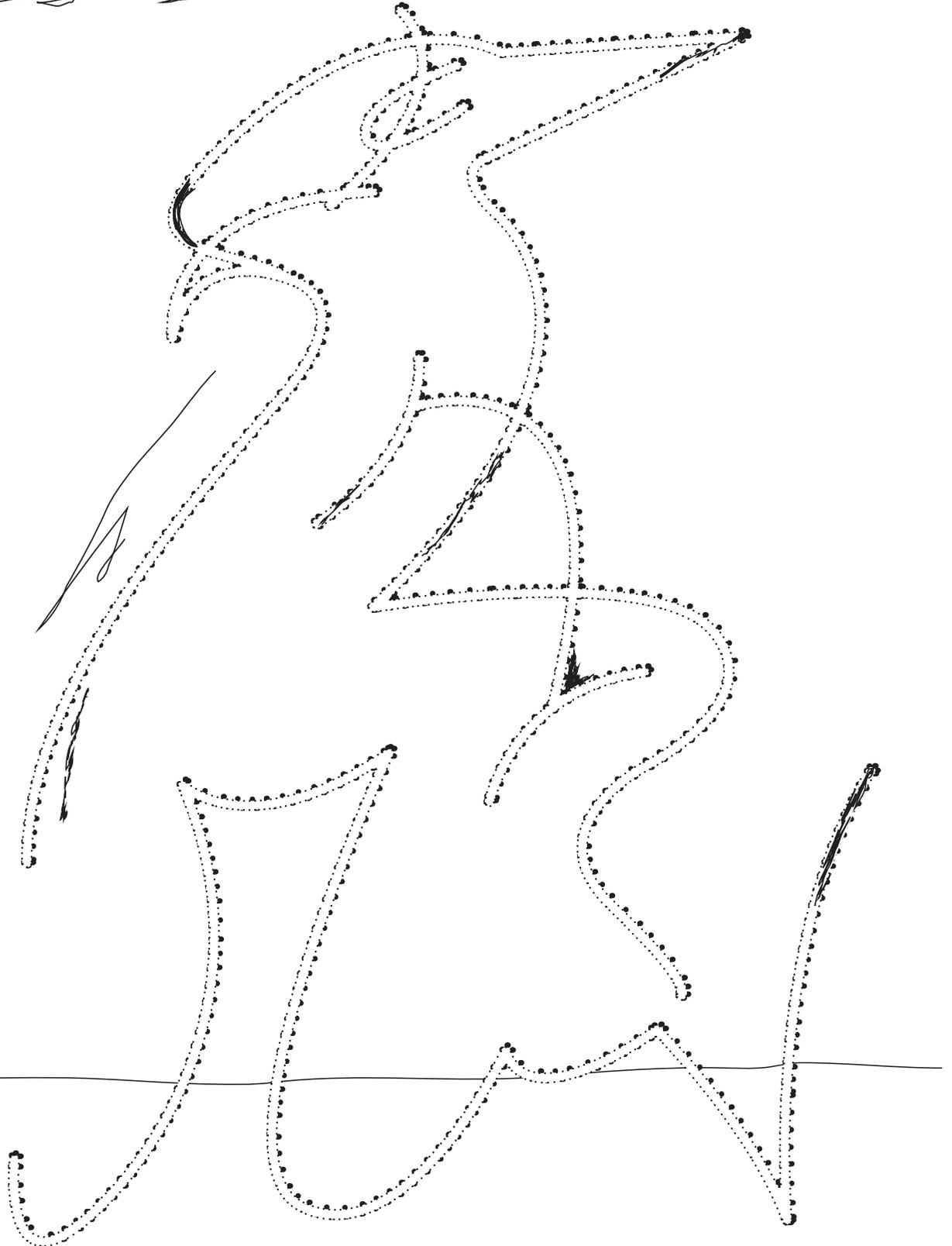


Sector agenda for Dutch higher art education 2021-2025

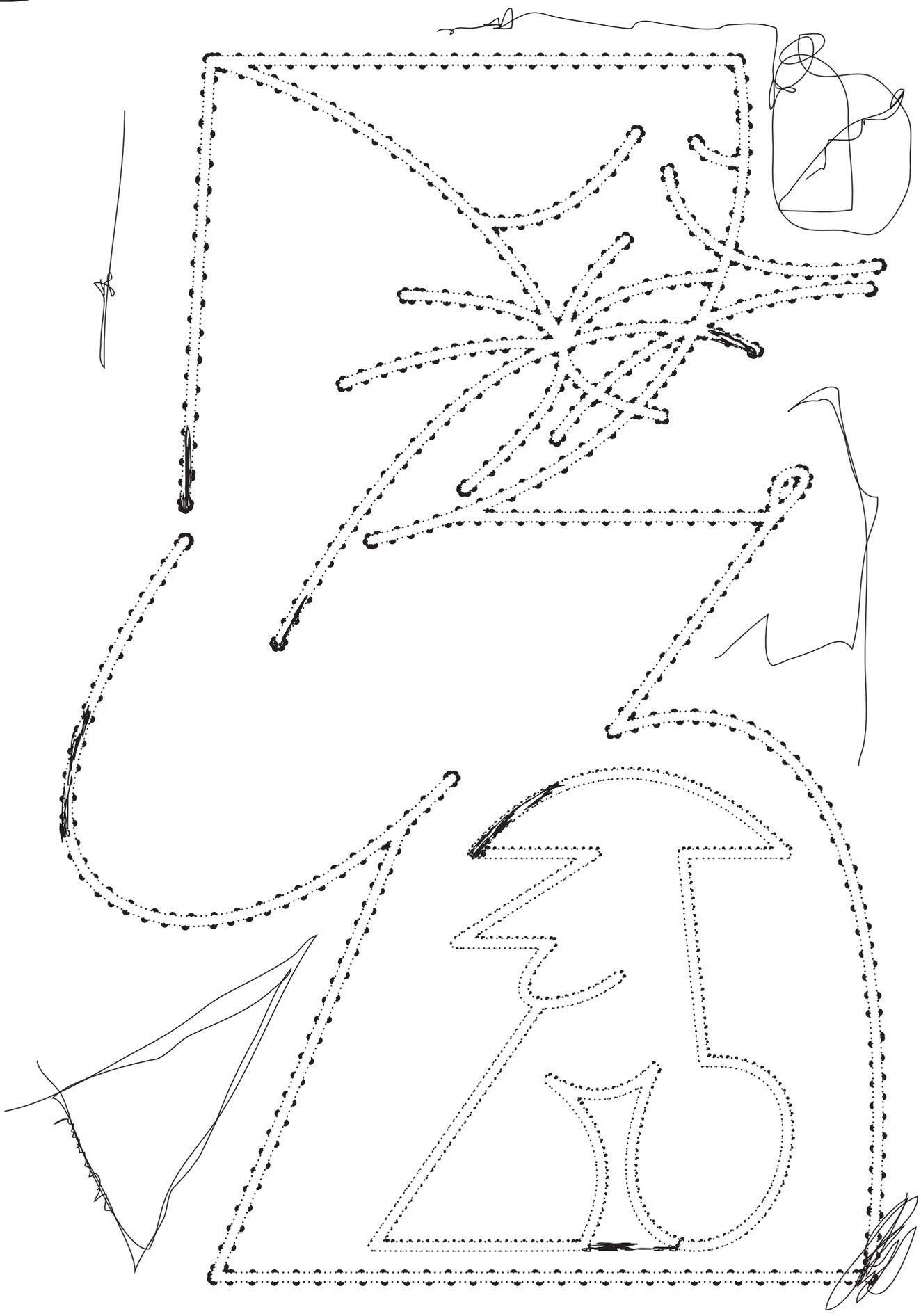
kw



two timelines, rhythms, decided by the turning of the pages, the movement of your

SECTOR AGENDA FOR DUTCH HIGHER ART EDUCATION 2021-2025

4
INTRODUCTION



a birch tree near an asphalt road (somewhere), its roots which grow sideways, its

Spread across a total of 15 universities of applied sciences in the Netherlands, our art programmes educate and prepare talented people at the associate, bachelor's and master's levels for a wide range of creative careers, including in the actual arts. The Focus on Toptalent (2012-2016) sector plan for higher art education highlighted the importance of strengthening the sector and raising the profiles of the individual institutions. The past four years (KUO NEXT Agenda 2016-2020) have seen strong efforts to forge closer ties between the various institutions and improve the quality of education. In adopting this agenda, the universities of applied science offering art programmes (hereafter: universities of the arts) aligned their plans with those of relevant stakeholders in the arts and the creative industry, while at the same time positioning themselves as partners to other institutions in the Netherlands and elsewhere. This has strengthened ties between these institutions and the wider community, while universities of the arts also meet the need for innovation in the professional field. The areas of talent development, increased flexibility, research, and internationalisation and the relationship plan were the main focus of this most recent plan.

As agreed, the universities of applied sciences specialising in art and the multi-sectoral universities of applied sciences have reduced the number of new students enrolling in art programmes since 2012. At the same time, substantial investments have been made in innovating and improving education and research, and students are now better prepared for the job market, while graduates are more independent and manage to carve out a space for themselves as art practitioners. As creative professionals, they also possess a set of skills that are in high demand in a variety of fields other than the arts. There is greater diversity among incoming students, and education has become more flexible by increasing the variety of the courses and programmes available. In addition, colleges increasingly serve as labs for research and development, and a third cycle for practice-based research

has been successfully launched. Review committees, students, alumni and employees therefore still believe the quality of art education in the Netherlands is high.

NEW STRATEGIC PLAN, 2021-2025

The collective effort and investments of recent years offer a solid and high-potential position for the further development of higher art education in the Netherlands at the regional, national and international levels. Many of the subjects and goals arising from the KUO Next Agenda 2016-2020 will retain their relevance and will be continued. In our strategic plan for 2021-2025 – developed in conjunction with our internal and external stakeholders – our institutions collectively (each with our own tradition and profile) highlight three key areas: a resilient sector, education, and research.

RESILIENT SECTOR

Now and in the future, professional art education represents internationally renowned and recognised education and research, which requires a certain degree of resilience. We demonstrated this resilience through our swift response to the coronavirus crisis, our focus on the academic progress of our students, the wellbeing of these students, and the speed with which we have implemented teaching modalities such as blended learning. We will further increase our resilience in the coming years through our collective plan related to resourceful students, diversity and inclusion, and our relationship with our environment. These sub-areas are also relevant to the other goals of our new strategic plan.

EDUCATION

Learning and development prior to, during and after an art education work in tandem with each other. While Lifelong Learning and Development is not a new concept, we have been foregrounding it in recent years, and recent trends in the professional field and in the job market have shaped this to a significant degree. Art teachers and art education programmes play a special role throughout

this process, training students for a world and a field that are always in flux and in which it is vital to apply innovative methods of communication, experimentation and reflection. There are five specific elements that serve as guidelines in this area: professional field and labour market, open learning environments, blended learning, talent development and preparatory programmes, and art teacher training programmes.

RESEARCH

Research is essential not only to the arts and professional art education, but also to our relationship with the world and society. The foundation established by the sector plan and sector agenda also serves to continue the developmental goals in research. This is done in co-creation with players from within our own ranks and sectoral partners drawn from other forms of education and research, along with professional practitioners. In the coming years, Dutch universities of the arts will therefore be focusing on strengthening the knowledge ecosystem by enhancing the research culture within the education system, the further development of the third cycle and of the lectureships, as well as (obviously) on strategic research partnerships.

Through this detailed strategic agenda for 2021-2025, we consolidate the results of KUO NEXT 2016-2020, as well as consistently continuing to build on this plan. This is based on our belief that this will help us create an even more resilient sector which is closely bound up with trends in society and which drives innovation in education and research. This is how we view the role and identity of Dutch universities of the arts in 2021-2025.

8 COMPONENTS OF THE AGENDA

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RESILIENT SECTOR ¹⁰

Resourceful students
Diversity and inclusion
Relationship with our communities

EDUCATION
LIFELONG LEARNING AND DEVELOPMENT ¹⁶

Professional field and job market
Open learning environments
Blended learning
Talent development and preparatory programmes
Art teacher training programmes

RESEARCH
BETWEEN EDUCATION AND PROFESSIONAL PRACTICE ²⁴

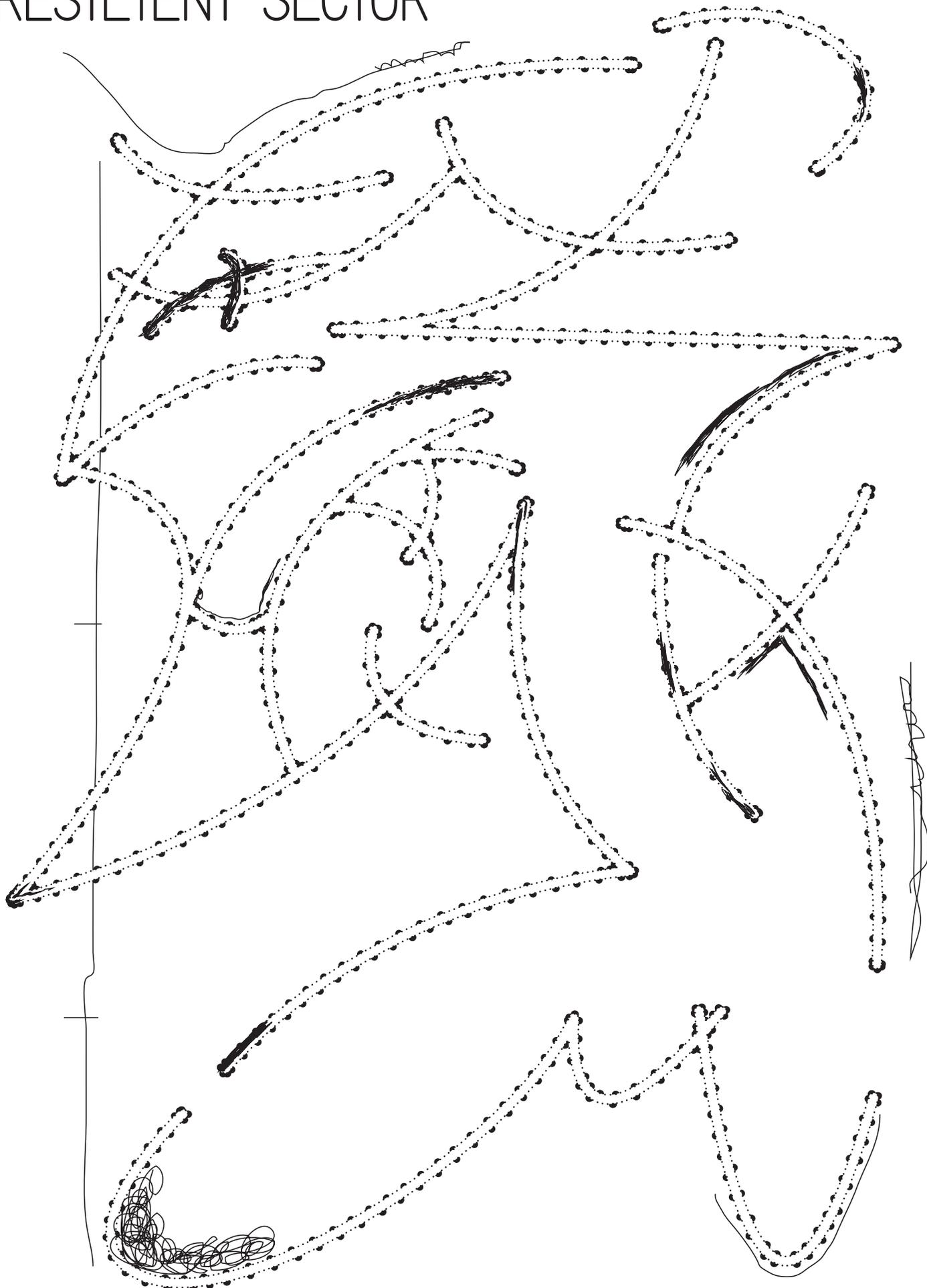
Research culture in education
Third cycle
Lectureships
Research partnerships and alliances

FACTS AND FIGURES ³⁰

PUBLICATION DETAILS ³²



RESILIENT SECTOR



to imagine a house by the river, but mainly there is a river, the house, concrete

The presence of vibrant and resilient universities of the arts is vital, given that our history is dotted with various types of crises, ranging from economic depressions and clashing ideologies to environmental disasters, world wars, and pandemics. When we started developing this agenda in 2020, the coronavirus crisis and climate crisis were the major threats to our future, and there is no reason to assume we will be entering a crisis-free era anytime soon. Dutch universities of the arts, the art sector, and artists must therefore have the resources to navigate this uncertainty. Creativity and imagination are crucial values in this process, which are important for the arts and the wider society. Artists use their imagination and creativity to improve the resilience of society as a whole.

The Focus on Toptalent sector plan and the KUO NEXT 2016-2020 sector agenda have significantly increased the resilience of the sector. Creativity and professional knowledge, both of which are indispensable features of artistic quality, have proved to be of crucial value in responding to a new, uncertain future. However, each new crisis reveals that Dutch universities of the arts must be resilient and flexible in their organisation, so as to be able to continue representing internationally influential education and research in the future. Internationalisation remains important, as the world for which students are prepared is highly globalised.

The strategy to improve resilience is divided into three areas: resilient students, diversity and inclusion, and our relationship with our communities. These three areas constitute the basis for resilience in our sector, as well as accomplishing the goals in Education and Research; this also makes them relevant to the other goals set out in this agenda.

RESOURCEFUL STUDENTS

In the strategic agenda of the Vereniging Hogescholen (Netherlands Association of Universities of Applied Sciences), [Professionals voor morgen](#) ('Professionals for Tomorrow'), universities of applied sciences put student success first: the

success of students in their later careers and their roles in society serves as an important criterion, through which universities of applied sciences also express the importance of students' overall personal development alongside their studies. In addition to gaining professional qualifications, this is a vital part of their preparation for the future. Universities of applied sciences make a point of focusing on students' individual circumstances. The wellbeing of students at universities of the arts is closely bound up with resilience, self-reliance, and vitality as part of their professional education: students need to be physically and mentally fit to pursue their dreams. On account of the meaning and role of art in society, students must also decide during their training what role they will occupy in that society. Since the lines at universities of the arts between personal and professional lives tend to be blurred, students need a safe environment to be able to develop their skills and talent. Art education is therefore not just about developing an art practice; it must be backed up by a learning system that stimulates students' personal development into artists from day one, as well as promoting overall wellbeing, both from a teaching perspective and based on the specific types of education offered by universities of the arts. This means a range of courses and workshops specifically focused on students' development into artists and a solid infrastructure of coaching and mentoring, student career guidance and a student deanship, combined with research in this area, the use of knowledge from lectureships and the exchange of best practices.

In recent years, various arts disciplines have developed a set of procedures and codes of conduct related to safety and wellbeing which can be aligned even more closely and must be promoted even more widely among all stakeholders in art education.

Students have shown themselves to be vulnerable, particularly during the early stages of their career. Art programmes in the Netherlands will remain committed over the next four years to preparing students as well as possible for the

transition to their lives as professional artists. In doing so, they will be working closely with professional practitioners. A special focus is the changing professional practice (which continues to change) during and after the coronavirus crisis and its impact on artists in general and up-and-coming artists in particular. In the years since 2012, which saw severe austerity measures across all the arts, artists have shown that they are able to be strong and resourceful and take charge of their own future. Our society needs the talents of these artists and art graduates, now more than ever.

DIVERSITY AND INCLUSION

Universities of applied sciences (both general ones and those specialising in art) feel it is important to be as [culturally diverse and inclusive as possible](#), and Dutch universities of the arts aim to be a reflection of society. There is a growing demand in the field for cultural diversity: graduates are expected to find their place in, and help shape, a diverse art sector. In recent years institutes of art education have moved towards improving diversity and inclusion, but their mission has not been accomplished quite yet. Colleges still have some way to go until they are institutions where everyone feels at home and where everyone's talents are recognised and valued. There is more to diversity alone than attracting more ethnically and culturally diverse students at Dutch universities of the arts. Becoming 'diverse' and 'inclusive' also involves overcoming numerous dilemmas, making choices and implementing changes throughout the organisation: in the selection and admission process, in assembling teaching teams and appointing managers, in the content of the curriculum, in training teachers, in setting organisational goals, and in developing continuing education for alumni.

Over the next four years, Dutch universities of the arts will remain committed to training students and preparing them for a culturally diverse society. Universities of the arts will also be investigating why they have been unsuccessful at attracting other, more diverse groups to their institutions.

What are some of the blind spots and what might be done to reverse this? The objective is for universities of the arts to develop an effective approach, adapted to the features of the various programmes, in order to increase diversity and inclusion.

RELATIONSHIP WITH OUR COMMUNITIES

Art students are trained to make a difference in society, and in order for them to do this as successfully as possible, universities of the arts must maintain close ties with their communities: with the arts, with companies, NGOs, government agencies and semi-public organisations, other educational sectors, and other universities of applied sciences. Universities of applied sciences offering art programmes are deeply rooted in their communities and frequently work together within their own city or region with a range of organisations and individuals, e.g. in the Regional Mission Plans and commitments related to Regional City Deals. Over the next several years, these partnerships and collaborations within education and research will be continued and consolidated, including by exchanging and promoting how art programmes and universities of the arts contribute to their communities, both nationally and in the region, and the impact they make within these communities.

Based on their specific expertise, universities of applied sciences offering art programmes and their students can contribute to social responsibilities and challenges. The [meta analysis carried out by the Berenschot consulting firm](#) in 2020 provides an overview of the most relevant social issues for institutions of higher professional education. Universities of the arts are working mainly on developing social relationships (such as inclusion, community building, identity and emancipation) and the relationship with their communities (including urban development, the built environment, sustainability and the circular economy). Universities of the arts and art research also play an active role in the challenges in the sixth Knowledge and Innovation Agenda for Social Earning Capacity.

The diverse set of skills and personal artistic and design methodology of artists, designers and creative professionals make them particularly suited to playing a role in solving some of the wicked problems faced by society.

Universities of the arts are already working together in a variety of areas with the technology and healthcare sectors, as well as with economics and teacher training programmes. These cross-sectoral collaborations will also be enhanced in the coming years.

All universities of applied sciences in the Netherlands signed the SDG Charter in 2019, which means that all art-focused universities of applied sciences, like their general counterparts, have prioritised the UN Sustainable Development Goals in their educational practice and their organisations. Sustainability and circularity are already a key focus in art education, including in all sorts of final-year projects

EDUCATION: LIFELONG LEARNING AND DEVELOPMENT



to remember a conversation in a restaurant, how it drowned in clatter and

Education comes first at Dutch universities of the arts. In the wake of the Professionals voor morgen ('Professionals for Tomorrow') plan, universities of the arts will be embracing the idea of Lifelong Learning and Development even more strongly in the coming years. This means that art education should not just focus on the years students are actually enrolled in the programme; instead, learning and development prior to, during and after art education must complement each other, be aligned with each other, and be in sync with each other. This also means that education and trends and developments therein are always related to trends and developments in the job market and the professional field. For the continued development of Lifelong Learning and Development, universities of the arts are focusing on the following five areas: professional field and job market, open learning environments, blended learning, talent development and preparatory programmes, and art teacher training programmes. These are closely related and enhance one another.

PROFESSIONAL FIELD AND JOB MARKET

The strategy of actively preparing students for careers is clearly set out in the Focus on Toptalent sector plan and the KUO NEXT sector agenda and is central to the various art programmes. Students at Dutch universities of the arts are trained for a professional field that is nothing if not flexible: artists tend to be self-employed and often work for a large number of clients as part of temporary contracts or other arrangements. Artists and other creative professionals trained at universities of the arts have demonstrated their ability in recent years to flexibly respond to changed circumstances. Despite this focus on professional practice, many students have stated that they feel insufficiently prepared for a professional art career and becoming independent business owners. It will be difficult to turn this around. For one (following austerity cuts in the arts), there are few places for up-and-coming young artists to nurture their development, when in fact building a thriving art career requires time. Over the next four years, the purpose of higher art education will be to tie in with trends and deve-

lopments in [innovative workshops](#) for education, research and professional practice, in which different (multi-sectoral) universities of applied sciences are already involved. Professional practice is part of the education system, and education takes place in a professional setting. More than in the past, institutions will involve their alumni in the curriculum, particularly the system that prepares students for their professional lives, so that they can start developing a network in art world already during their training. These measures can contribute to ensuring that students experience the transition to an artistic career as less of a shock.

Universities of the arts in the Netherlands employ a large number of talented artists from both home and abroad, who are firmly rooted in artistic practice and combine their art careers with teaching duties. They ensure that the art education system remains fresh and up-to-date and closely connected to professional practice. Dutch universities of the arts and the professional field are inextricably linked, making these artists-cum-teachers indispensable within the art education system. Over the next few years, universities of the arts will be using more of these professionals and invest and support these artists-teachers in developing their teaching skills.

In the professional field and among alumni, we are seeing a growing demand for knowledge that is present within universities of applied sciences offering art programmes. This is the case, for example, in areas such as enterprise, digitalisation, technological advances in the production process, and networks. Universities of applied sciences aim to be partners in the further development of Lifelong Learning and Development and create high-potential continuing education courses. In a professional field with a large number of self-employed individuals, the funding of these types of courses is a key focus. Universities of the arts are engaged in a debate on this with representatives of the professional field (i.e. working artists).

OPEN LEARNING ENVIRONMENTS

Over the next four years, universities of the arts will collectively continue to develop their ideas on open learning

environments. This has turned universities of applied sciences into open network and learning communities in which it will become easier to 'step in and out' of various stages of Lifelong Learning and Development.

Another trend is the blurring or actual disappearance of boundaries between art disciplines and genres, which calls for more flexible training programmes. Improving flexibility does not mean discipline and professional standards are being compromised. In the coming years, students at a large number of universities of the arts will receive even more opportunities to follow their own trajectories, develop their talent, and prepare for a professional field that will not be restricted by individual disciplines. Yet at universities of the arts, the disciplinary approach (supported by an educational approach) remains an important and trusted basis from which students can approach the complexity of the professional field. Art education in the Netherlands represents the duration and sustainability of the training programmes, with structure and development being key components of any discipline. A trans-disciplinary approach, in an open environment with influences from other disciplines and sectors, can meet students' need for knowledge outside their own discipline.

Over the next four years, universities of the arts intend to develop the infrastructure and funding such that more room can be created for open learning environments. Universities of the arts are therefore aligning with national trends and are seeking to learn from the experiences related to flexibilisation and learning outcomes acquired from other institutions. Higher educational institutions of art are developing a pilot project, for example a variant of the Erasmus programme or a regular part of the curriculum, where there are opportunities to attend courses at other institutions. This is a way of acquiring further experience with flexibilisation, and educational components can be used in a Lifelong Learning and Development portfolio. Evening and part-time courses are very much part of the flexible range of courses.

BLENDED LEARNING

The coronavirus crisis has stimulated universities of the arts to focus on digital education. This has revealed a number of advantages, including 'anywhere, anytime' knowledge transfer, more opportunities to specialise in niche subjects, easier connections with others, and students who take charge of their personal development in other ways. There are also drawbacks, such as the lack of live performances, mutual inspiration and face-to-face contact, lack of access to technical facilities and expertise in workshops, and potential exclusion of anyone lacking the resources or skills for digital education. It is clear that digital education will transform art education, change the format of traditional art education and will be enriched by the experiences acquired during the coronavirus crisis. While digital education will have an impact on education, it can never fully replace the physical and interpersonal aspects of art education.

In the coming years, universities of the arts will be working on developing a plan for blended learning (i.e. an approach to education that combines online educational materials and opportunities for interaction online with traditional place-based classroom methods). They will attempt to find a balance between different forms of 'live' education and digital educational activities, with a focus on educational skills and a mix of learning experiences. A current investigation focuses on how blended learning can result in innovation and an improvement in the quality of the education and students' learning process. Blended learning, therefore, involves more than technological aspects and opportunities within the education system alone; it is also about the learning process and the learning environment. In the overall debate and in developing a plan for the future, people draw on the knowledge developed by art-focused universities of applied sciences is used, along with knowledge and qualities available at other universities of applied sciences and beyond. In the relationship with the professional field and the public, digital resources provide opportunities for new connections and alliances. Blended learning challenges universities

of the arts to innovate at four different levels: in education, in the presentation of students to the public, in cooperating with professional practitioners, and in creating a flexible and high-potential Lifelong Learning and Development portfolio.

Expectations of art teachers in a variety of areas are high: training students to work in a diverse society, with more opportunities to make their own decisions and for personalisation, through new forms of education (both face-to-face and online). This calls for support of the further professional development of both permanent and temporary employees; they are also part of Lifelong Learning and Development initiatives. Over the next several years, there will be a significant focus on digital skills and working with new (blended) educational methods.

Finally, blended learning is also important within the teacher training programmes for art teachers. Students are trained not just through blended learning, but there is a need for a different type of art teachers who design their own education in a different way and knows how to use the opportunities provided by blended learning. Art teacher training programmes could serve as testing grounds for further developing and accelerating blended learning. In doing so, art teacher training colleges seek to collaborate with other teacher training programmes.

TALENT DEVELOPMENT AND PREPARATORY COURSES

Preparatory courses and the relationship with primary, secondary and secondary vocational education are very important to ensuring that talented young people find a place in higher art education. Universities of the arts are also inextricably linked to the amateur art sector. Universities of the arts aim to provide opportunities during the preliminary processes, and over the next several years there will continue to be a focus on the diversity of incoming students, as this is essential to the relevance of higher art education. Within the disciplines and at the institutions, the debate over the next few years will focus on how disciplines and genres will develop, what constitutes 'talent', and how to select such talent. Universities of the arts will continue to lobby strongly in the

coming years for the education of young people in general and for education in the arts in particular. The process of changing the curricula of primary and secondary education is not yet completed. KUO NEXT already set out various goals in this area, which art programmes will continue to implement further in the coming years.

Universities of the arts will enhance their collaboration and knowledge sharing and exchange with the Vereniging CultuurProfielScholen (the latter are secondary schools that have adopted cultural education as a key part of their curriculum and have been recognised as such) when it comes to the quality frameworks previously developed with the DaMu schools. There has also been an extra focus on the connection between the general subjects and art-related subjects, curricula and continuous learning systems between secondary education and visual arts colleges. This has resulted in sustainable, long-term partnerships and specific products and meetings. There are also agreements in place with, among other things, CultuurProfielScholen on more targeted development and coaching of young people. Universities of the arts have also developed a structure within which talented young people can develop their skills through extracurricular support and coaching (patterned on a model used in the world of athletics). An initiative designed to boost art education at primary schools is the Meer muziek in de klas classroom teaching programme, which will be further implemented in years to come, and a toolbox is being developed related to visual arts, which contains assignments for primary school pupils. At the regional level, universities of applied sciences will continue to work with schools for senior secondary vocational education (MBO).

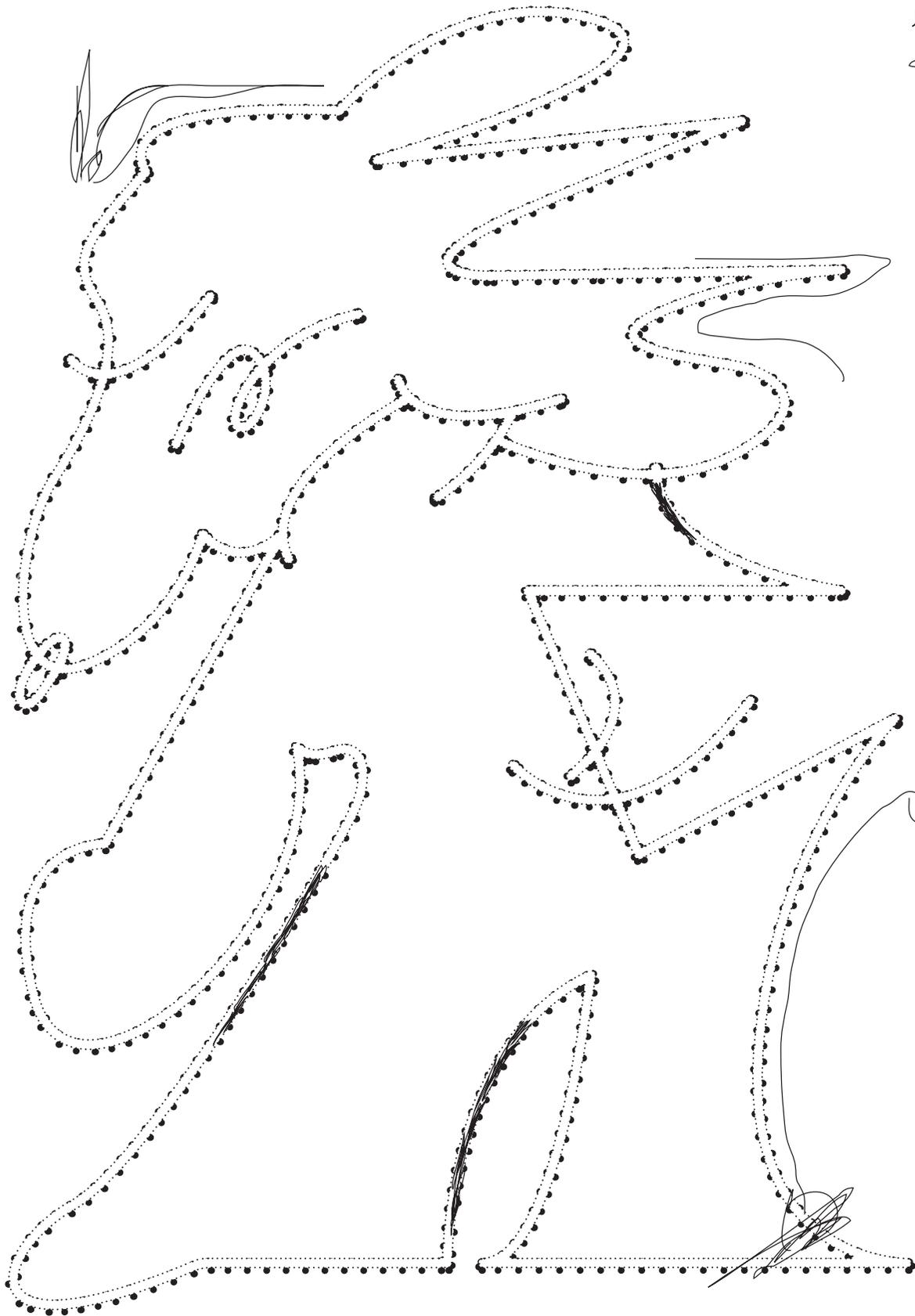
ART TEACHER TRAINING PROGRAMMES

Art teacher training programmes occupy a special position within higher art education. While being part of the education system, they train students for teaching positions at all levels, as well as for teaching roles elsewhere. The job of art teachers and educators is to encourage others to create and to

support them in this process. They contribute to the students' overall development and play a key role in helping them to develop skills such as imagination, empathy and collaboration. They feed the minds of people of all ages throughout their lives by allowing them to discover their own creative ability and by promoting and encouraging art appreciation at all levels of society. Transparency, respect, acceptance and the internalisation of 'the other' is in their DNA. The education system gives all students – bar none – the opportunity to engage with art and culture and to make this part of their formation and development. Furthermore, art-related subjects taught at primary and secondary schools are an important step toward across-the-board talent development and establish a foundation for a professional art career. Although art teachers play a vital role in allowing children to learn from, through, and about art and culture, art-related subjects in education are in a vulnerable position and easily crowded out.

Universities of the arts and the art teacher training programmes will continue working with alumni in the coming years to underscore the importance of art-related subjects in education. The objectives and principles of the strategic agenda for the educational sector, [Samen toekomstbestendige leraren opleiden](#) ('Educating future-proof teachers together'), also relate to the teacher training programmes for art teachers. Additionally, changes in the system of teaching licences, the need for more flexibility and better career prospects for teachers, along with the national agreement to improve flexibility in art teacher licensing, [Bestuursakkoord Flexibilisering Lerarenopleidingen](#), will also remain relevant to art teacher training programmes in years to come. The art teacher training programmes are in line with these developments and work closely with practitioners in the field.

RESEARCH: BETWEEN EDUCATION AND PROFESSIONAL PRACTICE



I've been practicing my signature - it is mine, but not really, belonging to that

Universities of the arts place a premium on research alongside education. Each work of art represents a world of its own, and in order to create this new world an artist need not just be skilled and creative, but must also research this new world in depth, along with the existing world in which the artwork is produced. This makes research essential not just to the arts and universities of the arts, but also in terms of connecting with the world, society, and professional practitioners.

Combined, the sector plan and sector agenda already provide a firm foundation for research in the arts, and in the next several years universities of the arts will build on this momentum by further strengthening the knowledge ecosystem. The connection between education and research remains vital. Research also drives the connection between universities of the arts and professional practitioners and the education and research domains outside the arts. Players in education, research and the professional field work together as co-creators and collaborate on research projects. In order to further develop research within this knowledge ecosystem, universities of the arts will be focusing on the following four areas: enhancement of the research culture in education, further development of the third cycle, further development of the lectureships, and various research alliances.

ENHANCING THE RESEARCH CULTURE IN EDUCATION

Education at the bachelor's and master's level is the foundation of universities of the arts in the Netherlands. Students are expected to adopt an inquisitive and innovative attitude, and they will get to develop this further during their training. While research in artistic and other fields is an implicit part of education, it is often not addressed until the third or fourth year of the curriculum. Universities of the arts feature different types of research, including practice-based research and research with a design, artistic, applied or fundamental focus. Research is conducted differently across the bachelor's and master's level and within the lectureships. At universities of the arts, research and

professional practice always go hand in hand, as a lot of the research involved is hands-on and practice-based. This means research is a connecting link in improving education and the further improvement of professional practice. The foundation of this research is laid in education, and in the coming years universities of the arts will be working together on finding answers to questions such as:

- How do we optimise ongoing educational research for associate degree, bachelor's, master's, Professional Doctorate and PhD students?
- How can we reinforce and strengthen the vibrant research culture within higher art education, making it relevant to students at various levels?

The research component in education will be consistently strengthened in the coming years by conducting a conversation on research idiom and research methodologies, appropriate to art education. This idiom and methodologies can be strengthened by being applied at the same time. Universities of the arts have also joined forces in an effort to demonstrate how research, research results and methodologies from the art and design subjects are of value in other contexts.

FURTHER DEVELOPMENT OF THE THIRD CYCLE

Institutions for art education have been working in recent years on the currently missing link in research, known as the 'third cycle'. This third cycle offers students opportunities for in-depth research and to earn a postgraduate degree. Additional information on the use and necessity of a third cycle for the arts can be found in the art education sector's plan for the third cycle. The objective of developing a third cycle (Professional Doctorate) at the higher professional education (HBO) level (i.e. at universities of applied sciences) is also part of the Professionals voor morgen ('Professionals for Tomorrow') strategic agenda. Although research in the arts

is sometimes compared to academic research, this is not the basis for developing the third cycle in higher professional education (and in the arts). Over the next few years, universities of the arts will be creating a third cycle based on the unique and authentic features of the research in the arts and in the creative sector. Within this discursive space, there is room for all forms of research (including practice-based research or research with a design focus, or artistic, applied or fundamental research), the aim is often to find a link with socially relevant subjects. It is important that research is conducted not only into, and as part of, the students' own practice, but that the wider relevance of the research is clear as well.

In further developing the third cycle, institutions for art education are closely connected to the wider development process for the Professional Doctorate within higher professional education (HBO). Universities of the arts are involved in pilot projects for the Professional Doctorate (including the Kunst+Creatief pilot project), in which a total of 11 universities of applied sciences offering artistic and creative courses are participating. The pilot project is an initial step towards a common strategy for a four-year PD programme, which also includes quality assurance. This will determine and realise the trajectory of the third cycle in the arts in the coming years, creating new career prospects for art graduates.

FURTHER DEVELOPMENT OF LECTURESHIPS

The number of lectureships has been growing in recent years in all art-related subjects in the Netherlands, and there are currently 40 lectureships and lecturers affiliated with the arts. An active lecturers' platform has been developed in recent years (Kunst≈Onderzoek /K≈O), which enables lecturers to share information with each other related to research. In addition, there is the Onderwijs op het Snijvlak van Kunst, Wetenschap en Technologie ('Education at the Intersection of Art, Science and Technology' (OKWT) platform, which unites various lecturers in the arts. Universities of

the arts will be improving the quality of the lectureships in the coming years. These lectureships play a central role in the various research alliances established by the universities of applied sciences, and they serve to improve the research climate by developing a common vernacular. The lectureships will be establishing a long-term connection in the coming years with master's programmes and the various disciplinary networks, so as to ensure that the research is genuinely connected to the education system and can help meet educational needs. Another responsibility of these lectureships is creating a link between art and the creative industry. The Kunst=Onderzoek lecturer platform (along with other entities) is working to improve the visibility of research in the arts and on sharing research results by organising an annual symposium with other educational institutions and professional practitioners.

RESEARCH PARTNERSHIPS AND ALLIANCES

Universities of applied sciences offering art education are connected to their communities through research. In the cities of Rotterdam, Amsterdam, Leiden/The Hague, Utrecht, Groningen and Maastricht, they work together with research universities in PhD research, applications for research funding, and double degrees. Universities of the arts are strengthening these alliances with research universities and with other research areas outside the arts, including cross-sectoral partnerships with the technology, healthcare and creative industries. At the same time, universities of applied sciences offering art education are also forging partnerships with other institutions, both domestically and internationally.

Institutions for higher art education are pursuing their own agenda, complete with their own research areas (e.g. diversity and inclusion). It has also become easier to create a connection through research with other research areas outside the arts. Universities of the arts conduct research that resonates with important social issues and challenges, as well as being in sync with other research agendas, such as the

Dutch National Research Agenda, the Knowledge and Innovation Agenda- Social Earning Capacity, and Horizon Europe.

Collaboration involving shared research areas and applications is on the agenda following the [research study](#) conducted in 2020 at the behest of the Regieorgaan SIA (Task-force for Applied Research SIA). This study into opportunities for strengthening practice-based research at universities of applied sciences specialised in art reveals, for example, that the lack of critical mass is often decisive when it comes to the question as to why it is relatively rare for art research to acquiring funding from the so-called second funding source. This can – and must – be changed through collaboration between researchers and universities of applied sciences focused on the arts. The recommendations from the SIA research study on collaboration will be implemented by universities of the arts in the coming years, so as to create more focus and critical mass in research and establish more clusters and partnership programmes.

Universities of applied sciences offering art programmes also participate in Centres of Expertise: these are interfaces between education, research and external partners through which universities of applied sciences specialising in the arts are taking measures to commercially exploit research findings and strengthen ties between education and practice. The connection with our communities is also created through [field labs](#), [workshops](#) and [expertise centres](#).

FACTS AND FIGURES

Find the facts and figures at the end of this document

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Hogescholen**



This publication was developed by students
in professional art education

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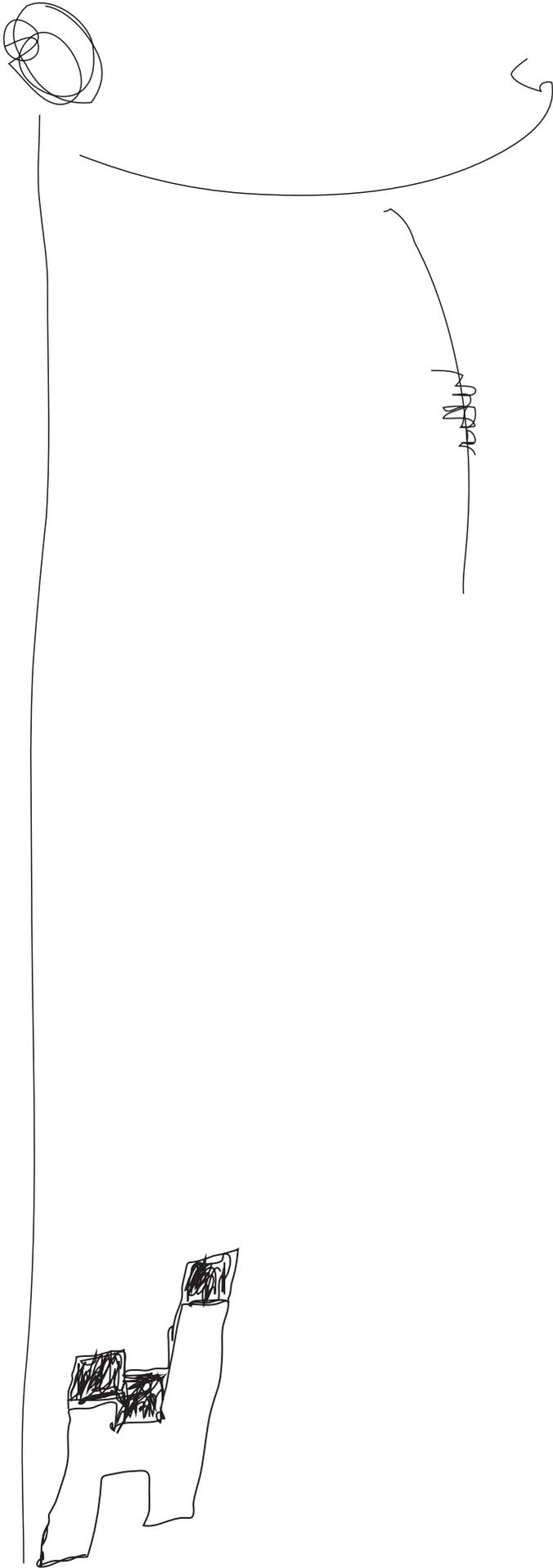
FONTS

Waxwing by Michelle Lin (Werkplaats Typografie, ArtEZ)

morning ride by Agathe Gabrielle Delaite (Gerrit Rietveld Academie)

SUBTITLES

16 conversations by Jan-Pieter 't Hart (Dutch Art Institute, ArtEZ)



DIVERSE AND HIGH-QUALITY EDUCATION

Universities of arts in the Netherlands offer a **wide and diverse range** of courses at the associate, bachelor's and master's levels. Dutch art education is **highly regarded** and **internationally influential**. The courses prepare students for art careers in the Netherlands and the rest of the world. During their training, students specialise in visual arts, design, dance, music, theatre, cinema, architecture, the circus arts or cultural heritage management, and they can choose to train as art teachers. There are a total of 50 different courses to choose from. Almost half of these courses are unique in the country and taught at only one institution. In the education they offer, universities of applied sciences offering art courses frequently work together on a **disciplinary** and **interdisciplinary** level – as well as **across different sectors** – with programmes at other universities and universities of applied sciences. Dutch universities of the arts collectively offer nearly 140 art courses and programmes.

The number of students enrolled in some of the ba-

chelor's courses has been steady for many years as a result of **self-regulation**. A growing number of students are enrolled in master's courses. Art courses at the master's level in the Netherlands tend to be unique, interdisciplinary in nature and designed by universities of applied sciences in association with and in conjunction with professional practitioners. Through these master's programmes, universities of the arts give the most talented students an opportunity to develop their skills, as well as establishing a firm foundation for initiatives such as a Professional Doctorate in the arts. The number of associate degree students is also increasing. Universities of the arts in the Netherlands are responding to changes in the job market and the need for life-long education, in addition to improving access to education for specific demographic groups.

Dutch universities of the arts receive large numbers of applications every year, and the various programmes maintain competitive admission criteria. This **strict selection** ensures that

quality levels remain high, while at the same time managing the influx of new students. Art students are known to be highly motivated. This is evidenced, among other things, by the **low dropout rates** and the large number of students who graduate. Dropout rates have further declined in recent years, while the **success of the programmes** (in terms of both academic achievement and students' personal growth) has further increased. A larger number of associate degrees and master's degrees are being awarded. Due to the smaller number of bachelor's students, the number of bachelor's degrees has declined. Of the students who began a full-time bachelor's course at a university of the arts in 2019, 10% dropped out after one year. The drop-out rate for higher professional education in the Netherlands as a whole was 11%. Of the students who began a full-time bachelor's course at a university of the arts in 2015, 66% graduated within 5 years, versus 52% for higher professional education as a whole.

HIGH-IMPACT RESEARCH

Research in higher art education is wide-ranging and has an **impact in a variety of areas**, including our own artistic discipline and creative practice, along with healthcare, urban development and the creative industry. A total of 52 research groups operate within the universities of applied sciences fo-

cused on art. Lecturers employed in higher professional education tend to work across a variety of sectors, and those working at art colleges are no exception. More than 60 lecturers are engaged in art-related research. Lecturers and other researchers affiliated with art programmes tend to hold minor research

and other positions. In recent years, universities of applied science offering art education have been working (both individually and in conjunction with other universities of applied sciences) on developing a **Professional Doctorate**.

EMPLOYED IN A VARIETY OF SECTORS

Art graduates are employed in the arts, the creative industry, education, and elsewhere. Many of them are **independent contractors** working for clients in a **variety of sectors**. Of those who graduated in 2018-2019, 36% had secured a permanent position by 2020. The impact of the coronavirus crisis on the arts sector

is clearly visible among this crop of graduates. Up to early 2020, the creative industry was one of the fastest-growing sectors in the Netherlands, but the crisis has hit the cultural field and the creative sector hard. Fewer art graduates hold permanent positions, while they have also seen their incomes dwindle.

Many of them have stated that their employment situation has worsened as a result of COVID. However, they are very positive about the foundation for further development with which their training has provided them. When it comes to preparing for their professional careers, they are more critical than in the past.

STUDENT NUMBERS IN 2016 / 2020

Total number of students

19.858 / 21.847

bachelor's students

16.844 / 18.114

master's students

2.876 / 3.465

associate's degree students

147 / 268

DIPLOMAS IN 2015/2019

associate degree

43 / 84

bachelor

3509 / 3199

master

926 / 1125

Universities of the arts account for 4% of the total number of enrolments at universities of applied sciences

15 UNIVERSITIES OF APPLIED SCIENCES:

- Amsterdam University of the Arts •
- ArtEZ University of the Arts •
- Avans University of Applied Sciences •
- Codarts University for the Arts •
- Design Academy Eindhoven •
- Fontys University of Applied Sciences •
- Gerrit Rietveld Academie •
- Hanze University of Applied Sciences Groningen •
- University of the Arts The Hague •
- Inholland University of Applied Sciences •
- University of Applied Sciences Leiden •
- Rotterdam University of Applied Sciences •
- HKU University of the Arts Utrecht •
- NHL Stenden University of Applied Sciences •
- Zuyd University of Applied Sciences •

DISCIPLINES IN ART EDUCATION AND PERCENT AGE OF STUDENTS ENROLLED

Visual Arts and Design

Music

Art teacher training programmes

Dance

Theater/Drama

Cinema and Television

Architecture

Cross-disciplinary

45%

23%

15%

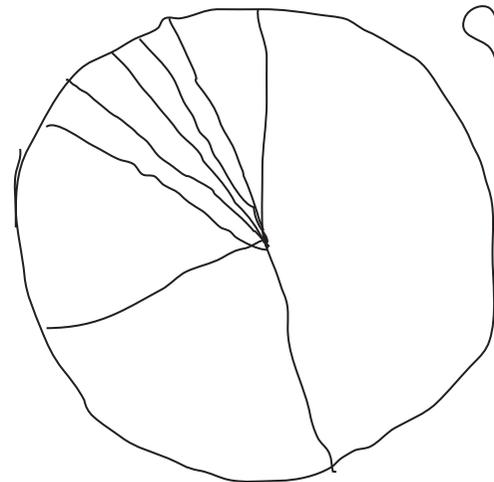
3%

3%

2%

3%

6%



CONNECTED TO THE PROFESSIONAL FIELD AND LOCAL COMMUNITIES

Dutch universities of the arts maintain close ties with professional practitioners and the wider society. The professional field – particularly the arts sector – is

dynamic and diverse. Art colleges tend to be the initiators and driving forces behind many partnerships. Relationships exist at a variety of levels, depending on

the type of programme, the discipline, and the sector as a whole – local, regional, national and international.

The table below shows the various relationships existing in Dutch art education.

