

Self-Assessment

## Academy of Creative and Performing Arts

Establish, Nurture and Expand a Vital and Artistic Research  
Culture in the Arts



**Universiteit  
Leiden**  
The Netherlands



**University  
of the Arts  
The Hague**



Self-Assessment Report on Research 2012-2017

## **Academy of Creative and Performing Arts**

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Culture in the Arts

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Leiden, 5 July 2018

Dear members of the External Assessment Committee,

You are about to read the Self-Assessment Report for the External Research Assessment of the Academy of Creative and Performing Arts (ACPA). Over the next fifteen pages you will be introduced to our institute, the people who make up our research community, and their academic and societal accomplishments. This narrative is supported by an additional seventeen pages of facts and data. The report was compiled between November 2017 and April 2018 with the help of the institute's academic and support staff: it is highly reliant on data provided by ACPA members, includes their feedback on earlier drafts, and reflects shared ideas about our identity. We have aimed to give a balanced representation of the institute and the activities of its members.

In line with the contents and structure defined by the Standard Evaluation Protocol (SEP) 2015-2021, endorsed by all Dutch universities undergoing an external assessment, this document covers four major topics:

1. Institutional context
2. Ambitions and strategies 2012-2017
3. Results 2012-2017
4. Ambitions and strategies 2018-2027

The first section outlines the institutional background of ACPA, including our internal structure and operating budget, our staff composition, the research areas in which our members work, and the doctoral programmes of ACPA. The next two sections then focus on our past: they show and describe the scope and ambitions of our research activities, while outlining how these relate to the recommendations of the previous External Research Assessment (2012) and the Mid-term Assessment (2016).

In the final section we turn to our future, in which ACPA hopes to continue its development into a prominent research centre, with a strong impact on academia and society. It is with this aim in mind that we have formulated our ambitions.

We look forward to welcoming you to our institute in November and to receiving your feedback!

The ACPA Management Team

Henk Borgdorff, Academic Director  
Rosalien van der Poel, Institute Manager



*The Collector of Proverbs*, Eleni Kamma, aquarelle on paper, 65 x 50 cm, 2017



*The One Who Cannot Keep His Mouth Shut, Challenging Common Sense*, Eleni Kamma, aquarelle on paper, 66 x 102 cm, 2017

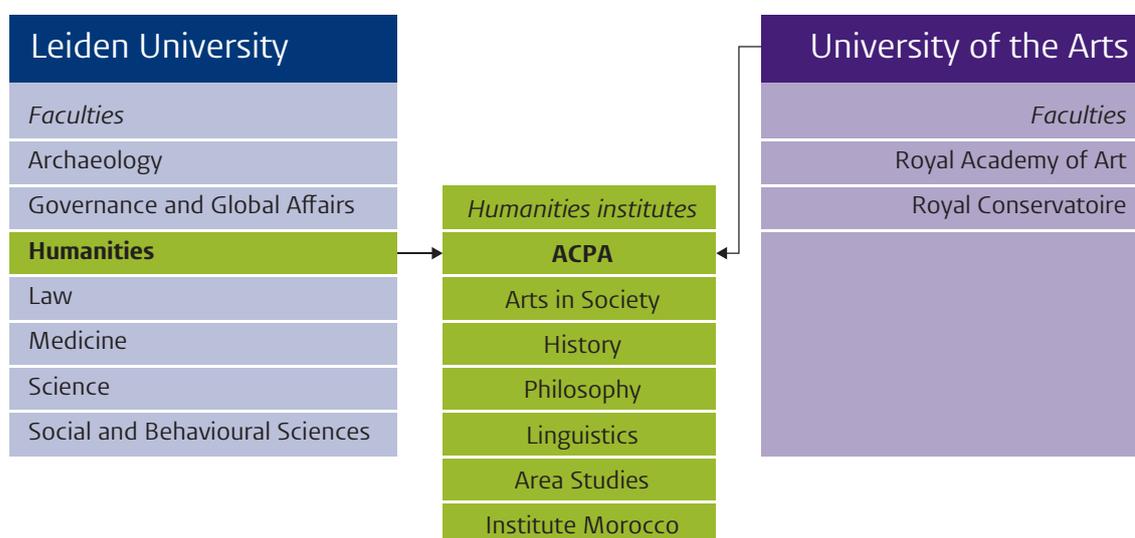
# 1. Institutional context

## 1.1. Organisation of the institute

### 1.1.1 Position within the Faculty of Humanities

The Academy of Creative and Performing Arts (ACPA) is an institute that embodies the collaboration between Leiden University and the University of the Arts in The Hague in research, education and societal outreach. ACPA was established in 2001 as the 'Faculteit der Kunsten' (Faculty of Creative and Performing Arts) at Leiden University. In 2008 it was brought under the umbrella of, and accommodated by, the newly founded Faculty of Humanities<sup>1</sup> as one of its seven institutes.

ACPA has a strong foundation in the two faculties of the University of the Arts, The Hague: the Royal Academy of Art and the Royal Conservatoire, which together have over 1600 BA and MA students in fine arts, design, music and dance, with all their sub-disciplines. As an institute of Leiden University, it collaborates with other institutes and educational programmes of the Faculty of Humanities and with those in other faculties of the University.



### 1.1.2 Management

ACPA is a relatively small institute, led by the Academic Director, Prof. Henk Borgdorff and the Institute Manager, Dr. Rosalien van der Poel. In October 2016 the current Management Team of the institute was installed and the leadership was transferred from Prof. Frans de Ruiter, who from the founding of the 'Faculteit der Kunsten' in 2001 had been the main actor at ACPA. Since 2016 three professors, two of them part-time, and three (part-time) university lecturers have been appointed.

Regular Academic Staff Meetings are organised, where all the professors and university lecturers discuss their work and the research strategy of the institute. Day-to-day policies regarding the institute are discussed and decided upon in regular meetings of ACPA's Management Team with the Board of the Faculty of Humanities and with the Executive Board of the University of the Arts, in both bilateral meetings and biannual joint meetings. The overall strategy and financial arrangements of the collaboration between the two Universities are discussed and decided upon twice a year in meetings of ACPA and the

<sup>1</sup> See Appendix A for a description of the Faculty of Humanities at Leiden University, its research infrastructure and the position of its institutes within the Faculty.

Board of the Faculty of Humanities with the Executive Boards of both Universities. The management of ACPA follows the planning and control cycle of the Faculty of Humanities. Financial transactions and Human Resource affairs are regulated by the relevant departments in The Hague and Leiden.

### 1.1.3 Composition

The Academic Staff (**Appendix B: Table D3a**) of ACPA consist of: Henk Borgdorff, Academic Director; professor of Theory of Research in the Arts (0.8 FTE); Janneke Wesseling, professor of Practice and Theory of Research in the Visual Arts (0.8 FTE); Marcel Cobussen, professor of Auditory Culture (1.0 FTE); Jed Wentz, university lecturer, focus: Early Music (0.5 FTE); Anna Scott, university lecturer, focus: Performance Practice of Classical Music (0.3 FTE); Alice Twemlow, senior university lecturer, focus: Design (0.2 FTE); TBC, university lecturer, focus: Visual Arts and Design (0.5 FTE); Frans de Ruiter, professor emeritus of Creative and Performing Arts, with the special remit of promoting the relationship between performing and creative arts education and academic studies; Joep Bor, professor emeritus of Extra European Performing Arts; Ton Koopman, professor emeritus of Historically Informed Performance of Early Music; Gerard Unger, professor emeritus of Typography and Typographic Design.

The expertise of the Academic Staff covers the research fields of fine art, design, sound art and music (early, classical, contemporary and world music). ACPA includes early career and senior staff members. The composition of the staff is gender-balanced and its members are of local and international provenance. A Research Coordinator (0.6 FTE) and a Policy Officer (0.4 FTE) support research-related activities, such as the organisation of symposia and supervisors meetings and monitoring of the PhD tracks. In addition to the core academic staff, several other artists/academics are affiliated to ACPA with various (minor) contracts.

### 1.1.4 Funding

ACPA's finances (**Appendix C, Budget 2012-2017**) depend on internal distribution of direct government funding among faculties, and faculty allocation to institutes. Because of the unique position of ACPA as an institute that embodies the collaboration between Leiden University and the University of the Arts in The Hague, the institute is directly connected to the prevailing and pursued finance policy (allocation models and expenditure) of the Executive Boards of both Universities (see 1.1.2.).

As of 2017, the financial principles in Article 8 to Article 12 of the **Joint Regulations** ('Gemeenschappelijke Regeling tussen de Hogeschool der Kunsten Den Haag en de Universiteit Leiden over het samenwerkingsinstituut ACPA'), agreed on 18 April 2017, are the guidelines for developing and pursuing policy on the research and education aspects.

#### Research funding

For most of its income, ACPA relies on direct government funding, mainly based on the institute's output in terms of PhD research, the so-called 'PhD bonus' for the doctorates awarded per year t-2. For each doctorate awarded, universities receive approximately €90k from the government. ACPA receives this amount (almost) in full in its bank account, that is: €87,390. The University of the Arts in The Hague also contributes substantially to the costs associated with a successful outcome of ACPA research (see Appendix C).

Between 2012-2017 the number of doctorates oscillated between 5 and 9. Because of this fluctuation, every year the budget available to the Management Team for managing the institute also fluctuated. For the longer term, this situation was considered to be undesirable. As of 2018, ACPA and the Board of the Faculty of Humanities have the ambition to complete at least 6 doctorates on a yearly base, so that the Management Team of the institute can count on a more or less 'fixed' budget to work with. (For viability see 2.4. and 4.3.)

The Dutch government also funds universities indirectly, through competitive project funding distributed by the Netherlands Organisation for Scientific Research (NWO) and the Royal Netherlands Academy of Arts and Sciences (KNAW). Other funding sources are EU project funding (mainly from the European Framework Programmes).

In the years spanned by the assessment period, one NWO project was awarded, with a grant of € 500k. In addition, in 2018 the outreach project Art\_Research\_Convergence, was funded by the city of The Hague and Leiden University.

The possibilities of indirect funding for PhD positions or postdocs in the field of artistic research are very limited in the Netherlands. Furthermore, ACPA suffers under the hostile climate towards the arts in the Netherlands and uninformed scepticism about artistic research in academia and public opinion. Currently (2018), more applications by ACPA academic staff members for project funding by NWO and Horizon2020 are being prepared for future funding. These indirect 'revenue' streams through competitive project funding will give ACPA the necessary increase in financial possibilities to strengthen the scope of disciplinary and interdisciplinary artistic research at the PhD and postdoc level.

### 1.1.5 Quality assurance

ACPA has various measures and activities to guarantee the quality assurance of the institute. These are aimed at the quality of supervision of PhD candidates (see also 1.4.), teaching and management processes.

First, the ACPA Advisory Council can make proposals and submit points of view on all matters on which the Academic Director of the institute can decide. The Council is made up of three representatives of the institute members: Jessica van der Liende (Office Manager ACPA), Prof. Marcel Cobussen and Prof. Janneke Wesseling; and PhD candidates Joost Grootens and Margaret Urquhart. The Dean, on the recommendation of the Academic Director, appoints them for two years.

Second, the small ACPA PhD Council, chaired by PhD candidate Guiliano Bracci, functions as a sounding board for all PhD candidates as well as the Management Team of ACPA. In addition, the Faculty Board will develop a procedure for PhD candidates to consult an official 'confidential advisor' at the Faculty level in 2018.

Third, another instrument to assure quality on the research support side is ACPA's participation in the pilot of Leiden University Archive Shared Service Centre, as the first institute within the Faculty of Humanities, which will guarantee strong and organised data management of ACPA regarding Dutch regulations and legislation that relate to, or have an impact on, ACPA's archives and records management.

Furthermore, PhD programmes, supervision and quality assurance of ACPA PhD research will be treated in section 1.4.

And finally, improving the quality of the institute's management has been a point of central attention of the new Management Team since 2016. This is supported by regular training courses and annual Performance and Development interviews to discuss more strategic issues, and by organising office staff meetings and academic staff meetings on a regular basis.

## 1.2. Research programmes

ACPA's research programme is focussed on *artistic research*. The tracks within the programme are dedicated to:

- Artistic research in fine art, including crossovers with performance art
- Design research, including design history and design criticism
- Contemporary music and sound art, including improvisation
- Historically informed performance practice of music, both early music and 19<sup>th</sup> century performance practice
- Theory of research in the arts

Individual staff members have taken action to focus research on the following areas:

**Science & Technology Studies and Artistic Research**, lead: Prof. Henk Borgdorff. Following on from his PhD research, Borgdorff focuses on the commonalities between the field of STS and artistic research. A panel organised by Borgdorff together with Dr. Peter Peters and Prof. Trevor Pinch at the 4S/EASST conference in Barcelona, August 2016, led to an edited volume, *Dialogues between Artistic Research and Science & Technology Studies*, to be published in 2019 by Routledge.

**Phonotonic, Centre for Auditory Culture**, lead: Prof. Marcel Cobussen. *Phonotonic* investigates the relation between humans and their sonic environment, with specific attention for sound and sound art in public urban spaces. Within *Phonotonic* Cobussen collaborates with Gabriel Paiuk (PhD candidate), Edwin van der Heide (PhD candidate, LIACS), and several (inter)national scholars and institutes (e.g. Dr. Salome Voegelin (London College of Communication), Prof. Holger Schulze (University of Copenhagen), Prof. Michael Bull (University of Sussex), Dr. Jean-Paul Thibaud (National Center of Scientific Research France), and Dr. Vincent Meelberg (University of Nijmegen).

**Bridging art, design and technology through Critical Making**, lead: Prof. Janneke Wesseling, funded by NWO/SIA, in collaboration with Florian Cramer, Willem de Kooning Academy Rotterdam and scholars from the Waag Foundation, Amsterdam; het Nieuwe Instituut, Rotterdam; and West, Den Haag. Two funded PhD researchers have been appointed: Anja Groten and Shailoh Phillips. Critical Making aims at connecting creative practices, critical thinking and technology, with artistic research as its methodological point of departure.

**Historical Performance Practice in Theatre and Music**, lead: Dr. Jed Wentz, in collaboration with the Royal Conservatoire and Festival Oude Muziek Utrecht, researches through practice the relationship between the declamation of text and musical performance in historical context. Jed Wentz explores the possibility of reestablishing ancient practices in the physical reality of the performer's flesh today.

**Reimagining the Romantics: Radical Perspectives in the Performance and Understanding of 19th and Early-20th Century Classical Music**. Led by Dr. Anna Scott, Reimagining the Romantics involves the collaboration of both current and recently-graduated ACPA PhD candidates, higher music education institutes such as The Royal Conservatory of The Hague, and private sector partners such as Mokum Symphony Amsterdam. Reimagining the Romantics seeks to radically reimagine how Romanticism sounded and signified in the past, and to explore the implications of such revelations for 21st-century players, thinkers and listeners.

In 2018 steps have been taken to create a research track on world music, in collaboration with Codarts University for the Arts, Rotterdam.

### 1.3. Collaboration

ACPA is highly networked in the field of artistic research. Its Academic Director, Prof. Henk Borgdorff, is President of the International Society for Artistic Research (SAR), former editor and co-founder of the

*Journal for Artistic Research* (JAR), panel member of the ERC Consolidator Grants (2013, 2015, 2017), and leader of the 'Art: Research and Innovation in the 21st Century' route of the Dutch National Research Agenda. Prof. Marcel Cobussen is Editor-in-Chief of the *Journal of Sonic Studies* (JSS), co-editor of the *Routledge Companion to Sounding Arts* and co-founder of the *European Sound Studies Association* (ESSA). Dr. Jed Wentz is Artistic Advisor of the 'Organisatie Oude Muziek' and the Utrecht Early Music Festival. Prof. Borgdorff, Prof. Wesseling and Dr. Alice Twemlow are members of the national 'lectorenplatform': Art & Research – a platform of professors in higher arts education. The emeriti professors of ACPA are strongly connected to important segments of international cultural life: Prof. Em. De Ruiter: World Music Council (past president); Prof. Em. Koopman: Amsterdam Baroque Orchestra and Choir; Prof. Em. Joep Bor: founder of Rotterdam World Music Department.

The role of ACPA academic staff in these networks and collaborations testifies to ACPA's prominent position in the field of artistic research, nationally and internationally.

## 1.4. PhD programmes

The PhD programme of the Academy of Creative and Performing Arts (ACPA) is embedded within the Faculty's Graduate School of Humanities and follows the requirements and procedures laid out in Leiden University's Doctorate Regulations.<sup>2</sup> Leiden University distinguishes between three main types of PhD candidates: employed, contract and external PhD candidates (see **Appendix E, Table D3d**). ACPA PhD candidates are in most cases external PhD candidates.

The ACPA PhD programme comprises three tracks:

### 1. DocARTES in the fields of music (composition, performance, sound art)

DocARTES is a collaboration between ACPA at Leiden University, Royal Conservatoire The Hague, Conservatory of Amsterdam, KU Leuven Association and Antwerp University Association, organised by the Orpheus Institute in Ghent.

### 2. PhDArts in the fields of visual arts and design

PhDArts is a collaboration between ACPA at Leiden University and the Royal Academy of Art in The Hague. The PhDArts seminars are held at the Royal Academy.

### 3. Individual PhD tracks

Individual PhD tracks are for those PhD candidates who for various reasons do not fit one of the other tracks. The PhD programmes in these tracks are tailor-made and attuned to the specific needs of the candidates.

In 2012-2017 the success rate of PhD completions of candidates in the PhDArts programme was 6 and in the docARTES programme 22. 12 PhD candidates graduated with individual tailor-made tracks. ACPA delivered in total 40 PhD completions in 2012-2017 (**Appendix E**). Currently enrolled: 16 in PhDArts; 31 in docARTES; and 21 with individual tracks. The target number of PhDs at ACPA is 6 per year (2 per professor).

## Selection and admission procedures

The selection and admission procedure for the PhD programmes at ACPA is robust. The two doctoral programmes – PhDArts and docARTES (see below) – have extensive application, examination and admission procedures, which are described in detail in the Handbooks of the two programmes (see **dedicated website**). ACPA asks the applicants to submit a rich-media research dossier, comprising a CV, a full research proposal and portfolio of artistic work (documentation in the form of photographs, videos, recordings, scores etc.). The selection procedure has two stages. In the first stage, an examination

<sup>2</sup> See the Regulations of the Faculty of Humanities, Articles 17 and 18, on the Graduate School.

committee makes a selection on the basis of the submitted material. In the second stage, candidates are invited for an interview. During this interview, they present the research proposal in relation to their artistic work to an expert committee. In the selection and admission of individual PhD tracks, the intended supervisor's assessment of the research proposal, portfolio and CV is decisive. All prospective PhD candidates have to meet the formal requirements for admission to the Graduate School of the Faculty of Humanities.

### Supervision and quality assurance

PhD candidates are supervised by at least two academics with a PhD, one of whom holds the rank of full professor and acts as the main supervisor. At ACPA there is usually an additional artistic supervisor, an artist specialising in the field of study, in the supervising team. Almost all PhD candidates focus on subjects in the field of artistic research, i.e. an area of study where the artistic and the academic are intertwined.

ACPA PhD candidates and supervisors meet and discuss work-in-progress on a regular basis (every month at the beginning and end of the track); individually or collectively, and face-to-face or by means of online communication (e.g. skype). At least every 12 to max. 15 months a Progress Evaluation is planned, in which all the members of the supervising team meet to assess progress and plan further steps and milestones.

A Training and Supervision Plan is drawn up within three months after the start of the PhD programme. This Plan stipulates agreements on the candidate's research, training, supervision, and possible contribution to teaching, and forms the basis for Periodical Progress Evaluations with the supervisors.<sup>3</sup> After the first year, a formal decision on continuation is taken (Qualifying Hurdle). The supervisors and a Doctorate Board assess the quality of the final dissertation.<sup>4</sup> The interests of PhD candidates are represented in decision-making at various levels, most directly via the institute's PhD Council, which regularly consults with the institute's Management Team and meets with the Faculty's Dean four times a year.<sup>5</sup>

The quality of the PhD tracks has also been a focus on Faculty level. From 1 January 2017 a coordinator of the Graduate School has been appointed, putting issues pertaining to PhD tracks on the agenda, including a counsellor for PhD candidates, an updated website of the Graduate School, and a PhD career event.

### Training

The curriculum of the PhDArts doctorate programme consists of a series of 6 two-day seminars each year, compulsory in the first and second year of the PhD track, and optional in the later years. The seminars offer lectures on artistic research, aesthetics, academic writing and argumentation skills; a 'collegium' where PhD candidates present and discuss their work-in-progress; lectures by guest speakers, specialists in their artistic or academic field of study (who also act as external referents for the project presentations); the Individual Writing Project (IWP), where the candidates gain proficiency in academic writing skills, and training in documentation and presentation skills. The IWP leads to a scholarly article or chapter, is supervised and assessed by academic staff of ACPA and the outcome feeds into the final submission of the dissertation.

More detailed information about the PhDArts programme and regulations can be found in the PhDArts Handbook and in the schedule of the programme (**see dedicated website**).

<sup>3</sup> PhD progress is monitored by the Graduate School via the Converis GSM system, which will be implemented in 2018.

<sup>4</sup> In the Netherlands, the supervisors are not members of the Doctorate Board; see [Doctorate Regulations](#) ch. 4.

<sup>5</sup> PhDoc represents PhD candidates in the University and Faculty Council. Leiden [PhD Association LEO](#) provides information and social events. [PhD candidates Network of the Netherlands](#) (PNN) represents all PhD candidates at Dutch universities.

The curriculum of docARTES is organised over four years, equivalent to 60 ECTS. The first year consists of eight monthly sessions of two to three consecutive days. Each session consists of six modules that allow the individuals to interact with each other and with senior researchers. The modules contextualise artistic research, help PhD candidates gain proficiency in research craftsmanship, add support to their individual projects by offering collective and expert feedback, and enable them to engage in hands-on research. Sessions are often practice-based, i.e. the practice of making and playing are integral to the research presentations and discussions. An important element in the first year of the programme is the Individual Writing Project (see above).

The 2nd, 3rd and 4th year of the curriculum are so-called focus years. During these focus years, the docARTES PhD candidates will participate in (at least) 8 sessions spread over the three years, with a minimum of 2 sessions in each of those three years. These sessions are also practice-based and allow the candidate to choose topics that cater directly to the personal doctoral project. In the second year the PhD candidates organise – supported by the docARTES staff – a two- or three-day ‘Orpheus Doctoral Conference’, in order to gain further proficiency in academic life.

More detailed information about the docARTES programme and regulations can be found in the docARTES Handbook and in the schedule of the programme (**see dedicated website**).

The training programme for the individual PhD candidates is tailor-made, and dependent on the needs of those candidates and their research topics. Leiden University offers courses in academic writing, presentation skills, data and project management, and knowledge exchange; these courses are also open to ACPA PhD candidates.

### **After the PhD: preparation for the job market**

Leiden University offers training on competences, networking, negotiating, job interviews, writing research proposals, and entrepreneurship. The Graduate School organised a PhD career event in 2018. Most ACPA alumni continue their career as professional artists. Some of the alumni have obtained (research) positions in Higher Arts Education Institutes (in and outside the Netherlands), and a few have obtained positions at research universities, thus strengthening the position of artistic research within academia. For the ‘afterlife’ of the ACPA alumni 2012-2017, see the **dedicated website**.

## **1.5. Research/academic integrity**

ACPA attaches great importance to the integrity and reliability of its research. It endorses the principles set out in The Netherlands Code of Conduct for Academic Practice, drawn up by the Association of Universities in the Netherlands (VSNU).<sup>6</sup> ACPA fosters a safe, transparent and collaborative research environment. It promotes awareness of academic integrity, ethics and data management, and employs specific measures to safeguard quality and compliance. Leiden University provides guidelines for avoiding plagiarism and offers dedicated PhD courses on integrity, dissertations are checked for adherence to the code of conduct by PhD supervisors, and the PhD defence includes attention to a PhD holder’s obligations to society and science.<sup>7</sup> Academic staff are required to register ancillary activities to prevent conflicts of interest. In the coming years, the Faculty of Humanities will evaluate current policy and practice and make any necessary adjustments.

From 2018 onwards, all research carried out at Faculty of Humanities requires an ethical check. Issues and complaints about suspected infringement of academic integrity are dealt with according to the Leiden

<sup>6</sup> These are incorporated in Leiden University’s Regulations on Academic Integrity. See also ALLEA’s European Code of Conduct for Research Integrity.

<sup>7</sup> Courses offered include Scientific Conduct for PhDs and Intellectual Property.

University Regulation on Complaints regarding Academic Integrity, which provides for an independent confidential advisor and a University-wide Academic Integrity Committee.

ACPA is committed to the responsible storage of raw and processed research data. University-wide Research Data Management Regulations were put in place in 2016 and will be further developed over the coming years.<sup>8</sup> On 25 May 2018, the General Data Protection Regulation will come into effect. This European law introduces new rights for individuals and new obligations for institutions and companies regarding the use of personal data. The Data Protection Authority monitors compliance with the rules and is authorised to impose sizeable fines. Where this law is applicable and relevant for the artistic research of our PhD candidates, ACPA will comply with its provisions.

ACPA supports the widest possible accessibility of research outcomes and encourages Open Access publishing by its researchers. Advice, tools and training on data management, OA publishing and copyright is provided by Leiden University's Centre for Digital Scholarship as well as by the ICT departments.

## 1.6. Diversity

We believe that diversity leads to greater pluriformity of perspectives, inspires creativity and contributes to innovative research. ACPA is committed to creating a diverse and inclusive academic community in which everyone, irrespective of gender, ethnicity, age, cultural background, sexual orientation or physical limitations, feels at home and has equal opportunities to develop their talents. In doing so, it endorses Leiden University's diversity strategy, which recently received a national award.<sup>9</sup>

ACPA diversity policy concentrates on various aspects. First, it aims to create an open and welcoming working environment by holding regular office staff and academic staff meetings, where every staff member can address all kind of topics. Second, in the composition of its staff, ACPA strives for a level of diversity that reflects the diversity in the pool of candidates. The staff and Management Team are constantly aware of the importance of a balance in gender, age and experience, skills and knowledge, when selecting new institute colleagues. Since 2016, ACPA has focused on improving the gender balance among its academic staff. A University-wide target of 37% female full professors by the end of 2019 has been agreed upon. With the appointment of Prof. Janneke Wesseling, ACPA meets this figure. In addition, the institute actively promotes the academic advancement of female researchers by encouraging and monitoring proportional representation of women in Faculty and selection committees for new PhDArts and docARTES candidates.

<sup>8</sup> Cf. the Faculty's *Strategic Plan 2016-2021*, Ambition 1: an environment for excellent research, Action 27.

<sup>9</sup> The University's diversity strategy and policy is outlined in *Freedom to Excel: Leiden University Institutional Plan 2015-2020*, ambitions 1, 2 and 5; *Leiden University Diversity and Inclusiveness Working Plan 2014-2016 and 2017-2018* (both in Dutch), and the paper *Excellence through Diversity* (2014), and supported by the Diversity Office. The Faculty of Humanities articulates its policy and goals in its *Strategic Plan 2016-2021* (ambition 2.1: diversity) and *Diverse and Inclusive: Faculty of Humanities Policy Plan 2017-2018*; Faculty policy is supported by a dedicated diversity coordinator. Leiden University has signed the national *Talent to the Top Charter* and the *Diversity Charter* and is a member of the LERU Gender Working Group, where expertise on diversity and inclusiveness is shared with other European universities. The Leiden initiative *Athena's Angels* raises awareness of gender inequality in academia. Definitions in this paragraph are from *Freedom to Excel*, 9 and 16.

## 2. Ambitions and strategy over the past six years (2012-2017)

### 2.1. Implementation of the recommendations of the previous external assessments

The main recommendations from the 2012 external assessment were reviewed in the mid-term assessment of 2015. They concern first of all the development of ACPA into a true research centre, and the devising of a sustainable business plan for ACPA, less dependent on PhD completions. With the appointment of more academic staff in 2016, an opportunity has been created to build and strengthen the research environment of ACPA. (See 2.2. and 4.3. for the ambitions, targets and strategy concerning ACPA research.) Only recently in 2017, finalised in the course of 2018, the Executive Boards of Leiden University and the University of the Arts in The Hague agreed upon a business plan, which aims to secure the financial and organisational sustainability of ACPA in the years to come. (See 2.4. and 4.5. Viability)

Further recommendations from the mid-term assessment concern (a) the mission and vision of ACPA; (b) interdisciplinary collaboration; (c) collaboration between ACPA and the programmes in The Hague; (d) community building; (e) attention to the artistic component in the PhD tracks and in the final assessment of the doctorates; (f) rich-media documentation of PhD dissertations; (g) strategy in regard to alumni; and academic and artistic integrity (which is discussed under 1.5.). It was further advised to involve the Board of the University of the Arts The Hague in the 2018 assessment procedure.

The recommendations were taken up in 2016/2017, when the new organisational structure of ACPA paved the way for the implementation of new policies and strategies. In **Appendix G** we will describe in detail what actions have been taken in response to the 2012 and 2015 assessments. This will include a description of ambitions and strategies for the near future. The main issues taken up from the assessments are:

- A mission and vision of ACPA has been formulated, and steps have been taken to enforce ACPA as research institute.
- Further interdisciplinary collaboration – between the arts fields and between artistic research and other academic fields – has been initiated.
- The relationship between the programmes in The Hague and ACPA will be reinforced, including by starting a pre-PhD seminar and by planning an academic curriculum at the Royal Conservatoire.
- Organising joint seminars of PhD candidates, an annual ACPA conference, supervisors meetings, and improvements in PR and communication have enhanced the sense of community. A future ACPA Laboratory will also contribute to the research culture and sense of community at ACPA.
- Steps have been taken to underline the importance of the artistic work in the whole track of the PhD research.
- ACPA has taken further initiatives to expand the rich-media documentation of the artistic research of PhD candidates.
- ACPA has started contacting former PhD candidates in order to obtain feedback on the content and format of the PhD programme.

### 2.2. Research quality: ambitions, targets and strategy

ACPA has, with the appointment of new academic staff, only recently initiated research tracks and projects of those academic staff, listed above under 1.2. It is too early to evaluate the outcome of these tracks and projects.

ACPA's *ambition* from the start in 2001, but more specifically with the foundation of the PhD programmes in 2004 (docARTES) and 2008 (PhDArts), has been to create a space for artistic or practice-based research within higher education in the Netherlands. Important work was done on achieving this objective by the emeritus professors Frans de Ruiter (founder of ACPA and former director of the Royal Conservatoire and former chair of the Executive Board of the University of the Arts The Hague), Ton Koopman, a world-famous specialist in the performance practice of early music, and Gerard Unger, whose research focuses on letter type design.

The *targets* in terms of research quality in the period 2012-2017 were primarily on the quality of the PhD tracks PhDArts and docARTES and on the quality of the PhD completions. While there is still work to be done in order to improve processes and outcomes, it is safe to state that ACPA's PhD programmes are acknowledged internationally as exemplary. The *strategy* in supervision and assessment has been, and still is, to focus on the various needs of individual projects, while at the same time satisfying academic standards. Chapter 3 will give some examples of completed PhD projects in visual arts and music.

### 2.3. Relevance to society: ambitions, targets and strategy

Bringing art into academia (and academia into art) is not only an issue for contemplation in the philosophy of science or in the policy of higher education. It also prompts us to rethink what art and academia are or could be in contemporary society. Bridging the gap between two domains of life, which have been institutionally and theoretically separated since the late modern period, is topical in a period where contemporary art touches upon other life domains, including the domain of knowledge, and where academia reaches out to society, including art. Art thereby transcends its former limits, aiming through the research to contribute to thinking and understanding; academia, for its part, opens up its boundaries to forms of thinking and understanding that are interwoven with artistic practices. These 'border violations' have relevance for and impact on how artists and scholars operating on that border define themselves. Artistic research is therefore not only relevant for the domain of research, for academia, but just as much for society, i.e. for the art world and the world beyond art. Two examples:

Over the past (more than) 6 years Prof. Marcel Cobussen's ambition has been to concentrate on the role, position and function of music in contemporary society, stating that music actively contributes to societal developments. A few targets: (a) a book on music and spirituality (how can we rethink the concept of spirituality through music?); (b) a book on music and ethics (how can music as music contribute to the current discourse on ethics and morality?); (c) an e-pub on musical improvisation (what can other disciplines learn from improvisational strategies in music?) (d) a MOOC "The Importance and Power of Music in Our Society". These works strategically contributed not only to academic debates, but also to public, everyday discussions about the current status of music in a neo-liberal environment. The target here is to shift the focus from 'merely' music to the more general field of sound: how do humans (but also animals) relate aurally to their environment and how does a sonic environment influence the behaviour of living beings?

It is Prof. Janneke Wesseling's ambition to put artistic research on the political and cultural agenda, and to contribute to public debate on the relevance of contemporary art and artistic research. Artistic research in the Netherlands embodies a new platform for contemporary art. This platform is artistically, culturally and politically empowering because of its relationship to the academic world and the PhD degree. That is especially so in the Netherlands, where art practices are under much pressure from neoliberal policies, economically as well as ideologically. Wesseling's strategy here has been to contribute to the debate through written articles, interviews and collaboration with art teachers (BA, MA and PhD levels); through the organisation of conferences; and through active participation in networks, for example the national platform of professors ('lectoren') in higher arts education. In 2015, Wesseling was a jury member of

the National Research Agenda (Humanities section), where she represented the field of artistic research. Another strategy of Wesseling was to address a broad public through her monthly art critical writings in the daily newspaper *NRC Handelsblad* and through public lectures.

## 2.4. Viability

The ambition in 2012-2017 has been to develop ACPA into a genuine research institute that not only focuses on the completion of PhD projects, but also develops its own research programme that stands out internationally and is relevant to the art world and society. Due to impediments in the succession of its leadership – the procedure took two years – those ambitions were only partly realised (as was also acknowledged by the mid-term assessment committee).

The first target was to appoint more academic staff with *ius promovendi* in order to spread the workload over more academic staff members. That target was reached in 2016 with the instalment of three professors, who took on the responsibility of several PhD tracks. The ambition to widen the scope of ACPA's operations was still hampered by the many obligations faced by two of the three newly appointed professors. Prof. Janneke Wesseling not only continued her leadership of ACPA's PhDArts programme but also stayed heavily involved in the 'lectoraat' Art Theory & Practice at the Royal Academy of Art in The Hague. Prof. Henk Borgdorff was asked to serve as Academic Director of ACPA in October 2016, and in that capacity took on the job – together with a newly installed Institute Manager – of restructuring ACPA organisationally and financially, and of developing new policies with regard to research, education and outreach. He combined this work with a part-time continuation of his position as 'lector' Research in the Arts at the Royal Conservatoire.

From 2016 onwards, the strategy has been to provide the conditions for realising more of ACPA's ambitions along the following lines.

- a. The installation of more academic staff who could assist in supervising PhD candidates and developing research projects. In 2017 Dr. Jed Wentz and Dr. Anna Scott were appointed as part-time university lecturers in the field of music, Dr. Joana Meroz in the field of design (until 2018) and in 2018 Dr. Alice Twemlow was appointed as part-time senior university lecturer.
- b. Applications for international and national indirect funding (Horizon 2020: ERC, RIA and HERA; NWO/SIA).
- c. Contract funding: ACPA was successful in obtaining funding in 2018 from the Municipality of The Hague for an outreach programme 'Art\_Research\_Convergence' in collaboration with cultural hubs and venues in The Hague (**see dedicated website**).
- d. In 2017 the Executive Boards of Leiden University and the University of the Arts The Hague agreed on **Joint Regulations** ('Gemeenschappelijke Regeling'). These aim at a more stable basis for the finances and operations of ACPA, and to make it less dependent on the number and fluctuation of PhD completions. The advice of the assessment committee to reach "an agreement in which both the University of Leiden and The Hague University commit themselves to a considerable level of deficit spending in order to sustain and develop this research and PhD programme into the future" has not, however, been fully met. This makes ACPA still too dependent on the incentive to deliver completed PhDs, which not only raises the workload to an undesirable level, but also hinders the further development of ACPA into a real research centre.

## 3. Results over the past six years (2012-2017)

### 3.1. Selected performance domains and indicators

ACPA includes in its performance indicators (**Appendix H: products; use of products; marks of recognition, Table D1**) what is sometimes called ‘non-traditional research outcome’. This includes artistic products and presentations in the context of academic staff’s research or PhD research, such as art works, designs, compositions and performances, conveyed through exhibitions (including installations), concerts, recitals and sound events, digital registrations and exhibitions (web-based or dvd), workshops and public interventions.

### 3.2. Results

The outcome of ACPA research – both academic staff’s research and PhD research – has a bearing on three levels. The research contributes to what we know and understand about art and about its relationship to our lives and the world we live in. In that sense ACPA research is academically relevant. Yet artistic research reaches beyond the confines of academia into art practice: the research delivers concrete art works (e.g. compositions, performances, artefacts, designs) that have meaning in the art world; it conveys content through material practices that enriches or expands what people experience. Moreover, some artistic research is transdisciplinary, i.e. it reaches even further into society, into real life concerns. As such, artistic research operates on the border between academia, the art world and society.

For this assessment report we have chosen to highlight the work of one member of ACPA’s academic staff, Prof. Marcel Cobussen, and the work of four former PhD candidates, Dr. Cathy van Eck, Dr. Budhaditya Chattopadhyay, Dr. Ruchama Noorda and Dr. Lilo Nein.

In 2016, Cobussen gave his inaugural lecture as Professor of Auditory Culture at Leiden University. The title of this lecture was ‘Towards a New Sonic Ecology’ and it concentrated primarily on the role of sound and sounding art in public urban spaces. In that context he collaborated with Edwin van der Heide in creating in 2017 a multimedia sound art work at the Leiden University Humanities Campus. The aims of this inaugural lecture, the chair, and the research projects stemming from this chair are manifold: (a) to increase the attention for the auditory environment in which we live; (b) to rethink and renew existing theories on sonic ecology; (c) to stress the importance of including sound artists in the development of urban environments. In connection with this, Cobussen contributes to the BA Urban Studies at Leiden University. More than a mere academic objective, the idea behind this lecture and chair is to contribute to the well-being of people living in cities.

In 2016, Prof. Marcel Cobussen developed, in collaboration with Dr. Hafez Ismail im Hamdi and the Centre for Innovation at Leiden University, a MOOC called ‘The Importance and Power of Music in Our Society’. This course offers BA and MA students – but also laypeople without any affiliation to a university or college – from all over the world the opportunity to develop thoughts on the relation between music and society (topics include music and identity, music and politics, music and ethics, etc.). The MOOC consists of instruction videos, interviews, assignments, platforms where participants can start discussions, questionnaires, etc.

In 2017, Cobussen published his e-pub/book *The Field of Musical Improvisation*. The publication was first of all meant to rethink the current discourse on improvisation in music, e.g. by claiming that improvisation takes place in all music making. In addition, improvisation is regarded as an emergent, self-organising, and adaptive system in which many heterogeneous agents act simultaneously. Part IV of the

book makes clear what improvisation in music can give back to society and to other disciplines: how it can inspire current management theories, ideas about freedom, the way we organise politics, etc. The e-pub is open access and contains many audio and video clips.

In 2013 composer and sound artist Cathy van Eck graduated at ACPA with her dissertation 'Between Air and Electricity. Microphones and Loudspeakers as Musical Instruments'. In the written part of her dissertation as well as in and through her artistic practice, she investigates the shift undergone by microphones and loudspeakers, from "neutral intermediaries" or "inaudible technology" to musical instruments in their own right. Van Eck currently works as a lecturer and researcher at the University of the Arts in Bern (CH). In 2017 her slightly reworked dissertation was published by Bloomsbury, one of the most important publishers on sound and sound art.

Budhaditya Chattopadhyay is an Indian sound artist and film music scholar who graduated at ACPA in 2017 with a dissertation entitled 'Audible Absence: Searching for the Site in Sound Production'. Chattopadhyay examines here how ambient sound is used as a site-specific element to create spatial awareness in the production of films *and* field recording-based sound artworks. An important part of his dissertation consists of articles that have been published in renowned journals on sound studies. His (multi-media) sound artworks are exhibited and played all over the world and he currently works as a Postdoc at the American University in Beirut (Lebanon).

In 2015, visual artist Ruchama Noorda graduated with her project 'eForm'. Noorda researched, in her artistic work and through her writing, the cultural, artistic and spiritual legacy of the late nineteenth- and early twentieth-century 'Lebensreform' (Life Reform) movement. Noorda gives lectures and teaches at the MFA of the University of Santa Barbara in Los Angeles and the MFA of the UCLA Department of Art (section New Genres), Los Angeles.

In 2017, Vienna-based performance artist Lilo Nein defended her project 'Writing Performance', in which she investigated relations between texts and performances from the perspective of the visual arts. The research aimed at creating an understanding and a perspective of looking at texts and performances from the point of view of their non-hierarchical interrelatedness. Nein holds a teaching position at the Academy of Fine Arts in Vienna, in the Institute for Education in the Arts. She teaches two courses, one course in artistic writing and one in academic writing.

### 3.3. Reflection on results

#### a. Regarding the quality of research

The research done by the ACPA staff and the dissemination of this research in books, articles, MOOC, and e-pub has led to many invitations for lectures and workshops, keynotes, conference presentations, book contributions, etc., not only in the field of artistic research but also in other disciplines (philosophy, art history, auditory culture, etc.).

Former ACPA PhD candidates who successfully graduated appear to benefit from their newly acquired status: some dissertations have been published by renowned publishers; PhD holders have been employed as researchers or research coordinators at other arts institutions; they have obtained postdoc positions elsewhere; and they have been able to develop their artistic practice further.

ACPA's research output is highly valued by peers, both academics and artists, as evidenced by the numerous invitations to conferences and workshops and the many references to the research. (Cf. Borgdorff's citations: ca. 900; H-index 10, which is rather exceptional in the field of artistic research.)

**b. Regarding the societal relevance of the research**

Most research being done within ACPA has a relevance that exceeds the mere realm of the concrete research topics. First of all, the research reaches both the academic worlds (art history, musicology, cultural studies) and the art worlds (visual arts, design, music, sound art); for example: performance practices in music are changing because of research done by ACPA. Second, many of the ACPA research projects also touch upon, influence, or are based on social, technological and (cultural) political, but even religious or ethical issues.

A successful grant application and the spinoff of inaugural lectures have also led to collaborations with non-academic partners, such as art collectives, city governments, public health institutions and other governmental organisations. For example, several short-term and site-specific research projects have been started or initiated in a few Dutch cities (Amsterdam, Utrecht and Leiden), which deal with the use of (public) urban spaces, urban design and urban renewal in general. ACPA staff contribute to these projects as both an academic and artistic partner and especially advocate and facilitate the bringing together of societal groups, individuals and organisations who are or should be involved in urban development: residents and users of the urban spaces, university staff and students, policymakers, urban designers, acousticians, sound artists/musicians, architects and engineers, etc. In short, outreach is of central importance in these projects.



Workshop *Research Practices: Artistic, Art Historical and Anthropological Perspectives* (2013)



docARTES focus session rehearsal

## 4. Ambitions and strategy for the coming five to ten years (2018-2027)

### 4.1. Benchmark

ACPA has conducted three qualitative benchmarks, based on desk research, skype interviews and acquired experience. The topics and institutes chosen for the benchmark were:

*Topic a:* The collaboration between Higher Arts Education Institutes and (Research) Universities

*Institutes:* Royal Conservatoire of Scotland (RCS) and University of St. Andrews

*Topic b:* The format and content of the PhD programme

*Institute:* University of the Arts Helsinki, Academy of Fine Art

*Topic c:* Research facilities and infrastructure

*Institute:* Orpheus Institute Ghent

The rationale for choosing the institutional context, the PhD programme, and the infrastructure as topics for the benchmark is that by comparing ACPA with the other institutes we can better understand what is specific for ACPA and what we might consider developing in the future. **Appendix M** contains a description of the benchmarks. Here we outline what we can learn from the comparisons.

*Ad a. The collaboration between Higher Arts Education Institutes and (Research) Universities*

- ACPA could be organised more closely to the Royal Conservatoire and the Royal Academy of Art in The Hague, both in terms of governance and in terms of content. This might also benefit the relationship with the (MA) programmes in The Hague.
- Leiden University should continue to oversee regulations and processes, but could also entrust the University of the Arts The Hague with more of the assessment of PhD submissions. This might involve an adjustment of PhD regulations (e.g. change the requirement that the main supervisor and most of the Opposition Committee members should be affiliated as full professors to Leiden University)
- Strive to obtain direct funding from the Ministry of Education, Culture and Science for 3<sup>rd</sup> cycle education and indirect funding from the Netherlands Organisation for Scientific Research for PhDs in artistic research.
- RCS has institutionalised the varieties in balance between written work and artistic production in different submission forms, including a ‘professional doctorate’ (DPerf). ACPA uses a so-called ‘inclusive’ model of the PhD dissertation, which leaves room for a wide variety of submission forms, where artistic material (including its documentation), texts and other materials (e.g. software, diagrams, tables) are arranged in such a way as to best support the claim of the submission.

*Ad b. The format and content of the PhD programme*

- ACPA focuses on the integrated and inclusive PhD. There is a need, however, to strengthen the PhD study programme, specifically in response to the need to build up research competencies and basic academic training of artists in the programme. While ACPA – like Helsinki – embraces the ‘needs-based’ model, we feel that our PhD candidates will benefit from courses or workshops on methodology, the history of ideas or philosophy of science.
- A closer collaboration between the study programmes in music, visual arts and design might benefit the PhD candidates, especially regarding the ‘shared’ components in the programme. However, we acknowledge the different ‘cultures’ of and in the music, fine art and design strands of the programme, and strive to group PhD candidates on the basis of shared interests.

- The dissertation should consist of artistic work (conveyed in exhibitions, performances, recordings, etc.) and an integrated exposition of the research, combining a documentation of artistic work with a reconstruction of the research process and written work, where ‘writing’ can take different forms.
- External supervisors in music should be encouraged more to attend the seminars in the programme where the work-in-progress of their PhD candidates is discussed, as is already the case in the PhDArts programme.

#### *Ad c. Research facilities and infrastructure*

- ACPA is currently lacking research facilities and those at the Royal Conservatoire and the Royal Academy of Art in The Hague are mainly intended for education, not for research.
- Research infrastructure is a sine qua non for developing ACPA into a genuine research institute, where academic staff, PhD candidates and future postdocs can work on their projects.
- We will strive to establish an ACPA Laboratory for studio-based research (in different disciplines). The ACPA Lab will contain separate spaces for experimental work, and one or two halls for exhibitions and performances, including light, sound and video equipment. We will investigate – in collaboration with Leiden University and Leiden City Council – what the (financial and logistic) possibilities are.

## 4.2. SWOT Analysis

Based on what we have achieved over the past six years, on the current state of affairs, and on the benchmark we have conducted, we arrive at an analysis of strengths, weaknesses, opportunities and threats (see Appendix N).

### Strengths

ACPA's artistic research is well-established within Leiden University/Faculty of Humanities. ACPA facilitates exemplary PhD tracks, has a high-quality output of PhD completions and its academic staff have a relevant track record. ACPA is a leader in the international debate on research in and through artistic practice, and has a strong international network.

### Weaknesses

ACPA is financially vulnerable and lacks structural funding for PhD research and training; it is too pressurised by the incentive to achieve PhD completions. ACPA has only a few funded positions for PhD candidates and postdocs, and limited possibilities for indirect funding. ACPA's academic staff suffer from too much workload. ACPA lacks facilities for studio-based research.

### Opportunities

ACPA sees possibilities to develop into an important centre for artistic research in Europe, and to be a reference point for others. ACPA has the opportunity to develop cutting-edge, rich-media ways of documenting PhD dissertations. There are chances to connect ACPA to other academic research fields, to reach out to society and to obtain more indirect funding.

### Threats

ACPA suffers under the hostile climate towards the arts in the Netherlands and uninformed scepticism about artistic research in academia and in public opinion. ACPA is, more than other institutes of the Faculty, dependent on uncertain policies of governmental and higher education authorities.

## 4.3. Research quality, relevance to society, viability: ambitions, targets, strategies

In order to develop ACPA into a genuine research centre, with impact on academia and society, we have formulated the following ambitions:

1. ACPA will further develop its research strands. The research initiatives by ACPA's academic staff, listed above, are the starting points for strengthening ACPA as a research centre with international prestige. Each of those research areas is topical in both academia and art practice. The target here is to deliver high-quality research outputs, in the form of publications (multimedia or otherwise), workshops, seminars and conferences, exhibitions and concerts, policy reports, educational programmes and collaborative initiatives with stakeholders outside academia.
2. ACPA will provide more support for PhDArts candidates who wish to focus on practice as research through the medium, methods and culture of design. This will be accomplished through the promotion of the PhDArts programme to design research communities, guest lectures by practice-based design researchers, the integration of design-specific theory, approaches and references in the PhDArts Collegium meetings, and specialist supervision.
3. ACPA will expand its academic staff. In 2018/2019 the visual arts and design section of ACPA will be reinforced by the appointment of a university lecturer (0.5 FTE) and appointing composer Dr. Richard Barrett will strengthen the contemporary music/sonology strand. The target is also to correct the current imbalance between the fields of visual arts/design and music/sound art by appointing more academic staff with competences in the field of visual arts and design. The strategy here is to qualify academic staff of the Royal Academy of Art and to increase the body of research via postdoc positions, funded through indirect funding.
4. ACPA will be less dependent on PhD completions. In comparison with other institutes of the Faculty of Humanities, ACPA does not facilitate bachelor's or master's programmes (apart from some electives and its involvement in the double degree programme at the Royal Academy). The ambition is to offer more education, starting with a minor in 'Music Studies' (30 ECTS) in 2019. However, at the moment ACPA does not acquire enough income through education (ECTS). At present it is mainly dependent on income through finished PhDs and the financial support of the University of the Arts The Hague. The strong dependency on the 'PhD bonus' is an unhealthy situation and hinders the further development of ACPA in other directions (academic staff's research and societal outreach). Together with its stakeholders, Leiden University and the University of the Arts The Hague, it will seek a solution for this situation, for instance through agreeing on structural funding in order to avoid recurring deficits. The target is to reach a sustainable situation – a base on which other ambitions of ACPA can be addressed.
5. ACPA will continue to apply for national and international indirect funding. Although it is not the ambition to be too dependent on indirect funding, the target is to obtain additional funding for short-term (2 to 4 years) research projects, directly related to ACPA's research strands.
6. ACPA will enjoy robust research facilities for studio-based research. The ambition is to establish an ACPA Laboratory in Leiden (as described under 4.1. ad c.). The strategy is to align with relevant stakeholders in Leiden (university, city council, cultural institutes) to create a space for the experimentation in and presentation of artistic research. While this intends to be a lasting infrastructure for practice-based research, the strategy here is to secure structural funding.
7. ACPA will further develop the integration of different media formats in the documentation of the research. We will investigate different possibilities, including the use of the Research Catalogue, which as a platform also facilitates collaboration in and supervision of artistic research work-in-progress.
8. ACPA will strengthen the ties with the research-oriented programmes at the University of the Arts in The Hague. The ambition is to establish a joint graduate 'school', focusing on artistic research, in which MA, PhD, academic staff and postdoc researchers will meet, collaborate and initiate new research strands. The target in the short term is a pre-PhD track at the University of the Arts in The Hague.
9. ACPA will reach out to society. The research strands of ACPA already demonstrate societal relevance (as described above under 2.3. and 3.3.). The target is to reach wide appreciation by societal stakeholders for the research projects initiated by ACPA and to increase the collaboration with stakeholders outside academia. The pilot outreach initiative Art\_Research\_Convergence – supported by the city of The Hague in 2018 – will continue in 2019 and beyond. The strategy is to develop a business model that guarantees the sustainability of the project beyond the funding period.

## Appendix A

# Humanities at Leiden University

## Dynamics of Diversity

Leiden University's Faculty of Humanities is an international centre for the study of the world's languages, cultures, and societies. Research in the Faculty stretches from prehistoric times to the present day, and even into the future, and it encompasses fields as diverse as religion, philosophy, literature, art, and digital technology. The focus is on *Dynamics of Diversity*: the mobility of people, language, culture, ideas, art, and institutions in a globalising world, and their interconnectivity through the ages. The Faculty of Humanities aims to occupy a central position within society, combining academic ambition with social responsibility, and contributing to the growth and use of knowledge, the sustainable well-being of societies, and the understanding of the cognitive, historical, cultural, artistic, and social aspects of human life.<sup>10</sup> It is the highest ranked Dutch Arts and Humanities Faculty, belongs to the top 25 of Arts Faculties worldwide, as well as the top 6 outside the English-speaking world.<sup>11</sup> Within the Dutch academic landscape, it holds a unique position due to its broad profile and its expertise in fields not studied anywhere else in the Netherlands. The Faculty is home to the Leiden University Centre for the Study of Islam and Society (LUCIS), the Leiden Papyrological Institute (LPI), and the Leiden University Centre for Digital Humanities (LUCDH). The Faculty participates in five of Leiden University's research focus areas: *Asian Modernities and Traditions*, *Global Interactions*, *Language Diversity in the World*, *Brain Function and Dysfunction over the Lifespan*, and *Political Legitimacy*. The Faculty maintains active collaborations with many (inter)national partners and participates in local, regional and international networks.<sup>12</sup>

## Research infrastructure

Researchers in the Faculty of Humanities make extensive use of the collections of the Leiden University Libraries (LUL), which are located next to the Faculty's buildings. The Libraries hold over 5.2 million paper volumes, 1.5 million e-books, 67,000 e-journals, as well as hundreds of electronic reference works and digital collections. Their Special Collections include manuscripts, early-printed books, maps and other items from all around the world, the study of which is promoted by the Scaliger Institute. Researchers also benefit from the on-campus libraries of the Royal Netherlands Institute of Southeast Asian and Caribbean Studies (KITLV) and the Netherlands Institute for the Near East (NINO), and from the library of the African Studies Centre Leiden (ASCL), situated close by in the Faculty of Social and Behavioural Sciences. The abundant local library facilities are complemented by the collections of the Royal Library and the National Archives in nearby The Hague, and of the National Museum of Antiquities, the National Museum of Ethnology, and the Boerhaave National Museum for the History of Science and Medicine.<sup>13</sup> The Faculty houses several laboratories for experimental linguistics research. Research support is offered by Leiden University's Centre for Digital Scholarship and by LURIS for knowledge exchange and grant development.

## Academic institutes in the Faculty of Humanities

Research in the Faculty of Humanities takes place within seven academic institutes: the Academy of

<sup>10</sup> *Perspectives on the World: Education and research within the Faculty of Humanities*, p. 2 and *Faculty of Humanities Strategic Plan 2016-2021*, p. 2. The Strategic Plan lists the Faculty's key strategic priorities in the field of research.

<sup>11</sup> 2018 THE World University Ranking.

<sup>12</sup> Such as the League of European Research Universities (LERU), international institutions in The Hague, the Universities of Applied Sciences in Leiden and The Hague, the cultural institutions and knowledge centres united in LeidenGlobal.

<sup>13</sup> The Faculty collaborates with other institutes and museums via the LeidenGlobal programme for scholarship and outreach.

Creative and Performing Arts (ACPA); the Leiden University Institute for Area Studies (LIAS), including the Leiden University Centre for the Study of Religion (LUCSoR); the Leiden University Centre for the Arts in Society (LUCAS); the Leiden University Centre for Linguistics (LUCL); the Leiden University Institute for History (LUIH); the Leiden University Institute for Philosophy (LUIPh); and the Netherlands Institute in Morocco (NIMAR). In line with the University's decentralised management structure, these institutes are the primary organisational units, responsible for budgetary and personnel matters, the quality of research and PhD programmes (often including the coordination and facilitation of research, and the acquisition of external research funding), and the academic quality of the employees who contribute to teaching.<sup>14</sup> The institutes are managed by Management Teams (MT) consisting of an Academic Director (WD), who bears final responsibility, a Director of Education (OD; ACPA has a Coordinator of Education), and an Institute Manager (IM). Each institute further has an Advisory Council (RvA), which consists of representatives of the staff and PhD candidates, and an Institute Council (IR), comprising all staff members and PhD candidates. The institutes report to the Faculty Board (FB), which has bi-weekly consultations with the Academic Directors; the Institute Managers meet monthly, and the Directors of Education several times per year.



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<sup>14</sup> See Regulations of the Faculty of Humanities, ch. 3 about the institutes.

## Appendix B

### Table D3a Research Staff

Notes:

- #: number of staff, adjusted for length of appointments in that year
- Research FTE: total number of FTEs dedicated to research
- Academic staff: professors and (senior) university lecturers
- Support staff: support staff with an explicit research task

	2012		2013		2014	
	#	Research FTE	#	Research FTE	Total	Research FTE
Academic staff	5.0	1.3	5.0	1.3	5.0	1.3
Support staff	1.0	0.4	2.0	0.6	3.0	0.8
<b>Total staff</b>	<b>6.0</b>	<b>1.7</b>	<b>7.0</b>	<b>1.9</b>	<b>8.0</b>	<b>2.1</b>

	2015		2016		2017	
	#	Research FTE	#	Research FTE	Total	Research FTE
Academic staff	5.0	1.3	7.0	1.8	9.0	2.1
Support staff	3.0	0.8	4.0	1.0	5.0	1.3
<b>Total staff</b>	<b>8.0</b>	<b>2.1</b>	<b>11.0</b>	<b>2.8</b>	<b>14.0</b>	<b>3.4</b>

Academic Staff	Position, FTE and Period	% research time
Marcel Cobussen	1.0 UD 2012-2015	20%
	1.0 Hoogleraar 2016 + 2017	20%
Frans de Ruiter	1.0 Hoogleraar 2012-2016	50%
	0.6 Emeritus-Hoogleraar 2016 +2017	100%
Ton Koopman	0.2 Emeritus-Hoogleraar 2012-2017	100%
Henk Borgdorff	0.8 Hoogleraar 2016 + 2017	30%
Janneke Wesseling	0.8 Hoogleraar 2016 + 2017	30%
Anna Scott	0.3 UD 2017	20%
Jed Wentz	0.5 UD 2017	20%
Joep Bor	0.2 Emeritus-Hoogleraar 2012-2017	100%
Gerard Unger	0.2 Emeritus-Hoogleraar 2012-2017	100%
Support Staff	Position	% research support time
Lotte Batelaan	0.6 Research Coordinator 2017	50%
Gabriel Paiuk	0.4 Policy Officer 2014-2017	50%
Suzanne Knip-Mooij	0.4 Coordinator PhDArts 2012-2017	100%
Lotte Betting	0.2 Support staff PhDArts 2016-2017	100%
Luk Vaes	0.2 Coordinator docARTES 2013-2017 (excl. office support Orpheus Institute)	100%

## Appendix C

### Table D3c Funding

Income	2012	2013	2014	2015	2016	2017
<b>Leiden University</b>						
PhD grant	180,000	354,200	564,000	587,318	672,000	545,100
Public events	20,000	20,000	21,000	20,000	28,000	28,000
Joint degrees	10,000	8,500	8,000	0	0	0
Guarantee of Faculty Board	20,000	0	-	0	0	0
<b>Total Leiden University</b>	<b>230,000</b>	<b>382,700</b>	<b>593,000</b>	<b>607,318</b>	<b>700,000</b>	<b>573,100</b>
<b>University of the Arts</b>						
Structural contribution	100,000	100,000	100,000	100,000	100,000	250,000
Other funding	485,000	314,300	131,000	207,682	160,000	210,000
<b>Total University of the Arts</b>	<b>585,000</b>	<b>414,300</b>	<b>231,00</b>	<b>307,682</b>	<b>260,000</b>	<b>460,000</b>
<b>Total Income</b>	<b>815,000</b>	<b>797,000</b>	<b>824,000</b>	<b>915,000</b>	<b>960,000</b>	<b>1,033,100</b>

Expenses	2012	2013	2014	2015	2016	2017
Engaged staff (PhD supervision, taught programmes, research)	300,000	280,000	285,000	345,000	360,000	425,000
Guest staff	100,000	100,000	110,000	115,000	130,000	125,000
Management Team and organisation	100,000	100,000	115,000	130,000	135,000	150,000
<b>Total Engaged Staff</b>	<b>500,000</b>	<b>480,000</b>	<b>510,000</b>	<b>590,000</b>	<b>625,000</b>	<b>700,000</b>
Scholarships	30,000	30,000	30,000	25,000	25,000	25,000
Travel, accommodation, lodging						
Supervisors	50,000	52,000	52,000	60,000	65,000	65,100
Management Team and organisation	45,000	45,000	45,000	45,000	45,000	45,000
Publicity	30,000	30,000	30,000	35,000	30,000	30,000
Various costs of taught programmes	55,000	55,000	52,000	55,000	60,000	58,000
Exams, 'hurdles'	10,000	10,000	10,000	10,000	15,000	15,000
Public defences	85,000	85,000	85,000	85,000	85,000	85,000
ICT/administration	10,000	10,000	10,000	10,000	10,000	10,000
Total Material Costs	315,000	317,000	314,000	325,000	310,000	333,100
<b>Total Expenses</b>	<b>815,000</b>	<b>797,000</b>	<b>824,000</b>	<b>915,000</b>	<b>960,000</b>	<b>1,033,100</b>

Like elsewhere in Europe, Dutch universities rely on public funding for most of their income. Universities in the Netherlands receive funding from three major sources, referred to as the three 'revenue' or 'funding' streams.<sup>15</sup> These are:

**1. Direct government funding ('primary revenue stream')**

Direct government funding constitutes the main source of revenue for universities. The total national contribution is established annually by the government, and allocated among Dutch universities on the basis of their output in terms of education and research. For each university, the funding takes the form of a block grant, consisting of a fixed sum plus a performance-related part, proportional to the number of students enrolled and degrees and doctorates awarded. Student fees, paid directly to the universities, are considered part of this revenue stream.

**2. Competitive government funding ('secondary revenue stream')**

This indirect, competitive government funding is distributed mainly by Netherlands Organisation for Scientific Research (NWO) and, to a lesser extent, by the Royal Netherlands Academy of Arts and Sciences (KNAW). NWO offers a range of funding instruments for all research areas, including theme-based, non-programmatic, and individual grants, as well as grants encouraging cooperation or infrastructural investments. Among its best known grants are the Veni, Vidi and Vici grants, part of the Innovational Research Incentives Scheme for talented researchers at various stages of their career.<sup>16</sup> KNAW provides funding opportunities in specific areas.

**3. Funding from other sources, such as the EC ('tertiary revenue stream')**

This revenue stream comprises all other sources of research funding: work for third parties (contract research and education), income from public-private partnerships, EU project funding (mainly from the Framework Programmes), private donations and bequests, as well as business revenue (e.g. from leasing of buildings or sales in university restaurants and shops).

The relative share of the secondary and tertiary revenue streams, compared with direct government funding, has grown in recent years. Increased competition for project funding has resulted in low funding rates: for many NWO funding schemes, around 20% of all submitted proposals are successful.<sup>17</sup> Leiden University has a strong track record in the acquisition of competitive funding: in 2016, it received the second-highest amount of NWO project funding among all Dutch universities.<sup>18</sup>

Dutch universities enjoy considerable autonomy in their use of funding. Direct government funding is spent on teaching, research and university infrastructure. Project funding is typically spent on fixed-term PhD and postdoc positions, and teaching replacement for principal investigators. For the internal distribution of a university's direct government funding among faculties, and for faculty allocation to institutes, Leiden University follows a model similar to that of the government, with the addition of specific top-ups to strengthen particular research profile areas and activities.

<sup>15</sup> See *Spinning plates: funding streams and prioritisation in Dutch university research* (Rathenau Instituut, 2017) for an overview.

<sup>16</sup> Veni (max. € 250k) is for researchers who have recently obtained their PhD; Vidi (max. €800k) for those who have gained several years of experience after their PhD; Vici (max. €1.5M) for senior researchers who have demonstrated an ability to develop their own line of research.

<sup>17</sup> *Aanvraagdruk bij NWO* (Rathenau Instituut). In Social Sciences and Humanities, this is ca. 15% for the Incentives Scheme.

<sup>18</sup> NWO Annual Report 2016, p. 68. Leiden obtained € 38,329k of NWO's total of € 286,779k for 13 Dutch universities.

## Appendix D

# The Dutch PhD System

All PhD research in the Netherlands is research-focused: the dissertation describes research conducted independently by the PhD candidate or research to which the candidate has made an essential contribution. The standard duration of a PhD track is four years for full-time PhD work. It should be noted that many PhD candidates choose to work part-time (80%), which means the expected duration is five years.

The Dutch academic system distinguishes between four types of PhD candidates, according to the definitions of the Association of Universities in the Netherlands (VSNU). The main distinctions between these types are their formal relationship to the university and the source of funding for their PhD studies. Contrary to the practice in many other countries, the standard type of PhD candidate in the Netherlands is employed (and paid) by the university as a researcher, and as such is a full member of the academic staff of his/her institute, rather than a student. Type 2 is very infrequent in the Faculty of Humanities, and is therefore not considered in this self-assessment.

### 1. **Employed PhD candidate**

The PhD candidate has an employment contract with the university, with the main objective to pursue a doctorate. The candidate is a member of the university's academic staff, with all the accompanying rights and facilities (an office and desk, leave, pension, and other benefits). The candidate does not pay a fee to pursue his/her PhD studies, but instead receives a monthly salary from the university.

### 2. **Employees pursuing a PhD degree**

The PhD candidate is employed by the university and his/her contract includes an agreement to pursue a doctorate, but s/he is not employed as a PhD candidate, and obtaining a PhD is not his/her main objective.

### 3. **Contract PhD candidates**

The PhD candidate does not have an employment contract with the university, but is instead funded in a different way, usually by individual scholarships, grants or fellowships. His/her primary objective is to pursue a doctorate, as formalised in an agreement with the university. The candidate has an office and desk at the university, but is not a member of its academic staff, and does not enjoy the accompanying rights and benefits.

### 4. **External PhD candidate**

The PhD candidate does not have an employment contract with the university and is not funded in any other way. These candidates often pursue a PhD after retirement or combine a professional career with PhD research.

## Appendix E

### Table D3d PhD Candidates

Notes:

This table includes all PhD candidates at ACPA. The success rate is not corrected for the length of the appointment/grant/scholarship.

Enrolment				Success rate													
Starting Year	m	f	Total (m+f)	Graduated in year 4 or earlier		Graduated in year 5 or earlier		Graduated in year 6 or earlier		Graduated in year 7 or earlier		Graduated in year 8 or earlier		Not Yet Finished		Discontinued	
2009	3	5	8	0	0%	1	13%	1	13%	2	25%	3	38%	3	38%	1	13%
2010	5	3	8	0	0%	2	25%	3	38%	4	50%	5	63%	2	25%	1	13%
2011	7	1	8	2	25%	3	38%	6	75%	7	88%			2	25%	0	0%
2012	4	6	10	1	10%	2	20%	2	20%					5	50%	3	30%
2013	8	6	14	0	0%	1	7%							12	86%	1	7%
<b>Total 2009-2013</b>	<b>27</b>	<b>21</b>	<b>48</b>	<b>3</b>	<b>6%</b>									<b>24</b>	<b>50%</b>	<b>6</b>	<b>13%</b>
2014	13	4	17														
2015	11	10	21														
2016	7	6	13														
2017	3	5	8														
<b>Total 2014-2017</b>	<b>34</b>	<b>25</b>	<b>59</b>														

### Completed PhDs 2012-2017<sup>19</sup>

#### 2017

- Yannis Kyriakidis. *Imagined Voices: A Poetics of Music-Text-Film*
- Joost Vanmaele. *The Informed Performer. Towards a bio-culturally informed performers' practice*
- Carlos Roos. *Global Music: Recasting and Rethinking the Popular as Global*
- Dick de Graaf. *Beyond borders: broadening the artistic palette of (composing) improvisers in jazz*
- Lilo Nein. *Writing performance: on relations between texts and performances*
- Budhaditya Chattopadhyay. *Audible Absence: Searching for the Site in Sound Production*

#### 2016

- Niels Berentsen. *Discantare Super Planum Cantum: new approaches to vocal polyphonic improvisation 1300-1470*
- Frank Blokland. *On the origin of patterning in movable Latin type: Renaissance standardisation, systematisation, and unitisation of textura and roman type*
- Jaap Brouwer. *Johan van Meurs. Een studie over een pionierend orgeladviseur*

<sup>19</sup> The text of some dissertations and (visual and auditory) material of artistic presentations is available on the dedicated webpage of the [Research Catalogue](#).

- Clarence Charles. *Calypso music: identity and social influence: the Trinidadian experience*
- Maria Cleary. *The 'harpe organisée', 1720-1840: rediscovering the lost pedal techniques on harps with a single-action pedal mechanism*
- Sophie Ernst. *The magic of projection: augmentation and immersion in media art*
- Hans Scholten. *Het Urban Future-project*
- Christopher Williams. *Tactile paths: on and through notation for improvisers*
- Andrew Wright. *The Polyphonic Touch. Coarticulation and polyphonic expression in the performance of piano and organ music*

## 2015

- Donna Agrell. *Repertoire for a Swedish Bassoon Virtuoso. Approaching early nineteenth-century works composed for Frans Preumayr with an original Grenser & Wiesner bassoon*
- Inês de Avena Braga. *Dolce Napoli: approaches for performances. Recorders for the Neapolitan Baroque repertoire 1695-1759*
- Itandehui Jansen. *Finding One's Own Voice as an Indigenous Filmmaker*
- Ruchama Noorda. *ReForm*
- Nicoleta Paraschivescu. *Die Partimenti von Giovanni Paisiello: Ansätze zu ihrem Verständnis*

## 2014

- Anil Çamci. *The Cognitive Continuum of Electronic Music*
- Miguelángel Clerc Parada. *(De)Composing Immersion*
- Claire Genewein. *Vokales Instrumentalspiel in der zweiten Hälfte des 18. Jahrhunderts. Die Aufführungspraxis italienischer Instrumentalmusik in der Auseinandersetzung mit Vokalmusik und Text: Quellen und moderne Umsetzung*
- Juan Parra Cancino. *Multiple Paths: Towards a Performance Practice in Computer Music*
- Anna Scott. *Romanticizing Brahms: Early Recordings and the Reconstruction of Brahmsian Identity*
- Hendrik Vanden Abeele. *What late medieval chant manuscripts do to a present-day performer of plainchant*
- Barbara Varassi Pega. *Creating and Re-creating Tangos: Artistic processes and innovations in Music by Pugliese, Salgán, Piazzolla and Beytelmann*

## 2013

- Krien Clevis. *LOCVS. Memory and Transience in the Representation of Place. From Italic Domus to Artistic Environment*
- Cathy van Eck. *Between Air and Electricity – Microphones and loudspeakers as musical instruments*
- Falk Hübner. *Shifting Identities – The musician as theatrical performer*
- Wim Kok. *Thirty Sixth Series of the Next Kind of Series*
- Marlon Titre. *Thinking through the guitar: the sound-cell-texture chain*
- Mark van Tongeren. *Grenzen van het hoorbare: over de meerstemmigheid van het lichaam / Thresholds of the audible: about the multiphony of the body*
- Gerard Unger. *Alverata, a present-day, European typeface with roots in the middle ages*

## 2012

- Ann Bessemans. *Letterontwerp voor kinderen met een visuele functiebeperking / Typeface design for visually impaired children*
- Henk Borgdorff. *The Conflict of the Faculties; Perspectives on Artistic Research and Academia*
- Nadine Chahine. *Reading Arabic; Legibility Studies for the Arabic Script*
- Arne Deforce. *LABORINTH Π – Denken als experiment – '472' Meditaties over de noodzaak van het creatief denken en experimenteren in het uitvoeren van complexe muziek van 1962 tot heden / Thinking as*



## Appendix F

# PhD programmes per year per domain

For information about the artistic research PhD training programmes, see section 1.4. (Training and teaching duties) and the Handbooks for PhDArts and docARTES (**see dedicated webpage**).

## Appendix G

# Implementation of the recommendations of the previous external assessments

The main recommendations from the 2012 external assessment were rehearsed in the mid-term assessment of 2015. They concern first of all the development of ACPA into a true research centre, and the devising of a sustainable business plan for ACPA, less dependent on PhD completions. With the appointment of more academic staff in 2016, an opportunity has been created to build and strengthen the research environment of ACPA. (See 2.2. and 4.3. for the ambitions, targets and strategy concerning ACPA research.) Only recently in 2017, finalised in the spring of 2018, the Executive Boards of Leiden University and the University of the Arts in The Hague agreed on a business plan, which aims to secure the financial and organisational sustainability of ACPA in the years to come. (See 2.4. and 4.5. Viability.)

Further recommendations from the mid-term assessment concern (a) the mission and vision of ACPA; (b) interdisciplinary collaboration; (c) collaboration between ACPA and the programmes in The Hague; (d) community building; (e) attention to the artistic component in the PhD tracks and in the final assessment of the doctorates; (f) rich-media documentation of PhD dissertations; (g) strategy in regard to alumni; and academic and artistic integrity (which is discussed under 1.5.). It was further advised to involve the Executive Board of the University of the Arts The Hague in the 2018 assessment procedure.

The recommendations were taken up in 2016/2017, when the new organisational structure of ACPA paved the way for the implementation of new policies and strategies. In what follows we will describe what actions have been taken in response to the 2012 and 2015 assessments. This will include a description of ambitions and strategies for the near future.

### a. Mission and vision ACPA

The mission and vision of ACPA was discussed during Academic Staff Meetings and formulated in the course of 2017/2018.

*ACPA brings art practices and academic research together in a programme that enhances both cutting-edge practice and blue-sky research. ACPA will advance to the central node in Europe for artistic research in visual arts, design, music, sound art and related art fields, attracting advanced scholars and practitioners and the most promising PhD candidates.*

*ACPA facilitates disciplinary and interdisciplinary artistic research at the PhD and postdoc level; research that originates from artistic practice, is guided by that practice, and brings about new artistic work and insights, which might have a bearing on who we are and how we relate to the world and other people. ACPA will thereby touch upon current practices and discourses in the art world, nationally and internationally, and connect to front line developments in social science, humanities and science and technology, within and outside Leiden University.*

*ACPA aims at students, artists and scholars curious about or active in the exciting domain of research in the arts, where art and academia meet. It offers a programme of seminars for BA, MA and PhD candidates at Leiden University and the University of the Arts The Hague. ACPA will thereby make a difference to the cultures of research and education at the Royal Conservatoire and Royal Academy in The Hague and to those at Leiden University. It will have an impact on society through transdisciplinary research, outreach activities and connections with local and national cultural institutes and initiatives.*

**b. Interdisciplinary collaboration**

The mid-term assessment committee recommended enhancing ‘interdisciplinary collaboration between the ACPA programmes and between ACPA and Leiden University’.

Until recently the two main PhD programmes at ACPA, docARTES (music) and PhDArts (fine art and design), operated relatively independently (with regard to regulations, entrance exams, seminars, etc.) and in different locations (Ghent and The Hague). In March 2018 a first joint two-day seminar was organised in ACPA’s P.J. Veth building in Leiden with PhD candidates and supervisors from both artistic research programmes. In October 2018 an ACPA Conference is scheduled, where artistic work from both ACPA academic staff and PhD candidates will be discussed and disseminated. (See [Research Catalogue](#) for the content of the seminar and the conference.)

One of the ambitions of ACPA is to further strengthen the collaboration between the PhD tracks in visual arts, design, music and sound art, by organising more joint research seminars and events in Leiden, as well as collaborative symposia and conferences. The strategy here is to reinforce the interdisciplinary research environment of ACPA in Leiden. Resources will therefore be mobilised or relocated to secure adequate facilities in Leiden for studio-based research and research presentations (exhibitions, concerts). (See also below under d. Community building.)

Parallel to encouraging interdisciplinary collaboration, ACPA will group its PhD candidates, where possible, around the specialisms of its academic staff. For example relatively small focus groups may be formed where – in addition to individual supervision – artistic research work-in-progress can be discussed among peers.

Another ambition of ACPA is to connect in research and education to other research areas and disciplines at Leiden University. The strategy chosen here is to start with collaboration in education. In 2017 a seminar on Language, Music and Text-setting was offered in collaboration with the Leiden University Centre for Linguistics (LUCL) and in 2018 ACPA will offer an elective on Music and Cognition (in collaboration with the Institute of Psychology), and in 2019 an elective on Aesthetics and one on Representation and Enactivism (both in collaboration with the Institute for Philosophy). ACPA also contributes to a seminar of the Urban Studies programme of Leiden University in The Hague. ACPA’s aspiration is to further initiate partnerships with other institutes at Leiden University, for instance in the field of Educational Studies, in collaboration with the Art Education programmes at the University of the Arts in The Hague.

**c. Collaboration between ACPA and the programmes in The Hague**

ACPA offers the ‘Third Cycle’ in higher arts education, on top of the BA and MA programmes at the University of the Arts The Hague. While ACPA recruits its PhD candidates internationally, more and more students, alumni and academic staff of the art schools in The Hague find their way to ACPA to commence their PhD studies. However, the transition from MA studies to doctoral studies, or to combining teaching with a PhD position is not self-evident. Moreover, ACPA aims to recruit PhD candidates who have a certain track record in the art world and often finished art school quite some time ago. And although the master’s programmes in The Hague aim to function not only as gateways to the profession, but also as bridges to the 3<sup>rd</sup> cycle, there is still a gap in terms of academic preparation and qualification, a deficit that the research training programmes of ACPA can only partly compensate.

It is therefore the ambition of ACPA, in collaboration with the Royal Conservatoire and the Royal Academy in The Hague, to intensify the research component in some of the master’s tracks of the University of the Arts or to collaborate more closely with those tracks that already have a firm research

orientation, e.g. the MA Artistic Research at the Royal Academy and the Master of Sonology at the Royal Conservatoire. Here a close alignment of the agendas of the professorships ('lectoraten') and course leaders in The Hague and the programmes of ACPA is needed. The possibility of introducing a pre-PhD seminar series will be investigated.

Since 2004 the University of the Arts has supported a number of its academic staff in taking up PhD studies. Most of them have chosen an ACPA programme as their doctoral track. At the moment 26 academic staff members of the University of the Arts have either finished their PhD studies at ACPA or are now in the programme. The ambition is that more academic staff members will be supported to commence doctoral studies.

At the moment, some of ACPA's PhD candidates contribute to the programmes in The Hague by teaching seminars and classes at the BA and MA level, in relation to their subject of study. It is ACPA's ambition to make this provision more structural, by introducing a teaching component in the doctoral track.

In September 2017 a Double Degree programme for Visual Arts students in The Hague was launched. Students of the Royal Academy of Art can combine their fine arts programme with the bachelor's programme Arts, Media and Society at Leiden University, and after four years receive a bachelor's degree from both the University of the Arts The Hague and Leiden University. A comparable arrangement in the field of Music Studies at the bachelor's level has faced insurmountable obstacles. At the moment the possibility for a Double Degree in music at the master's level is being investigated. It is expected that the introduction of 'academic' tracks at the University of the Arts will positively affect the research culture at the art schools.

#### d. **Community building**

The assessment committee recommended to 'invest in community building and engage in an annual conference for all'. In the summer of 2017 ACPA moved from its quarters at Rapenburg to the P.J. Veth building, next to the Academy Building of Leiden University and opposite the Hortus Botanicus. The new location of ACPA not only provides more room for its academic staff and support staff, but also gives easy access to seminar rooms and a 'common room', all of which are now used for a variety of meetings, thus strengthening the sense of community and the research culture at ACPA. In addition to regular Academic Staff Meetings (every three weeks) a series of Supervisors Meetings has started in 2017, where issues pertaining to the doctoral tracks (entrance examination; supervision; assessment etc.) are discussed among (external) supervisors and academic staff of ACPA. As mentioned above, a joint two-day seminar with PhD candidates is organised in March 2018 and in October 2018 an interdisciplinary ACPA Conference will be organised for PhD and MA students, ACPA academic staff, supervisors and others interested in the research outcomes and work-in-progress of ACPA. The aspiration is to be less dependent on seminars and symposia organised outside Leiden, and to strengthen the research community and culture of ACPA in Leiden.

The sense of community is further enhanced by new initiatives with regard to PR and communication, including a closed mailing list, dedicated to the exchange of thoughts, news, information, announcements, etc. pertaining to education and research in the arts in the context of ACPA. At the moment 133 people are connected through this interactive information channel.

Most research at ACPA is 'studio-based' research, i.e. scholarly work is intertwined with experimental work; thinking with making. One of the ambitions of ACPA here is to have its own 'Laboratory': a multifunctional studio where PhD candidates (and in future also postdocs) can work on their practice-based research during set timeslots; a space that preferably can also function as presentation space for small-scale concerts and exhibitions. Until now artistic research is performed either in the private

studio or atelier or in spaces at the Conservatoire or Academy which are intended for education, and are not always suitable for research. ACPA is in dialogue with both the Faculty of Humanities and Leiden City Council to see if such a provision for ACPA research can be realised. An ACPA Laboratory would contribute significantly to the research culture and sense of community at Leiden University.

**e. Attention to the artistic component in the PhD tracks and in the final assessment of the doctorates**

The theme of the 2017 Supervisors Meeting was ‘The status of artistic practice and the role of the supervisors herein in the PhD track (from the entrance examination to the final defence of the dissertation)’. The outcome of this meeting was that the guidelines for supervisors – especially for those whose supervision focuses on the artistic work – have been improved, and the Handbooks for the doctoral programmes will be adjusted accordingly. Much attention is given in the supervision and doctoral training programme to countering possible deficits in the academic competences of PhD candidates upon entrance to the programmes. This focus on scholarly skills should be accompanied by a corresponding focus on the constitutive role of artistic practice in the research, and the interrelationship between writing and making.

In the doctoral programme in music (docARTES), the format of the entrance examination (portfolio, presentation, interview) has been changed: instead of a combination of two separate presentations – a recital and a verbal explication of the research proposal – followed by an interview, it now asks for an inclusive presentation of the research proposal, in the form of a lecture-demonstration, followed by an interview. This change has been made in order to ensure that from the beginning practice and theory are interwoven in the way the research is communicated. This way of working has been the case for PhDArts since its start in 2008.

Although until recently the assessment of the submitted work tended to centre on the written dissertation (partly due to the verbal discursive setting of the final defence ceremony), ACPA continues to insist on the importance of the artistic work in all stages of the PhD track: when applying for the programme; during the study; and in the final submission and assessment of the ‘dissertation’, which combines propositional and non-propositional material. This has consequences for the form of documentation, which will be discussed below under f.

Supervisor training is a critical issue in doctoral programmes in the relatively new field of creative and performing arts and design. ACPA will continue the series of Supervisors Meetings, and additionally export the knowledge thus gained by organising one or more national or international symposia or expert meetings on the topic of artistic research supervision.

**f. Rich-media documentation of PhD dissertations**

ACPA is one of the partners in an international consortium that since 2010, with the support of Dutch funding, has developed the ‘Research Catalogue’ (RC): an Open Access international rich-media database, publication platform and collaborative workspace for artistic research. The RC serves as the backbone for several online multimedia journals (including the *Journal for Artistic Research*), as a platform that facilitates the collaboration between artists and between students and supervisors, and as an institutional repository. The RC makes it possible to display artistic research in a way that cares about modes of documentation and presentation. As an enhanced platform, it enables artists to deviate from the standard model of academic publication, because images and sounds are not subordinate to, but fundamentally on a par with text, and because it provides the opportunity to break out of the linear narrative structure.

The RC is now used by ACPA as the institutional repository for the final submission of doctoral work. It is not mandatory to use the RC, but ACPA encourages its PhD candidates to do so. The first PhD submission that was completely delivered on the RC was Juan Parra’s *Multiple Paths: Towards a*

*Performing Practice in Computer Music* (2014), and in 2017 Dick de Graaf defended his dissertation *Beyond Borders: Broadening the Artistic Palette of (Composing) Improvisers in Jazz* using the RC for the submission, assessment and defence of the dissertation. Another web-based rich-media PhD dissertation is Christopher Williams' *Tactile Paths: On and Through Notation for Performers* (2016), which was developed outside the RC. This year, bass clarinet player Henri Bok will defend his dissertation on microtonal playing on the bass clarinet, which will be available on the RC.

ACPA recently successfully proposed a change in the Leiden University PhD Regulations, to accommodate the submission of rich-media PhD dissertations, and negotiations have started with Leiden University Library to connect the RC with the University's repository. ACPA's ambition is to further develop the integration of different media formats in the documentation of the research. We will investigate different possibilities, including the use of the RC, which as a platform also facilitates the supervision of artistic research work-in-progress. The assignment of the Individual Writing Project (see 1.4. PhD programmes; training and teaching duties) in the first year of docARTES is prepared and 'composed', supervised and assessed using the Research Catalogue.

**g. Strategy in regard to alumni**

A cursory check on where our former PhD candidates end up in professional practice and/or academia reveals that many of them have taken up prominent positions in either the art world or higher education (or both). Section 3.2. (Results) describes some case studies of research by PhD candidates and alumni in terms of research quality and societal relevance.

Some of our alumni are working in the context – or the near context – of ACPA. Two have gained a position as university lecturer at ACPA (Dr. Anna Scott and Dr. Jed Wentz). Alumnus Dr. Paul Craenen was recently appointed as professor ('lector') at the Royal Conservatoire. Others are working at the art schools in The Hague, supervising master's students or teaching seminars, and yet others have positions in higher arts education institutes elsewhere in the Netherlands or abroad. Many of the alumni are continuing their work as artists and artistic researchers outside academia, in the 'real life' context of the art world.

Until recently, ACPA did not have a systematic way of investigating the further career of alumni and obtaining feedback from them about the programmes offered by ACPA (including those who dropped or paused doctoral studies for whatever reason). In 2018 the first outcomes of a newly established alumni policy (including surveys and interviews) will provide information on how to improve what we are doing; concerning our doctoral programmes, but also more widely: what ACPA stands for in the area of artistic research, within and outside higher education. From 2018 on, permanent feedback from our PhD candidates and alumni will be built into the strategy of ACPA.

## Appendix H

### Table D1 Output indicators

#### Demonstrable products

See also Table D3b for output indicators: demonstrable products. In addition, see below:

#### Research products for peers

Publication of inaugural lectures; Seminars for an academic audience, (co-)organised by members of ACPA; Conferences for an academic audience, (co-)organised by members of ACPA; Conference workshops; Workshops; Artistic presentations/ lecture performances

#### Relevance to society

Publications aimed at the general public (e.g. newspapers); Articles in professional journals for non-academic readers; Lectures; New educational programmes; Media appearances/ weblogs

#### Demonstrable use of products

##### Use of research products by peers

Use of research infrastructure/ facilities by peers; Reviews in scholarly journals

##### Use of research products by societal groups

Projects in cooperation with societal/ cultural parties

#### Demonstrable marks of recognition

##### Marks of recognition from peers

Quality assurance, accreditation committees, juries; Chair/ Moderator/ Panel of Working Groups, Seminars and Conferences; Research grants; Scholarly prizes; Membership of scientific committees, editorial boards, advisory boards; Visiting scholarships/ fellowships; Professorship at another university

##### Marks of recognition by societal groups

Membership of civil society advisory bodies / associations; Invited lectures

## Appendix I

### Table D3b Research output

**Table D3b Research output**

	2012	2013	2014	2015	2016	2017	Total
1. Refereed articles	1	5	1	2	0	2	11
2. Non-refereed articles	-	-	-	-	-	-	0
3. Books	4	2	1	0	0	3	10
4. Book chapters	7	7	9	4	4	3	34
5a. PhD dissertations	5	6	7	5	9	6	38
5b. PhD dissertations – artistic performance	5	6	7	5	9	6	38
6. Conference papers	9	5	16	8	13	5	56
7. Professional publications	0	0	0	1	3	0	4
8. Publications aimed at the general	1	0	1	0	0	3	5
9. Other research output	16	9	23	19	22	26	115
<b>Total</b>	<b>48</b>	<b>40</b>	<b>65</b>	<b>44</b>	<b>60</b>	<b>54</b>	<b>311</b>

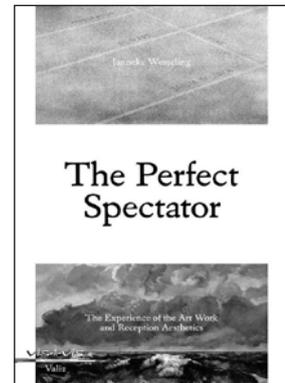
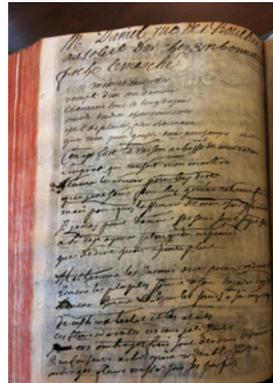
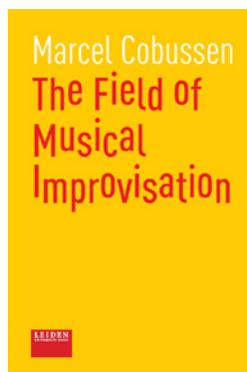
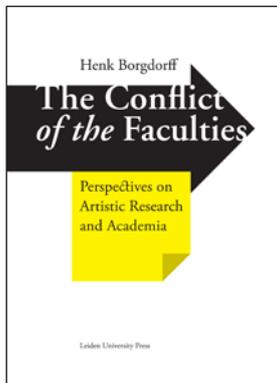
**Table D3b Research output – Other**

	2012	2013	2014	2015	2016	2017	Total
Audio	3	4	6	5	2	2	22
Book review	2	0	1	4	2	1	10
Editorship	1	2	2	1	1	1	8
Entry in reference work	0	0	4	0	0	0	4
Inaugural address	0	0	0	0	2	1	3
Interview	0	0	0	0	2	4	6
Lecture	10	3	10	9	13	17	62
<b>Total</b>	<b>16</b>	<b>9</b>	<b>23</b>	<b>19</b>	<b>22</b>	<b>26</b>	<b>115</b>

## Appendix J

### Five most important publications

1. Henk Borgdorff. *The Conflict of the Faculties*, 2012, Leiden University Press.
2. Marcel Cobussen. *The Field of Musical Improvisation*, 2017, Leiden University Press.
3. Anna Scott. *Romanticizing Brahms: Early Recordings and the Reconstruction of Brahmsian Identity*, (dissertation), 2014, Leiden University.
4. Jed Wentz. 'An annotated livret of Lully's Roland as a source for seventeenth-century declamation', in *Cambridge Opera Journal*, Volume 25, Issue 1 (March 2013), 1-36.
5. Janneke Wesseling. *The Perfect Spectator. The Experience of the Art Work and Reception Aesthetics*. Amsterdam: Valiz, 2017.



## Appendix K

# Use of research products and marks of recognition by peers

## Research products for peers

### Publication of inaugural lectures

- Janneke Wesseling
  - Janneke Wesseling, *Da Esponja, Pedra e o Entrelaçamento com o Aqui e o Agora. Uma Metodologia da Investigação em Arte*. Portuguese translation of inaugural lecture – translation Catarina Almeida & André Alves. Porto: NEA / i2ADS Núcleo de Investigação em Arte, Design e Sociedade; Faculdade de Belas Artes da Universidade do Porto, 2016.
  - Janneke Wesseling, *Of Sponge, Stone and the Intertwinement with the Here and Now. A Methodology of Artistic Research*. Inaugural lecture. Amsterdam: Valiz, 2016.

### Seminars for an academic audience, (co-)organised by members of ACPA

- Janneke Wesseling
  - Expert meeting artistic research in relation to educational programmes at the MA and PhD level. Together with Academie der Kunsten, Leiden University and Piet Zwart Institute, Rotterdam, 15 April 2014.
  - Expert meeting with supervisors of PhD tracks in the arts, 15 March 2012.
- Henk Borgdorff
  - ACPA, seminar for supervisors at ACPA, ‘Supervision of Artistic Practice during PhD Track’, 17 October 2017. Organisation and chair.
  - ‘The Society for Artistic Research’ Funding Agencies Seminar. Vienna (Austria) 14-15 September 2017. Presentation and organisation.
  - Society for Artistic Research. Annual Meeting and General Assembly. The Hague, 3 March 2012. Organisation and chair.
  - European Forum for Research in Arts and Design (EUFRAD). Vienna (Austria) 20-21 September 2013, Workshop. Organisation and chair.

### Conferences for an academic audience, (co-)organised by members of ACPA

- Janneke Wesseling
  - PhDArts symposium ‘Arts in the Eyes of National Identities’. Leiden University, 23-24 June 2016.
  - PhDArts symposium ‘Unfixing Images. A discussion on Imagery in the Flux of Political Action’. Royal Academy of Art, The Hague, 19-20 March 2015.
- Anna Scott
  - International conference, “The Limits of Control” at The Orpheus Institute, Ghent (Belgium), 26 – 27 February 2014, co-organiser.
  - International conference “The (Re)Sounding Experiment” at The Orpheus Institute, Ghent (Belgium), 20-21 February 2013, co-organiser.
- Jed Wentz
  - STIMU 2017 (Utrecht Early Music Festival) 30 August – 1 September: *Why look back? The seductive power of the musical past*. Curated by Dr. Peter Homan and Jed Wentz.
  - STIMU 2015, 28-30 August: *The past is a foreign country: the cultural practice of imagining Early Music*. Curated by Dr. Barbara Titus and Jed Wentz.
  - STIMU 2014, 29-31 August: *Curriculum Matters*. Curated by Jed Wentz.

- STIMU 2012, 31 August – 2 September: ‘*Most of what we do is pure hypothesis*’: *Gustav Leonhardt and his early music*. Curated by Dr. Pieter Dirksen and Jed Wentz.

### Conference workshops

- Marcel Cobussen
  - ‘The Field of Musical Improvisation.’ MA and PhD seminar + improvisation class at USP (Brazil), October 2014.
  - ‘The Role of Music in Contemporary Society.’ Round table discussion + concert at the XIV Sempem Conference. The Federal University of Goiás (UFG, Brazil), September 2014.
  - Mini-course in Improvisation at the XIV Sempem conference. UFG (Brazil), September-October 2014.
  - Round Table Discussion with Salomé Voegelin, Daniela Cascella and Holger Schulze at the 2nd International ESSA Conference. Copenhagen, June 2014.
  - ‘Music and Ethics.’ Author responds in reading group session at the 3rd Annual Conference of the Royal Musical Association Music and Philosophy Study Group. London, July 2013.

### Workshops

- Anna Scott
  - Uilenburger Synagogue, Amsterdam, 23 April 2017.
  - Birmingham Conservatoire, Birmingham, UK, 2-4 March 2016.
  - King’s College London, UK, 23 January 2015.
  - Koninklijk Conservatorium Den Haag, 18, 25 November and 2 December 2013.
  - The Orpheus Research Centre in Music (ORCiM) Research Festival, 2-4 October 2013, Orpheus Instituut, Ghent.
- Henk Borgdorff
  - University of Brighton, School of Art, Design & Media. Brighton (UK) 11 March 2016. Workshop: ‘The Research Catalogue.’
  - Royal Central School of Speech and Drama, University of London. London (UK) 9 March 2016. Workshop: ‘The Research Catalogue.’
  - Birmingham City University, Faculty of Art, Design and Media. Birmingham (UK) 7 March 2016. Workshop: ‘The Research Catalogue.’
  - Plymouth University, School of Art and Media. Plymouth (UK) 23 February 2016. Workshop: ‘The Research Catalogue.’
  - European Forum for Research in Arts and Design (EUFRAD). Vienna (Austria) 20-21 September 2013.
- Janneke Wesseling
  - Workshop on Art Criticism, ‘Schrijven is blijven’, Vereniging Nederlandse Kunsthistorici, Amsterdam, 7 June 2014.

### Artistic presentations and lecture performances

- Jed Wentz
  - Performance of the score I prepared for F. W. Murnau’s *Tartuffe* during a screening at the Muse Salentine Festival in Alessano, Italy, 2017.
  - Keynote lecture-demonstration at the Society for Theatre Research conference *Theatre in the Regency Era: Plays, Performance, Practice 1795-1843*. Downing College, University of Cambridge, UK, July 2017.
  - Concert at the Styriarte Festival in Graz, Austria with my ensemble *Musica ad Rhenum*, July 2017.
  - Release of 3 CD recording of Joseph Bodin de Boismortier opp. 35, 44 & 91 on Brilliant Classics label with my ensemble *Musica ad Rhenum*, February 2017.

- Stage direction/Baroque gesture coach for Moscow performances of Georg Benda's melodrama *Medea* with Alina Chernobrovkina as *Medea*. Conducted by Maxim Emelyanychev, August 2016.
- Participated (sound effects) in a performance of my score for the silent film *Der brennende Acker* (1922) by F.W. Murnau in EYE Filmmuseum Amsterdam. Pianist: Olga Pashchenko, October 2016.
- Anna Scott
  - Performance: Brahms Solo and Chamber works, Uilenburger Synagoge, Amsterdam, 23 April 2017.
  - Performance: Schubert's *Die Schöne Müllerin*, Kellertheater La Marotte, Affoltern am Albis, Switzerland, 30 October 2015.
  - Performance: Brahms and Debussy Lieder with tenor Valentin Gloor, The Orpheus Research Centre in Music (ORCiM) Research Festival, 29 September – 2 October 2015.
  - Lecture-Performance: "Truth, Reverie, or Ruse: Speculation and the Heart of Artistic Research." (ORCiM) Research Festival, 29 September – 2 October 2015.
  - Performance: Solo Brahms works, Huygensmuseum Hofwijk, Voorburg, 10 December 2014.
  - Performance: Brahms and Schumann Lieder, ORCiM Academy, Orpheus Instituut, Ghent, 26-27 March 2013.
  - Lecture-Performance: "Experimental Collisions." Orpheus Academy, 25-27 March 2013.

## Use of research products by peers

### Use of research infrastructure/ facilities by peers

- Henk Borgdorff
  - 2010-2012 'The Artistic Research Catalogue', an international project to develop a digital repository for the exhibition of artistic research work. Project leader (together with Michael Schwab). The Research Catalogue has been actively used since then by artists and scholars worldwide and has over 10,000 users.

### Reviews in scholarly journals

- Henk Borgdorff
  - Kathy Macleod, in *Journal for Education through Art*, pages 143, 144, Review of *The Conflict of the Faculties. Perspectives on Artistic Research and Academia*, Henk Borgdorff (Leiden University Press, 2012).
  - Floris Solleveld in *Krisis* 2012 (issue 2), pages 78-82 'A paradigm for what?' Review of *The Conflict of the Faculties. Perspectives on Artistic Research and Academia*, Henk Borgdorff (Leiden University Press, 2012).
- Marcel Cobussen
  - P. Jenkins in *Choice*, June 2013, Volume 50 no. 10 *Music and Ethics*. Review of Marcel Cobussen and Nanette Nielson (Ashgate, 2012).
  - Joseph Grobelny in *Music Reference Services Quarterly* (2013), pages 252-254. Review of *Music and Ethics* (Ashgate, 2012) Marcel Cobussen and Nanette Nielson.
  - Antony Gritten in *Music and Letters*, May 2013, pages 375 – 377. Review of *Music and Ethics* Marcel Cobussen and Nanette Nielson (Ashgate, 2012).
  - Jeff R. Warren in *New Sound*, February 2013, pages 229-232. Review of *Music and Ethics* Marcel Cobussen and Nanette Nielson (Ashgate, 2012).
  - Mark van Tongeren in *Echo* 2012, Leiden University, pages 1-6. Review of *Thresholds: Rethinking Spirituality Through Music* Marcel Cobussen (Ashgate, 2008).
- Jed Wentz

- Jacqueline Waeber in *Eighteenth-Century Music* (Cambridge University Press) ‘A ‘historically informed’ Pygmalion. Review of Rousseau’s *Pygmalion*, on 15 August 2017 in Stockholm. Stage direction: Jed Wentz.

## Marks of recognition from peers

### Chair / Moderator / Panel at Working Groups, Seminars and Conferences

- Henk Borgdorff
  - Society for Artistic Research (SAR), International Conference on Artistic Research, Helsinki 28-30 April 2017. Panel chair.
  - Society for Artistic Research Academy, ‘The documentation and publication of artistic research’ Venice 5-7 June 2017. Presentation.
  - WTMC (Graduate Research School of Science, Technology and Modern Culture), ‘STS and Artistic Research’. Ravenstein, (NL) 2 May 2017. Presentation.
  - SAR. International Conference on Artistic Research: WRITING. The Hague, 28 – 29 April 2016. Conference Chair, 2016.
  - Orgelpark, Symposium ‘Bending Baroque’, Amsterdam 4-6 June, 2015. Moderator.
  - University of Music and Performing Arts Vienna. ‘Reasoning through Art’. Vienna, 23 November 2015, Presentation.
  - Norwegian National Research Fellowship Program. Introduction Seminar, ‘Artistic Research at the Doctorate Level’. Oslo , 5-7 October 2015, Presentation.
  - Orgelpark. Colloquium Barokorgel: Artistic Research, Amsterdam, 22 March 2014. Panel.
  - European Association of Conservatoires (AEC), ‘Polifonia’, annual Network Meeting, Lübeck, 12, 13, 14 June, 2014. Working group on Artistic Research in Music.
  - SAR Conference: ‘Mind the Gap’. Graz (Austria) 6-9 March 2013. Panel.
  - Norwegian Artistic Research Program. Peer Review Seminar, Oslo, 12 November 2013. External expert.
  - European Research Council. Evaluation of Research Proposals for Consolidator Grant SH5, Step 1. Brussels (Belgium) 5-7 June 2013. Panel member.
  - European Research Council. Evaluation of Research Proposals for Consolidator Grant SH5, Step 2. Brussels (Belgium) 15-18 October 2013. Panel member.
  - Royal Flemish Academy of Belgium for Science and the Arts. Conference: Evaluating Research in the Arts. Brussels (Belgium), 15-16 November 2012. Panel.
  - Volkswagenstiftung. Expert Panel Meeting on ‘Science, Scholarship, and the Arts’. Hannover (Germany), 2 November 2012. Expert panel member.
  - Working Group on Artistic Research in Music of the Polifonia Erasmus Network, AEC. Member (on behalf of the Society for Artistic Research) 2011 – 2014.
  - Working group on ‘Validation’ of Step-change in Higher Arts Research and Education (SHARE) 2010-2013. Chair of the Working Group.
  - Zuyd University. Art departments. Research in Higher Arts Education. Maastricht (The Netherlands), 3 April 2012. Presentation.
- Joep Bor
  - Participation in panel ‘Professionalisering van de Werelddans’, at seminar Werelddans en Wereldmuziek at the Seven Seas Festival, The Hague, 27 November 2016.
- Frans de Ruiter
  - The Four Conservatories in the Federation Le Wallonie – Bruxelles (Bruxelles, Liège, Namur, Mons) 2014/ 2015. Member of review committee.
  - 2013: Lithuanian Academy of Music and Theatre, Vilnius, 2013. Chair ( all programmes).

- Marcel Cobussen
  - ‘Sonic Artistic Practices & Research’ Chair at the 1st International ESSA Conference. Berlin, October 2013.

### **Quality assurance, accreditation committees, juries**

- Frans de Ruiter
  - Hong Kong Academy for Performing Arts: assessment consultancy exercise for the Curriculum Review Schools of Music, Chinese Opera, Dance, Drama, Film & TV, Theatre and Entertainment Arts. Phase I: February, Phase II, November 2017.
  - Alamire Foundation, Antwerp. Jury for the outcomes of Masterclasses in Early Music Young Ensembles, 2015.
  - Kaunas University (Lithuania), Bachelor Music Technology, 2015. Chair.
  - Klaipėda University (Lithuania), Bachelor and Master of Performance Art, Singing, Wind & Strings, Piano Pedagogy, 2015. Chair.
  - Royal Scottish Academy of Music and Dance, Glasgow, 2013. Search committee for new principal.

### **Research grants**

- Janneke Wesseling
  - NWO Grant for research project ‘Bridging art, design and technology through Critical Making’, (NWO Programme Smart Culture – Art and Culture), 2017.
  - KIEM-Grant NWO for research project ‘Critical Making as a model for art practice in the digital age’, 2016.

### **Scholarly prizes**

- Ton Koopman
  - Edison Oeuvreprijs 2017
  - Bach Prize 2014 – Royal Academy of Music
  - Buxtehudepreis Lübeck 2012

### **Membership of scientific committees, editorial boards, advisory boards**

- Henk Borgdorff
  - Society for Artistic Research, president, since 2015.
  - TAHTO, the Doctoral School of the University of the Arts Helsinki and Aalto University, Finland, member of the Advisory Board, since 2013.
  - European Research Council (ERC), Consolidator Grant, Social Sciences and Humanities: Cultures and Cultural Production. Member of the expert panel, since 2013.
- Janneke Wesseling
  - NWO programme Kunst & Cultuur ‘vraagarticulatiebijeenkomst’, Participant, 24 March 2016.
  - National ‘Wetenschapsagenda’ The Royal Netherlands Academy of Arts and Sciences (KNAW), Humanities, Jury member, 2015.
  - Swiss National Science Foundation, Division of Humanities and Social Sciences. Evaluation of request for aid. Project Title: “Re-Framing the Turn: A Research Project on the Genealogies and Current Practices of the Educational Turn”, February 2015.
  - Einstein Foundation, Berlin, Advisor i.c.w. request for aid Graduate School for the Arts and Sciences UdK, Berlin, May 2014.
- Marcel Cobussen
  - Member of the editorial board of Critical Studies in Improvisation/Études critique en improvisation, Montreal, Canada, since 2016.
  - Member of a think tank and co-founder of the European Sound Studies Association (ESSA), since 2012.

- Member of the Advisory Board of the Royal Musical Association Music and Philosophy Study Group (UK), since 2014.
- Member of the editorial board of New Sound, Belgrade, Serbia, since 2001.

#### **Visiting scholarships/ fellowships**

- Anna Scott
  - Doctoral Research Fellowship: Orpheus Research Centre in Music (ORCiM), Ghent, 2012-2016.
- Joep Bor
  - Visiting Scholar South Asia Program (SAP), Cornell University, Ithaca, New York: 2012-present.
  - Member Sustainable Futures for Music Cultures project, Griffith University, Brisbane, Queensland: 2009-2016.
  - Visiting Scholar Musicology, University of Amsterdam: 2007-2015.

#### **Professorship at another university**

- Henk Borgdorff
  - Visiting professor University of Gothenburg (Sweden), Faculty of Fine, Applied and Performing Arts, 2010-2013.

## Appendix L

# Use of research products and marks of recognition by societal groups

### Relevance to society

#### Publications aimed at the general public (e.g. newspapers)

- Janneke Wesseling
  - Monthly art critical articles in NRC Handelsblad, 1982-present.

#### Articles in professional journals for non-academic readers

- Jed Wentz
  - Numerous contributions to Tijdschrift voor Oude Muziek and the programme books of the Festival Oude Muziek Utrecht, 2012-2017.

#### Lectures

- Janneke Wesseling
  - Deelname rondetafelgesprek op het Symposium Kunstkritiek, Rijksmuseum Amsterdam, 15 september 2017.
  - Workshop over kunstkritiek, 'Schrijven is blijven', Vereniging Nederlandse Kunsthistorici, Amsterdam, 7 juni 2014.
  - Openbare discussie over Frank Reijnders: Meesterwerken Meesterzetten, auditorium
  - Stedelijk Museum Amsterdam, met Frank Reijnders, Klaas Kloosterboer en Merel van Tilburg, 27 oktober 2013.

#### New educational programmes

- Anna Scott
  - Lead Investigator/Developer of a two-year education-research project entitled, "The Reflective Piano Class: An Experiment into the Reflexivity of Artistic Research and Higher Music Education", at the Lemmensinstituut of Music, Leuven (BE). In this ground-breaking project, artistic research was implemented in the context of, rather than in addition to, bachelor's- and master's-level students' main subject lessons and end-of-year recitals (2014-2016).
  - Developed and implemented a master's-level elective course at the Koninklijk Conservatorium Den Haag entitled, "Case Studies in Artistic Research", during which students were exposed to best-practice examples of ongoing artistic research projects at the PhD and post-PhD level (2014-2016).
- Frans de Ruiter
  - Leiden University, Research Master, Faculty of Humanities, 2014 (trial)
  - Leiden University, Bachelor of International Studies, The Hague, 2014 (trial)
- Janneke Wesseling
  - Honours Class Writing Art (i.c.w. Liesbeth Fit), 2015-present.
  - ACPA course Listening and Looking (i.c.w. Marcel Cobussen), 2015-present.
- Marcel Cobussen
  - ACPA course Listening and Looking (i.c.w. Janneke Wesseling), 2015 – present.

## Media appearances/ weblogs

- Marcel Cobussen
  - ‘Over Q Music’s Het Geluid’, *RTL Nieuws EditieNL*, 12 October 2017.
  - ‘Stiller is niet beter, het moet anders’, *Leidsch Dagblad*, 30 August 2017.
  - ‘Keer lawaai eens om’, *Trouw* Tijd, 3 June 2017.
  - ‘Goede of slechte kunst? Over smaak valt wel degelijk te twisten’, *Volkscrant* 22 May 2012.
- Anna Scott
  - Featured interview and recordings on website “Challenging Performance” <https://challengingperformance.com/anna-scott/>

## Use of research products by societal groups

### Projects in cooperation with societal/ cultural parties

- Janneke Wesseling
  - Lezingenreeks Ontmoetingen tussen kunst en wetenschap, 14 april-23 juni 2015, in het Paard van Troje, Den Haag. Academie der Kunsten i.s.m. Studium Generale Universiteit Leiden, Hogeschool der Kunsten Den Haag (Lectoraat Kunst Theorie & Praktijk), West Den Haag en het Paard van Troje.

## Marks of recognition by societal groups

### Membership of civil society advisory bodies / associations

- Frans de Ruiter
  - 2017: European Festivals Association, Honorary Member.
  - 2015-2017: International Gamelan Festival Amsterdam Foundation. Board member.
  - 2012-2017: Mauricio Kagel Music Fund Foundation, Board member.
  - 2012-2017: Osiris Trio Foundation. Board member.
  - 2012-2017: Schuurman Schimmel-van Outeren Foundation (study grants for students with special financial needs). Board member.
  - 2014-2017: Dutch Festival Hub of Europe for Festivals, Festivals for Europe (EFFE), project of the European Commission. Chairman.
  - 2012-2017: European House for Culture, Brussels (among other things, chairing “Brussels Conversations”, a yearly event for the European cultural networks, meeting the European Commissioner for Culture). President.
  - 2012-2016: Labberté-Hoedemaker Foundation (study grants for students with special financial needs) Board member.
  - 2013: International Music Council, Honorary Member.
  - 2012-2013: International Music Council, Paris. NGO, official partner of UNESCO. President.

### Invited lectures

- Janneke Wesseling
  - Moderator Maagdenhuisdebat, over hervorming van het Wetenschappelijk Onderwijs en het belang van onderzoek, Maagdenhuis, Amsterdam, 8 december 2015.

## Appendix M

# Benchmark results

ACPA has conducted three qualitative benchmarks, based on desk research, skype interviews and acquired experience. The topics and institutes chosen for the benchmark were:

- *Topic a:* The collaboration between Higher Arts Education Institutes and (Research) Universities  
*Institutes:* Royal Conservatoire of Scotland (RCS) and University of St. Andrews
- *Topic b:* The format and content of the PhD programme  
*Institute:* University of the Arts Helsinki, Academy of Fine Art
- *Topic c:* Research facilities and infrastructure  
*Institute:* Orpheus Institute Ghent

### Ad a. *The collaboration between Higher Arts Education Institutes and (Research) Universities*

ACPA coordinates the 3rd cycle programme in music, sound art, visual arts and design in a joint venture between the art schools in The Hague and Leiden University. A comparable partnership is found in Scotland between RCS and St. Andrews, the oldest university in Scotland. Based on desk research (St. Andrews: 'Postgraduate Resolutions and Regulations' and RCS: 'Policy for Postgraduate Research Students') and a skype interview with Dr. Stephen Broad, Head of Research and Knowledge Exchange, RCS, we came to the following main conclusions and considerations.

- Contrary to the position of ACPA as an institute of Leiden University, the doctoral programmes of RCS are not organised in a separate institute of St. Andrews, but are located at and administered by the Conservatoire.
- The 'Policy for Postgraduate Research Students' (RCS) follows the resolutions and regulations of St. Andrews and has been accepted by the Academic Board of RCS and the Senate of the University. St. Andrews validates the doctoral award. The pro-dean of research at St. Andrews is a member of the Research Committee of RCS. St. Andrews oversees the processes and regulations, but is not involved in the assessment of individual doctorates (i.e. there is no need to have professors from St. Andrews in the supervising teams or exam committees). The Research Committee reviews the policy annually. St. Andrews operates at a relative distance; the relationship is primarily based on trust.
- The final examination follows the UK model: the exam panel consists of 2 external and 1 internal examiners (all not involved in the PhD supervision). Internal examiners are from RCS. A PhD is not required for the internal examiner, but in practice most examiners hold PhDs.
- Formally, the entrance requirement is at least an honours bachelor's or postgraduate qualification, but in practice a master's (in the relevant professional or academic field) or an otherwise proven qualification (based on portfolio and CV) is required.
- RCS is a university with the same legal status as St. Andrews. It receives funding for BA and MA programmes, grants for research through REF and a Research Postgraduate Grant from the Scottish Funding Council. Tuition fees are £7000 per year, 5% of which is transferred to St. Andrews.
- RCS offers two doctoral programmes: the PhD and the Doctor of Performing Arts (DPerf). The PhD has two submission forms: 1. Thesis (80,000 words) and 2. Portfolio with Dissertation (40,000 words). The submission form of the DPerf is: Portfolio accompanied by a Written Commentary (12,500-15,000 words). The last form is also known in other HEIs in Europe and beyond, e.g. the DocMus at the University of the Arts Helsinki, Sibelius Academy.

What can we learn from this comparison?

- ACPA could be organised more closely to the Royal Conservatoire and the Royal Academy of Art in The Hague, both in terms of governance and in terms of content. This might also benefit the relationship with the (MA) programmes in The Hague.

- Leiden University should continue to oversee regulations and processes, but could also entrust the University of the Arts The Hague with more of the assessment of PhD submissions. This might involve an adjustment of PhD regulations (e.g. change the requirement that the main supervisor and most of the Opposition Committee members should be affiliated as full professors to Leiden University)
- Strive to obtain direct funding from the Ministry of Education, Culture and Science or the Netherlands Organisation for Scientific Research for 3<sup>rd</sup> cycle education.
- RCS has institutionalised the varieties in balance between written work and artistic production in different submission forms, including a ‘professional doctorate’ (DPerf). ACPA uses a so-called ‘inclusive’ model of the PhD dissertation, which leaves room for a wide variety of submission forms, where artistic material (including its documentation), texts and other materials (e.g. software, diagrams, tables) are arranged in such a way as to best support the claim of the submission.

#### *Ad b. The format and content of the PhD programme*

Regarding the format and content of the PhD programme, we have compared the ACPA programmes with the doctoral programme in Fine Art (DFA) at the Academy of Fine Art, University of the Arts Helsinki, and conducted a skype interview with Dr. Mika Elo, professor of Artistic Research, Vice-Dean of Research and Head of the Doctoral Programme in Helsinki. Relevant items in the comparison were:

- The DFA (as the Doctor of Theatre and the Doctor of Music) is formally equivalent to the PhD.
- Only 5 PhD candidates are admitted every second year. At the moment two positions are paid for two years. Others have a range of possibilities in Finland to obtain external funding.
- While ACPA PhD candidates meet 6 (PhDArts) or 8 (docARTES) times a year in the first years of study for 2 consecutive days, doctoral candidates in Helsinki meet 7 times a year for 5 days.
- During the seminar week, three days are jointly organised with the doctoral programme of the Theatre Academy at the University of the Arts Helsinki: joint seminars on topics relevant to both disciplines (philosophy, research ethics, artistic research, academic skills). Other elements of the seminar weeks involve: methods studies, alumni lectures, preparing publications and conference contributions, creative writing and topics that relate to specific disciplines, e.g. life arts or reading groups. Doctoral students have the opportunity to enrol in optional studies (e.g. psychology, aesthetics) at other universities (via a mobility agreement between universities in Finland).
- The level of research competences of PhD students when entering the programme is highly diverse; many are lacking in basic academic training. The programme of the seminars is determined on the basis of the needs of the PhD students, and is adjusted and curated along the way. No ‘generic’ research training (e.g. on methodologies of humanities, social science or science and technology) is offered.
- Doctoral studies comprise 240 ECTS, of which 70 ECTS are allocated for the study programme. The thesis (written work and art work(s)) comprises 170 ECTS. The division between written work and art work(s) may vary from 30-170 ECTS writing (50-250 pages) and 0-140 ECTS art work(s), but only on a discretionary basis can the dissertation consist exclusively of a written study.
- The visual and written work is pre-examined by a committee comprising an artist and a scholar. For the final exam a third person, who has not seen the exhibition, is added to the committee that will assess the final work, including the documentation of the art work(s).
- Supervisors are asked to be present during the seminars where the work of their candidates is discussed. Once a year a supervisors meeting is organised with supervisors from the Academy of Fine Art, Theatre Academy and Sibelius Academy.

What can we learn from this comparison?

- ACPA focuses on the integrated and inclusive PhD. There is a need, however, to strengthen the PhD study programme, specifically in response to the need to build up research competencies and basic academic training of artists in the programme. While ACPA – like Helsinki – embraces the ‘needs-based’ model, we feel that our PhD candidates will benefit from courses or workshops on the history of ideas or philosophy of science.

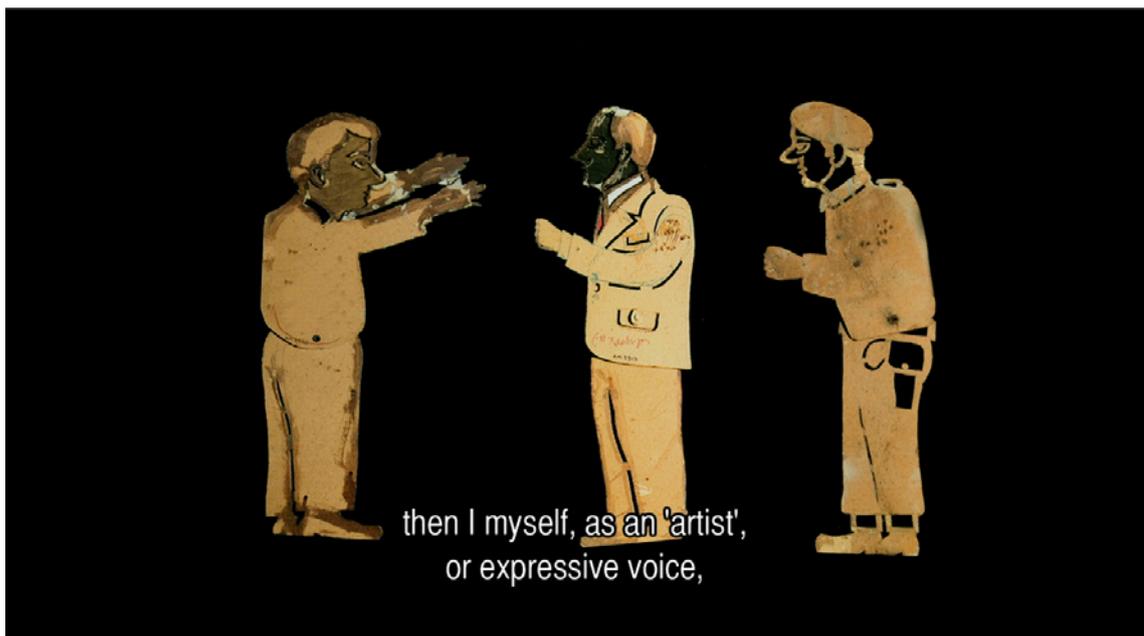
- A closer collaboration between the study programmes in music, visual arts and design might benefit the PhD candidates, especially regarding the ‘shared’ components in the programme. However, we acknowledge the different ‘cultures’ of and in the music, fine art and design strands of the programme, and strive to group PhD candidates on the basis of shared interests.
- The dissertation should consist of artistic work (conveyed in exhibitions, performances, recordings, etc.) and an integrated exposition of the research, combining a documentation of artistic work with a reconstruction of the research process and written work, where ‘writing’ can take different forms.
- External supervisors in music should be encouraged more to attend the seminars in the programme where the work-in-progress of their PhD candidates is discussed, as is already the case in the PhDArts programme

#### Ad c. *Research facilities and infrastructure*

The Orpheus Institute in Ghent, where the seminars of the doctoral programme in music – docARTES – are organised, has a range of research facilities, including offices for researchers, performance spaces, practice rooms with various instruments, recording facilities, a library, and a concert hall (± 120) with a grand piano, harpsichords, audio and video equipment.

What can we learn from this comparison?

- ACPA is currently lacking the above-mentioned facilities and those at the Royal Conservatoire and the Royal Academy of Art in The Hague are mainly intended for education, not for research.
- Research facilities are a sine qua non for developing ACPA into a genuine research institute, where academic staff, PhD candidates and future postdocs can work on their projects.
- We will strive to establish an ACPA Laboratory for studio-based research (in different disciplines). The ACPA Lab will contain separate spaces for experimental work; one or two main halls for exhibitions and performances, including light, sound and video equipment. We will investigate – in collaboration with Leiden University and Leiden City Council – what the (financial and logistic) possibilities are.



Eleni Kamma, *Yar bana bir eğlence (Notes on Parrhesia)*, 2015. HD video, 37:24 minutes, colour, stereo sound, 16:9. Courtesy of Eleni Kamma, Jubilee, Netwerk Aalst.

## Appendix N

# SWOT analysis

<p><b>Strengths</b></p> <ul style="list-style-type: none"><li>• Artistic research is well-established within Leiden University/Faculty of Humanities;</li><li>• Exemplary PhD tracks and a high output of PhD completions;</li><li>• Academic staff with relevant track record;</li><li>• Leader in the international debate on research in and through artistic practice;</li><li>• A strong international network.</li></ul>	<p><b>Weaknesses</b></p> <ul style="list-style-type: none"><li>• ACPA is financially vulnerable due to its dependency on the 'PhD bonus'</li><li>• Limited funded positions for PhD candidates and postdocs;</li><li>• Lacks facilities for studio-based research.</li></ul>
<p><b>Opportunities</b></p> <ul style="list-style-type: none"><li>• ACPA sees possibilities to develop into an important centre for artistic research in Europe, and a reference point for others;</li><li>• Development of cutting-edge, rich-media ways of documenting PhD dissertations;</li><li>• Connection to other academic research fields and reaching out to society;</li><li>• Obtainment of more indirect funding.</li></ul>	<p><b>Threats</b></p> <ul style="list-style-type: none"><li>• ACPA suffers under the hostile climate towards the arts in the Netherlands and uninformed scepticism about artistic research in academia and public opinion;</li><li>• Academic staff suffer from too much workload.</li></ul>



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