research profile and programme to be achieved.

MusiQuE Standard 5: How do the institution or research institute/unit guarantee that they have sufficient financial resources, essential facilities and support staff for their research activities?

MusiQuE Standard 6: What mechanisms and structures do the institution or research institute/unit have in place to ensure that internal communication, the institutional organisation and decision-making processes are optimal?

The main foci of expenditure for research are: Total FTE Lectors; Total FTE Tutor-Researcher HdK; Total FTE ACPA Research; Total FTE PhD Arts and DocARTES; Total FTE Support for Research. Funding for research in educational programmes is not part of the scope of the current review (SER, p.34). Detailed information is provided on expenditure under these headings in the SER, and on overall expenditure for research at HdK (SER, pp.34-39).

The Review Team was particularly interested in the information provided on the sources of funding and possible future funding for research at HdK. The data show that research at HdK has had a structural deficit (2017-2022) and has relied on other HdK budgets. However, the SER indicates that this should be resolved with a major increase in funding (almost double) for 2023 from the Ministry of OCW (the main funding source for research at HdK). This is on the basis of a national agreement with the universities of applied sciences with regard to the further development of practice-based research (SER, p.33).

In considering the funding for research at HdK, the Review Team noticed the reliance on government funding and, at a number of the review meetings, explored the possibilities for sourcing external funding for research. It was explained that the funding landscape in the Netherlands is challenging as there is very little external funding for artistic research. Also, as an arts institution, it is difficult to get funding for research, because scientific funding organisations see artistic research as art, and cultural funds tend to consider it academic research. In addition, Dutch Research Council (NWO) funding is usually only awarded to

those who are tenured / have permanent posts (KC Meeting 1; KABK, Meeting 1). The possibility of applying for European funding was also addressed and researchers commented on the complexity and time consuming nature of the application processes and the need for support in writing grant applications was discussed (KABK Meeting 7; ACPA Meeting).

A number of issues were raised during the site visit in relation to the funding provided for individual staff research through the Lectorate research groups. The big issues emerging for teachers/tutors were the limited time made available, both in relation to the 0.1FTE (0.2 for Design Lectorate Group), and the one-year membership of the Lectorates' research groups, and the lack of opportunities for structured progression as researchers once the year ended (KC Meeting 2; KABK Meeting 3). This last point was also made at KABK Meeting 7 where the issue of sustainability was also raised with reference to the potential ongoing development of some projects after the Research Group has ended, and the scope to grow the research further through various means of dissemination such as, for example, publications or podcasts (KABK Meeting 7). All constraints and limitations considered, the Review Team considers noteworthy that overall, in the discussions carried out during the site visit, researchers reported that they appreciated the funding provided and were enthusiastic about their individual research projects. They pointed to the benefits of belonging to a research community and stressed the impact the research opportunity had on their professional practice, on their teaching and on curriculum development within the university.

A further issue was raised in the meetings with KABK researchers regarding the need for ongoing support, not just in relation to research hours, but also in relation to a 'production budget' to cover materials for research and, for some researchers, access to physical space and other resources can also be an issue (KABK Meetings 2 & 3). Reference is made in the SER to the need for 'operational budgets' described as 'the kind of support allocated to the framing and generation of research and the transfer of knowledge through its integration in the curriculum and its dissemination in academic, professional and social contexts' (SER, p.122). While all those at the meetings had benefitted from the support provided, the point was made also, at KABK meetings 3 & 7, that not everyone gets the chance to be part of a research group and many researchers find themselves outside the scope of the Lectorate Research Groups.

There was some discussion at the ACPA Meeting regarding the potential benefits of having a reciprocal process for sharing physical resources across the partner institutions and facilitating access for students across HdK and LEI campuses. Some logistical issues were raised, including the part-time residency of some of the doctoral students, and space, and other issues in some of the university buildings. However, the SER points to future plans for strengthening these links indicating that 'HdK and LEI intend to offer better possibilities for LEI students of Campus The Hague to develop their creative competencies, and HdK students to strengthen their theoretical and critical capacities' (SER, p.22).

The Review Team sensed a lot of positivity in the SER and during the Review process around the potential of PARC to strengthen collaboration between the partners and enhance the research profile of HdK. While the plans for its development were described as being still 'fluid' (PARC Meeting), the SER states that 'Through further investing in PARC, both in terms of resources and (re)organisation of our research infrastructure, the HdK

aims to better facilitate and support researchers of the three institutions to meet, share experiences and insights, work together, and increase the visibility of their research' (SER, p.23).

The SER provides information on HdK's external national and international networks and partnerships in the fields of Music and Art. These include professional, educational and research bodies as well as various institutional partners, and societal contexts, all of which impact on research within the university and also contribute to the research profile of the university externally (SER, p.23; see also under Standard 1). As might be expected, the Lectors play a key role in these external partnerships and networks (SER, p.69, p.86), and the various disciplines and departments have different kinds of connections as appropriate to their individual fields (SER, p.69; p.124; Appendix 4.31). For example, KC's Institute of Sonology has close ties with Technische Universitat Berlin and Delft Technical University (SER, p.69), while MA Industrial Design students at KABK have collaborated with Rathenau Institute and Chemelot Innovation and Learning Labs, and participated in a pilot activity of the European research project REFLOW through a collaboration with Waag's TextileLab Amsterdam (SER, p.125). These are just indicative examples from the many examples provided in the SER. KC highlights its connections to 'national and international initiatives that focus on research in the arts and education' (SER, p.69). KABK refers to 'projects with external partners from various disciplines, ranging from government institutions to the cultural sector and business world' (SER, p.124-125). Both faculties have been, or are, involved in European funded projects including the KC IN.TUNE and 'Urban Places' projects, and KABK's 'Plastic Justice' educational collaboration with four other European art and design academies, both referred to already under Standard 2 above.

Conclusion

BKO Standard 4: The way in which the unit is organised, the deployment of people and resources, and the internal and external partnerships, networks and relationships, make it possible to achieve the research profile

In light of the data presented above, the Review team considers that the organisation and deployment of people and resources at HdK is very effective in achieving the research profile outlined above but, given the links between KC, KABK, ACPA, PARC and LEI, it is rather complex and the budget is somewhat limited. The Review Team found it difficult initially to interpret the information provided in the SER on financial resources, particularly in relation to the funding of, and relationship between, the Lectorates, ACPA and PARC. However, clarification was provided during the review process and the ACPA and PARC meetings were particularly helpful in this respect.

Despite extremely limited financial resources, there is a commitment within HdK to invest in human resources to facilitate research, and individuals within the university have found innovative solutions and approaches to advance the research environment. The Review Team notes and welcomes the major increase in funding planned for 2024.

The Review Team was impressed with how the limited financial and human resources available for research are deployed within HdK. As already indicated above, the Review

Team acknowledges the central contributions of the Lectorates in the development of research at HdK, the multiple roles undertaken by the Lectors and their high productivity levels across a diverse range of activities within KC and PARC, KABK, ACPA & PARC and LEI and, externally, through representing their faculties and HdK on various professional bodies linked to research. The Review Team also became cogniscent of the important contribution of the Lectorate coordinators in supporting the Lectors in managing and co-ordinating the work of the Lectorates. The implementation of the Lectorate system in a sustainable manner within HdK has fostered the promotion and development of the research culture, and the Review Team note the major contribution of the individual Lectors in this.

The Review Team considers that the financing of research hours for teachers/tutors is a very good investment and is contributing in a strong way to the ongoing development of HdK's research profile, not only in relation to research outcomes/products, but also with regard to the ongoing professional development of teachers and the enhancement and enrichment of the overall research culture and environment in the university. However, as noted above, a number of issues were raised by staff during the meetings with Faculty researchers from both faculties. The Review Team acknowledges the points made and considers it important that a more sustainable model of research be developed. It recommends that HdK explore ways of facilitating longer term support and welcomes plans to extend the one-year term of research groups. It recommends that HdK examines the possibility of more structural investment in further research positions, investigates the creation of a model which provides for ongoing staff progression throughout their careers and consider ways of providing more material support if and when required.

HdK benefits from involvement in, and collaboration with, a range of internal and external networks and relationships, including some international research projects. The Review Team commends HdK on its involvement in the international projects outlined above, but acknowledges the issues raised by staff in relation to the need for support in writing grant applications.

Recommendations:

- The Review Team notes and welcomes plans to extend the one-year membership of the research groups and recommends that a more sustainable model of research be developed to facilitate longer-term programmes, including the creation of a model of ongoing staff progression throughout their careers. This could include further expansion of the lectorate system and the creation of more research posts with transparent decision making structures across HdK.
- In addition to the FTEs currently offered, further support for research is needed in some areas in the form of production budgets and operational budgets.
- The Review Team recommends that HdK invest in a structure to help researchers from across the institution secure external funding for research projects.
- The Review Team encourages HdK to formalise a reciprocal process for sharing of physical resources across the ACPA partners, including facilitating access to facilities within HdK for doctoral students from ACPA.

BKO Standard 4: The way in which the unit is organised, the deployment of people and resources, and the internal and external partnerships, networks and relationships, make it possible to achieve the research profile.

Assessment by the Review Team: *Sufficient*

Summary of the assessment and recommendations

The review team assesses the research and research activities of the University of the Arts The Hague (HdK) as follows:

Standard	Assessment
<p>BKO Standard 1: The research unit has a relevant, ambitious and challenging research profile and research programme.</p> <p>MusiQuE Standard 1 and MusiQuE Standard 2</p>	<p><i>Excellent</i></p>
<p>Suggestions for enhancement</p> <ul style="list-style-type: none"> - The Review Team suggests that HdK explore further possibilities of developing and implementing a central overall structure within the University that brings the research endeavours of the Faculties together. - The Review Team suggests that HdK use the existing collaborations within ACPA, and the potential for further collaboration presented by recently formed Platform for Arts Research in Collaboration (PARC), to facilitate a participatory ongoing discussion on the principles of research and how these can be developed and enhanced. 	
<p>BKO Standard 2: The research unit makes transparent what its contribution is to the development of professional practice and society at large, of education, and of the research domain.</p> <p>MusiQuE Standard 8</p>	<p><i>Sufficient</i></p>
<p>Recommendations</p> <ul style="list-style-type: none"> - The Review Team acknowledges the difficulties presented by the main indicators used, and notes the tendency for KC and KABK to categorise research predominantly under the indicators relating to the profession and education. It encourages the Faculties to give further consideration to what constitutes 'knowledge' within artistic research, and how artistic research can contribute to the 'research domain'. - The Review Team considers that within HdK, the contribution to the development of the research domain in some areas should be enhanced through a more visible dissemination using multiple formats as appropriate to the discipline, targeting the wider research community. 	
<p>BKO Standard 3: The research unit's research complies with the standards applicable in the field regarding conducting research.</p> <p>MusiQuE Standard 3, MusiQuE Standard 4, MusiQuE Standard 7</p>	<p><i>Sufficient</i></p>
<p>Recommendations</p> <ul style="list-style-type: none"> - The Review Team recommends that assessment of Faculty Research at KC and KABK be complemented and enhanced by a more rigorous approach involving greater emphasis on formal external peer review mechanisms as appropriate to the various disciplines. - Whilst acknowledging the work that has been done with the Netherlands Code of Conduct for Research Integrity, noting the guidelines provided on principles for ethical and responsible 	

research and appreciating the Lectors' expertise in this area, the Review Team strongly recommends that a university wide Ethics Committee be set up to formally provide ethical approval for HdK research projects, or that the links with the LEI Ethics Committee be formalised and publicised within the Faculties.

- Within the quality culture of HdK, and acknowledging the desire for a plurality of approaches on some levels, the Review Team recommends further alignment of quality assurance standards and systems across the faculties with a view to establishing an overarching quality assurance system for HdK.

BKO Standard 4: The way in which the unit is organised, the deployment of people and resources, and the internal and external partnerships, networks and relationships, make it possible to achieve the research profile.

Sufficient

MusiQuE Standard 5 and MusiQuE Standard 6

Recommendations

- The Review Team notes and welcomes plans to extend the one-year membership of the research groups and recommends that a more sustainable model of research be developed to facilitate longer-term programmes, including the creation of a model of ongoing staff progression throughout their careers. This could include further expansion of the lectorate system and the creation of more research posts with transparent decision making structures across HdK.
- In addition to the FTEs currently offered, further support for research is needed in some areas in the form of production budgets and operational budgets.
- The Review Team recommends that HdK invest in a structure to help researchers from across the institution secure external funding for research projects.
- The Review Team encourages HdK to formalise a reciprocal process for sharing of physical resources across the ACPA partners, including facilitating access to facilities within HdK for doctoral students from ACPA.

Conclusion

This report, based on the assessment of the documentation provided by the University of the Arts The Hague, along with the Review Team's experience of the site visit and the meetings with key personnel, has identified that HdK meets all of the standards considered in the review framework. It is important to note that those standards evaluated as '*sufficient*' are considered by the Review Team to be *substantially* compliant within the framework of this review. It shows that HdK has a rich and vibrant research culture and that there is a clear commitment to, and vision for, the ongoing growth and development of research within the institution.

The Review Team was impressed with the excellent standard of documentation provided and with the level of critical reflection in evidence in the SER which successfully reflected on recent developments, highlighted current activities, structures and policies and pointed to future ambitions for research within HdK. The Review Team also acknowledges the high level of engagement and discussion that was shown during the various site visit meetings and congratulates all those involved in the review process.

Throughout the report, the Review Team has highlighted many positive and noteworthy aspects of research at HdK, and has made some recommendations designed to enhance the already vibrant research culture in the institution.

The Review Team congratulates the leadership team and the research community on achievements to date within the research field, and hopes that the reflections and feedback presented will be of help to the institution in further strengthening and enhancing research activities and policies, and in fulfilling its ambitions for the future.

Annex 1. Site-visit schedule

DAY 1: 11 DEC ARRIVAL Mercure Hotel	DAY 2: 12 DEC @studio 1 KC Royal Conservatoire, reception 4th floor [link route] Main programme	DAY 2: 12 DEC @Research Room, BA 103 Royal Academy of Art <i>Parallel programme</i>
	C + S + KC1 + KC2 + KC3 + KABK1	KABK 2 + KABK 3
	Prep Review Team 08:00 – 10:30 <i>You will be welcomed at the reception at 07:45 at the Royal Conservatoire (KC)</i>	
	MEETING 1 - Lector & Management 10:30 – 11:30 <ul style="list-style-type: none"> • Principal KC • Vice-Principal KC • Lector, Music, Education & Society • Head of Quality Culture department • Head of Master Research department 	MEETING 1 – Introduction to Lectorates 11:00-12:00 <ul style="list-style-type: none"> • Lector, Design / Deep Futures (since 2017) • Lector, Art, Theory & Practice and Professor, ACPA, Leiden University (since 2022)
	11:30 – 12:00 Break	
	MEETING 2 - Faculty Research	MEETING 2



	<p>12:00 – 13:15</p> <ul style="list-style-type: none"> • Interdisciplinary Research Group 2021, research group Music, Education & Society 2023 • research group Music, Education & Society 2018 & 2023 • research group Music, Education & Society 2021-23 • research group Music, Education & Society 2021-23 • research group Music, Education & Society 2021 • research group Music, Education & Society 2023, PhD incentive scheme • research group Music, Education & Society 2019-21 	<p>12:00 – 13:00</p> <ul style="list-style-type: none"> • Tutor, BA Interior Architecture & Furniture Design and member, Design Lectorate Teaching Tools Research Group 2019 • tutor, Bioplastic lab, BA Interior Architecture & Furniture Design and MA Industrial Design
<p>13:15 – 14:15 Lunch at KC & panel meeting</p>		
	<p>MEETING 3 - Research in education [BA]</p> <p>14:15 – 15:00</p> <ul style="list-style-type: none"> • coordinator Music in Education • tutor Critical Music Studies • head of Music Theory department • tutor Critical Music Studies • coordinator Historical Development and programme notes assignment • head of Sonology department 	<p>After lunch KABK 2 + KABK 3 join the MAIN PROGRAMME</p>
	<p>MEETING 4 - Research in education [MA]</p> <p>15:00 – 15:45</p>	



	<ul style="list-style-type: none"> • head of Master Research department, research supervisor, master circle leader • coordinator of Master Research • research supervisor, master circle leader • research supervisor, master circle leader • research supervisor, master circle leader • research in Sonology master curriculum 	
	15:45 – 16:15 Short Break	
	MEETING 5 - Students & alumni 16:15 – 17:15 <ul style="list-style-type: none"> • alumnus, PhD candidate at docARTES) • alumnus • alumna • current master student • current master student • current master student 	
	Review Team Meeting 17:15	
	19:00 Dinner @ Burrata [Link] (all panel members)	

DAY 3: 13 DEC @Non Linear Narrative space Royal Academy of Art, reception ground floor, [link route] Main programme	DAY 3: 13 DEC @Studio 6 KC Royal Conservatoire <i>Parallel programme</i>	DAY 4: 14 DEC @studio 4 KC, Royal Conservatoire, reception 4 th floor [link route] Main programme
C + S + KABK1 + KABK2 + KABK3 + KC1	KC 2 + KC 3	ALL



Prep Review Team 09:00 – 09:30 <i>You will be welcomed at the reception at 08:45 at the Royal Academy of Art</i>		Prep Review Team 09:00 – 09:30 <i>KC reception at 08:45</i>
		MEETING 1 – TOUR KC 09:30 – 10:15
MEETING 1 – Lectors & Management <i>Focus: BKO standards 1 and 3: Profile/How research is positioned in KABK and how it is monitored</i> 09:30 – 10:30 <ul style="list-style-type: none"> interim co-director and head, MA Photography & Society Design Lector and former Associate Professor, ACPA coordinator, BA Interior Architecture & Furniture Design and policy advisor Art Theory & Practice Lector and PhDArts director, ACPA Quality Assurance 	MEETING 1 - Developments & demo's Research Catalogue 09:50 – 10:30 <ul style="list-style-type: none"> coordinator lectorate & Master Research Research Catalogue support and KC Portal Manager Lector, Music, Education & Society 	MEETING 2 – Academy of Creative and Performing Arts (ACPA) 10:15 – 11:15 <ul style="list-style-type: none"> Professor Auditory Culture and Music Philosophy Professor Practice and Theory of Research in the Visual Arts. Phd docARTES Policy Officer alumna PhDArts Academic Director
MEETING 2 <i>Focus: Standard 4: Research environment</i> 10:30 – 11:30 Guided tour of KABK materials and techniques research in workshops <ul style="list-style-type: none"> Head, Technical & Digital Services and Library instructor, 3D Lab 	MEETING 2 - Impact of research on education 10:30 – 11:15 <ul style="list-style-type: none"> connecting research with health & well-being connecting research with improvisation 	MEETING 3 – Platform for Arts Research in Collaboration (PARC) 11:15 – 12:15 <ul style="list-style-type: none"> HdK, Board of Governors director ACPA, lector FILM, Chair PARC director KC vice director KC interim director KABK



<ul style="list-style-type: none"> • instructor, 3D Lab and member, Design Lectorate Research Group 2023 • librarian • instructor, Wood and Metal Workshop and member, Design Lectorate Teaching Tools Research Group, 2019 		<ul style="list-style-type: none"> • Lector Design, KABK • lector Music, Education & Society (MES) KC & senior researcher ACPA • lector Art Theory & Practice KABK & director PhDArts • research coordinator PARC / ArtScience Alumna
11:30 – 11:45 Break	11:15 – 11:30 Break	12:15 – 12:45 Break
MEETING 3 – Faculty Research -Members of Research Groups <i>Focus: Standards 2 and 3: Preparation and Implementation of Research + Application and Use of Research</i> 11:45 – 13:00 <ul style="list-style-type: none"> • Tutor, BA Fine Arts and member, Design Lectorate Research Group 2018 • Tutor, BA Graphic Design and MA Non Linear Narrative and member, Design Lectorate Research Group 2020 and 2021 • Tutor, BA Interactive Media Design and member, Design Lectorate Research Group 2019 and Interdisciplinary Research Group 2021 • Tutor, BA Fine Arts and member, Theory Platform and member, Art Theory & Practice Lectorate Research Group 2022 	MEETING 3 - Visit Master Circle Yannis Kyriakides 11:30 – 12:15 MEETING 4 - Presentation European Projects IN.TUNE - Sounding Urban Places 12:15 – 12:45 <ul style="list-style-type: none"> • Vice-Principle KC • lector, Music, Education & Society • Tutor, researcher Sonology Institute 	MEETING 4 - Review team preparation for feedback meeting 1.0 12:45 – 13:45



<ul style="list-style-type: none"> Tutors, BA Graphic Design and members, Art Theory & Practice Lectorate Research Group 2022 		
13:00 – 14:00 Lunch at KABK & panel meeting (just panel @ NLN)		13:45 – 14:45 Lunch at KC
MEETING 4 - Research in BA and Academy-wide curricula/programs 14:00 – 14:45 <ul style="list-style-type: none"> co-head BA Fine Arts, Theory Platform, Design Lectorate Research Group 2022 coordinator, BA Graphic Design and member, Art Theory & Practice Lectorate Research Group 2022 Tutor, BA Photography and member, Theory Platform Tutor, Art Theory & Practice Lectorate Art Research Programme Tutor, BA Fine Arts and Tutor, Research & Discourse and member, Theory Platform 	After lunch KC 2 + KC3 join the MAIN PROGRAMME	MEETING 5 - Review team preparation for feedback meeting 2.0 14:45 – 15:30
MEETING 5 - Research in the MA curricula 14:45-15:30 <ul style="list-style-type: none"> tutor, MA Artistic Research and member, Design Lectorate Research Group 2021 head, MA Industrial Design 		MEETING 6 – Feedback meeting for Management / PARC team 15:30 – 16:30



<ul style="list-style-type: none"> • head, MA Non Linear Narrative and member, Design Lectorate Research Group 2018 • tutor, MA Photography & Society and alumna, PhDArts and member, Design Lectorate Research Group 2019 		
<p>15:30 – 15:45 Short Break</p>		<p>END 16:30</p>
<p>MEETING 6 - Students & Alums 15:45 – 16:30</p> <ul style="list-style-type: none"> • Alumnus, BA Textiles & Fashion 2021 • Alumnus, MA Industrial Design 2020 and Research Catalogue portal manager • Alumna, MA Industrial Design 2021 • Student, BA Graphic Design, 4th Year 		
<p>MEETING 7 – Support for research <i>Focus: Standard 4, Research Environment and Support</i></p> <p>16:30 - 17:15</p> <ul style="list-style-type: none"> • coordinator, Design Lectorate • coordinator, Art, Theory & Practice Lectorate, and Coordinator, PhDArts • head, International Affairs and PhD candidate, Leiden University • Design Lector and former Associate Professor, ACPA • coordinator, BA Interior Architecture & Furniture Design and policy advisor 		
<p>Review Team Meeting</p>		



17:15		
19:00 Dinner@ Athene Palace [Link]		19:00 Dinner@ Phonsawan [Link]
(all panel members)		(3 panel members: Sean, Kristoffer, Leander)



Annex 2. List of documents provided to the review team

KABK Research in Art and Design: People and Projects, 2018-2023

Various research outputs presented during KABK Meeting 2 and Parallel Programme KABK Meetings !&2

SER Appendices:

1. Introduction

1.0. a. Research Environment of the HdK a. Link to Governance Structure HdK

1.1. Branch Protocol Quality Assurance for Practice-Based Research 2023 – 2028 (BKO 2023 – 2028)

1.2. Branch Protocol for Quality Assurance in Research to the MusiQuE Research Domains and Standards

1.3. Draft Review Programme of the HdK 12 – 14 December 2023

1.4. Overarching Peer Review Report (OPRR), Quality Enhancement Research HdK

1.5. Institutional Plan HdK 2019 – 2024

1.6. Link to new website of PARC researchplatform.art

1.7. Faculty Plan KABK, 2022 – 2024

1.8. Faculty Plan KC, 2022 – 2024

1.9. Link to Joint Research Day 2023

2. Chapter HdK

2.1. Lectorate System in the Netherlands

2.2. a. PhD Incentive Scheme, 2022

b. Overview Doctoral Grants, Subjects and Universities

2.3. Planning Cycles of the HdK

2.4. Annual Plan formats KABK and KC

2.5. HdK Research Data 2017 – 2022

3. Chapter KC

3.1. Peer Review Report KC 2017

3.2. Research Mission and Vision KC

3.3. Curriculum Handbook Master of Music

3.4. Interviews with Students

3.5. Analysis Master Project proposals

3.6. Annual Call for Proposals Lectorate KC

3.7. Overview Page: Lectorate Music, Education & Society

3.8. Module Description Elective Course 'Collaborative Music Creation'

3.9. Paul Craenen (ed.), *The Promise of Music: Hopes and Expectations in Higher Music Education*. Garant: Antwerp and Apeldoorn, 2022.

3.10. Master Electives Handbook

3.11. Explanatory Statement and Protocol for the Assessment of the Master Studies of Internal Teacher-students

3.12. Creative and Social Intentions in Research Proposals

3.13. Richard Barrett, *Transforming Moments*. Vision Edition: United Kingdom, 2023.

3.14. Royal Conservatoire Study Guide

3.15. Outcomes of the Research Activities Survey

3.16. Polifonia/Dublin Descriptors

3.17. Overview Data: Quality Culture

3.18. Module Descriptions 'Critical Music Studies'

3.19. Assessment Criteria Research Exam: Docent Muziek

3.20. Master Project Plan Guidelines

3.21. Master Project Guidelines

3.22. Programme Booklet: Master Research Symposium 2023

3.23. Sample Assessment Reports: Master Research

3.24. Programme Lectorate Event 25 January 2023 3.25. Overview of PhD Graduates with a Link to the KC 3.26. Overview of Faculty Researchers

4. Chapter KABK

3.1. Appendix folder 4.1. KABK Research Faculty Evaluation Processes

4.1.1. KABK BKO Peer Review 2017 Original Document

4.1.2. KABK ATP Research Group Open Calls

4.1.3. KABK Design Lectorate Research Group Open Calls

4.1.4. KABK Research Groups Selection Process

4.1.5. KABK Design Lectorate Research Groups Guest Critics

4.1.6. KABK Research Faculty Feedback Interview Questions

4.1.7.a. Lauren Alexander, BA Graphic Design and MA Non Linear Narrative, 2019

4.1.7.b. Rachel Bacon, BA Fine Arts, 2018

4.1.7.c. Louis Braddock Clarke, BA Graphic Design, 2021 and 2022

4.1.7.d. Jasper Coppes, MA Artistic Research, 2021 4.1.7.e. Alexander Cromer, BA Graphic Design, 2022

4.1.7.f. Benjamin Earl, BA Graphic Design, 2022

4.1.7.g. Sabin Gárea, Wood Workshop, 2020

4.1.7.h. Rana Ghavami, MA Industrial Design, 2022

4.1.7.i. Carl Johan Högberg, BA Fine Arts, 2022

4.1.7.j. Lyndsey Housden, BA IMD, 2019

4.1.7.k. Katrin Korfmann, BA Graphic Design and MA Non Linear Narrative, 2020 and 2021

4.1.7.l. Tatjana Macić, BA Fine Arts

4.1.7.m. Victoria Meniakina, BA Interior Architecture & Furniture Design, 2022

4.1.7.n. Laura van Santen, BA Interior Architecture & Furniture Design, 2020

4.1.7.o. Niels Schrader, MA Non Linear Narrative, 2018

4.1.7.p. Dirk-Jan Visser, BA Photography and MA Photography and Society, 2020

4.1.8. KABK Year Reports Lectorates 2017-2022, translated from Dutch to English

4.1.9. KABK Design Lector Peer Evaluation, 2020

3.2. Appendix folder 4.2. KABK Research Faculty Products

4.2.1. KABK Research Faculty Inventory of Products, Use and Impact

4.2.2. KABK Research Faculty Projects Overview 2017 – 2023

4.2.3. KABK ATP Lectorate Research Group Projects, website

4.2.4. KABK Design Lectorate Research Group Projects, website

3.3. Appendix folder

4.3. KABK Research in Education, BA and Academy Wide KABK Research-Driven External Projects and Publications

4.3.2. KABK Theory Platform Participants

4.3.3. KABK Research & Discourse Programme

4.3.4. KABK Research Courses in Individual Study Track

4.3.5. KABK Art Research Programme

4.3.6. KABK Research in BA Programmes

4.3.7. KABK BA Competences

4.3.8. KABK Thesis Criteria Regulations, Original Document

4.3.9. KABK Thesis Criteria Workgroup

4.3.10. KABK Thesis Awards Criteria and Juries

4.3.11. KABK Thesis Awards, ATP website

3.4. Appendix folder

- 4.4. KABK Research in Education, MA Programmes
 - 4.4.1. KABK Research in MA Programmes Questionnaire, screenshot
 - 4.4.2. KABK Research in MA Type Media Profile
 - 4.4.3.a. KABK Research in MA Interior Architecture Profile
 - 4.4.3.b. KABK Research in MA Interior Architecture Research Assessment
 - 4.4.4.a. KABK Research in MA Artistic Research Profile
 - 4.4.4.b. KABK MA Artistic Research Research Courses
 - 4.4.4.c. KABK MA Artistic Research Writing Tutorials
 - 4.4.4.d. KABK MA Artistic Research Reading Days
 - 4.4.4.e. KABK MA Artistic Research Reading List
 - 4.4.5.a. KABK Research in MA Industrial Design Profile
 - 4.4.5.b. KABK MA Industrial Design Research Courses
 - 4.4.6. KABK Research in MA Non Linear Narrative Profile
 - 4.4.7.a. KABK Research in MA Photography and Society Profile
 - 4.4.7.b. KABK MA Photography Society Thesis Guidelines
 - 4.4.8. KABK MA Competences
 - 4.4.9. KABK MA Graduates, Research in Graduation Projects, Tuning into Research
 - 4.4.10. KABK MA Type and Media Advisory Report 2021
 - 4.4.11.a. KABK MA Interior Architecture Self Evaluation 2021
 - 4.4.11.b. KABK MA Interior Architecture Advisory Report 2021
 - 4.4.12. KABK MA Art and Design Advisory Report 2023

- 3.5. Appendix folder 4.5. KABK Research Faculty Support
 - 4.5.1. KABK Research Faculty, 2018-2023

4.5.2. KABK Job Descriptions Coordinator ATP Lectorate and Coordinator Lectorate Design and Coordinator Lectorate FILM

4.5.3. KABK Tutors and Staff with PhDs and in PhD Incentive Scheme

4.5.4. KABK International Mobility Support, Rachel Bacon

4.5.5. KABK International Mobility Support, Jasper Coppes

4.5.6. KABK International Mobility Support, Lyndsey Housden

4.5.7. KABK International Mobility Support, Renske Maria van Dam

5. Chapter ACPA

5.1. Research Areas and Themes ACPA staff

5.2. PhD Research at ACPA

5.3. Assessment Report, November 2018

5.4. Number of PhDs in 2018 – 2022

5.5. Additional Activities ACPA Staff 2018 – 2022

Annex 3. Mapping the Branch Protocol for Quality Assurance in Research (BKO) for the MusiQuE Domains and Standards

This review takes place in the national BKO Framework 2023–2028, in combination with the internationally developed and accepted standards for the evaluation of research of MusiQuE. MusiQuE currently uses eight standards for its review process, which are connected to four domains of investigation of the BKO protocol:

The eight MusiQuE standards largely overlap with the four BKO standards, although not completely. For this reason, the below mapping exercise was carried out to find correspondence between the four BKO and eight MusiQuE standards. According to the BKO protocol, the assessment panel evaluates each of the four BKO standards using a three-point scale:

- insufficient,
- sufficient
- excellent

In addition, given the formulated standards, the development of the research units is reviewed and reflected upon.

This mapping shows the correspondence between MusiQuE Framework for the Evaluation of Research Activities (called “MusiQuE Standards”) and the Branch Protocol for Quality Assurance in Research (called “BKO Standards”).



BKO Standard 1: The research unit has a relevant, ambitious and challenging research profile and research programme.

MusiQuE Domain 1. The profile of the research activities or research institute/unit.

With the research profile and the research programme, the research unit indicates in which direction and to what extent it is distinctive, relevant, ambitious and challenging for the development of professional practice, for education and for the research domain. The research profile is consistent with the research vision of the university of applied sciences and can count on the support of (internal and external) stakeholders. The research program contains concrete goals. The research unit has indicators to demonstrate and make this visible established. The indicators match the research unit's own mission, strategy and development phase (see Chapter 3). The research unit makes visible how it periodically adjusts the vision, the research profile and the research programme.

***MusiQuE Standard 1:** How does the institution or research institute/unit formulate its mission and vision (or aims and objectives) with regards to research activities?*

Guideline:

The mission and vision are relevant from an artistic, academic, and social point of view to the wider context of the international music and arts sector.

The mission and vision are reflected in specific research programmes that are relevant to the wider context of the international music and arts sector

***MusiQuE Standard 2:** How is this mission/vision (or aims and objectives) achieved, how do the institution's or research institute/unit's structure, activities and evaluation procedures guarantee that these will be achieved?*



BKO Standard 2: The research unit makes visible its contribution to the development of professional practice and wider society, education and the research domain.

MusiQuE Domain 4. The impact of the results of research activities.

This standard concerns the effect of the research on the three areas mentioned. The selected indicators (both quantitative and qualitative) and the way in which the unit monitors them provide insight into the impact on:

- professional practice and broader society. The research at universities of applied sciences is rooted in professional practice and strongly bound to an application context. The questions are prompted by professional practice ('real life' situations) in both profit and non-profit sectors. The research generates knowledge, insights and products that contribute to solving problems in professional practice and/or to the development of this professional practice and/or wider society;
- the education. Research at universities of applied sciences has a strong connection with the other higher professional education activities. This is broadly along two tracks: the connection with education and the professional development of teaching staff (from lecturer to lecturer-researcher) and;
- the research domain. Research at universities of applied sciences contributes to the knowledge development within the relevant research domain.

MusiQuE Standard 8: How is the institutions or research institute/unit active in the public cultural environment and how does it anchor its activities in wider social contexts?

Guideline:

The research activities carried out contribute to improving higher music and arts education, the artistic performance practices that are unique to the professional music and arts sector, and to the further artistic and academic understanding of the themes that are studied.



<p>BKO Standard 3: The research of the research unit meets the standards that apply in the field for conducting research</p>	<p>MusiQuE Domain 2: The organisation of research activities</p> <p>MusiQuE Domain 3: The evaluation of the quality of the results of research activities</p>
<p>This standard concerns the quality of the research process. The main thing is that practice-oriented research is practically relevant, methodically thorough and ethically sound. The research unit has explicit content quality criteria for preparing and conducting practice-oriented research and regularly evaluates this quality. The substantive criteria may differ per research domain (e.g. engineering or healthcare) and also per discipline (e.g. marketing or logistics). The standards for good research practices from the Dutch Code of Conduct for Research Integrity serve as a guideline. The research unit reflects on its contribution to open science and in principle publishes its research results (open access, open data). If that is not possible or desirable, the research unit will indicate why it was not possible to apply the principles of open science.</p>	<p><i>MusiQuE Standard 3: How are research activities initiated and selected, how are they supported from the beginning to their completion, and how are they evaluated?</i></p> <p>Guideline:</p> <p>The internal organisation of the research activities guarantee the envisaged quality of the results of these activities.</p> <p>Alliances with external partners in the music and arts industry and the wider sector enhance the production of qualitative research.</p> <p><i>MusiQuE Standard 4: How is the quality of the researchers guaranteed, how are they appointed or selected, how is their progress monitored and how is their final research output evaluated in order to guarantee quality?</i></p> <p><i>MusiQuE Standard 7: What structural measures does the institution or research institute/unit take in terms of internal quality assurance and quality enhancement?</i></p> <p>Guideline:</p>



	The results of the research activities are periodically and effectively evaluated in an international context and adjustments proven necessary are being implemented for the further development of the research unit.
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<p>BKO Standard 4: The way in which the unit is organised, the deployment of people and resources and the internal and external partnerships, networks and relationships make the realization of the research profile possible</p>	<p>MusiQuE Domain 2. The organisation of research activities</p>
<p>This standard contains the conditions for realizing the research profile and the research program based on it. The portfolio and the way in which the unit is organized, supporting the implementation and safeguarding of the research program in relation to the objectives set. The deployment of people and resources is sufficient in terms of quality and quantity. The internal and external partnerships, networks and relationships involved are sufficiently relevant, intensive and sustainable. Not only is there a retrospective, future-proofing is also part of the standard, whereby panels consider how previous collaborations contribute to the futureproofing of the research unit. The research unit regularly evaluates whether the ambitions as expressed in the research profile and program are met can be reached.</p>	<p><i>MusiQuE Standard 5: How do the institution or research institute/unit guarantee that they have sufficient financial resources, essential facilities and support staff for their research activities?</i></p> <p><i>MusiQuE Standard 6: What mechanisms and structures do the institution or research institute/unit have in place to ensure that internal communication, the institutional organisation and decision-making processes are optimal?</i></p>

