

Willem de Kooning Academy Leisure & Events Management

EDUCATION PROGRAMME PROFILE

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Introduction

Introduction

We consider the Leisure & Events Management education programme profile to be an important document, in which we describe the key characteristics of the education programme. This document provides all concerned parties – students, tutors, management, collaborative partners, auditors – with a thorough understanding of the nature of the education programme. The education programme profile also includes a description of the profession and professional field of our graduates, the final competencies, the educational vision and assessment vision, and a general overview of organisational aspects.

Finally, the text includes a number of references to specific policy documents, which describe in more detail our educational policy and how it relates to other policies defined on an institute, university and national level.

Our Leisure & Events Management bachelor programme is part of the Willem de Kooning Academy, one of the 13 educational institutes of the Rotterdam University of Applied Sciences.

The primary challenge for our Leisure & Events Management programme is to position its graduating students as beginning professional leisure producers. These leisure producers generate meaningful experiences within the international urban leisure industry, based upon a well-founded vision of the professional field. During the four years of their studies within our programme, our students develop to become self-guiding professionals who are well-equipped for their further development within the professional field.

The present education programme profile describes how we accomplish this mission.





Leisure & Events Management Rotterdam

An education programme...

... that prepares its students for a career as producers of urban leisure experiences...

How do we define a producer of urban leisure experiences?

Leisure & Events Management Rotterdam is an education programme located in the heart of a city famous for its attitude of *daring* and *doing*. An education programme which, as part of the Willem de Kooning Academy, draws upon a rich culture of creativity. An education programme which, as part of the Rotterdam University of Applied Sciences, is firmly rooted within the internationally oriented metropolis of Rotterdam, and is keenly aware of the benefits of a practice-oriented approach. **We are THE education programme at the heart of the creative urban environment.** Based upon these qualities, we have formulated the following vision and mission:

VISION

Leisure & Events Management Rotterdam is a high-quality education programme that prepares its students for a career as innovative and entrepreneurial professionals who, in their role as producers – on both an applied and a strategic level – are able to provide creative, entrepreneurial and financial leadership to creative processes within the international urban (creative) economy.

Graduating Rotterdam leisure producers have developed the competencies necessary to play a pivotal and stabilising role within leisure productions. They are the strategic producers who are able to make an impact by applying leisure in order to help individuals, businesses and governments satisfy their needs, give shape to their identities, or improve their well-being. In order to achieve this impact, the education programme is characterised by a permanent interaction between the student and the professional practice, with the international urban environment as a stage.

MISSION

We prepare our students for a career as innovative and entrepreneurial leisure producers on a strategic level, who are able to apply leisure, whether as a goal or as a means, in order to make an impact on the international urban economy.

The Rotterdam leisure producer can be described as:

Rotterdam leisure producers generate meaningful experiences within the (international) urban leisure industry, based upon a well-founded vision of the professional field. Their extensive knowledge allows them to lead and/or design all aspects of creative, entrepreneurial and financial processes.

What are the professions, job descriptions and professional roles of our graduates?

Our graduating leisure producers are able to create value in a variety of settings within a continually changing professional field. No exhaustive list of professions, job descriptions and professional roles could do justice to the wide variety of opportunities for applying leisure as a goal or a means. ***In this sense, we prepare our students for a professional field rather than merely for a profession.*** The following testimonials by alumni provide an overview of the broad range of possible professions and job descriptions.

Alumni in
their own
words



RENEE VAN RANDWIJK | CULTURAL PROGRAMMER

AFTER GRADUATING IN LEISURE & EVENTS MANAGEMENT, I COMPLETED THE MASTER PROGRAMME IN ARTS, CULTURE SOCIETY AT THE ERASMUS UNIVERSITY.

I NOW APPLY THE KNOWLEDGE I GAINED DURING THESE TWO STUDIES ON A DAILY BASIS AS A CULTURAL PROGRAMMER FOR THE ROTTERDAM LIBRARY.

Alumni in
their own
words



MARIJE GRUND | FESTIVAL DIRECTOR

CAMERETTEN HAS GROWN TO BECOME THE MOST PROMINENT INDEPENDENT PLATFORM WHERE NEW UPCOMING CABARET TALENT CAN PRESENT ITSELF TO AN AUDIENCE, A JURY AND THE PRESS, WITH WELL-KNOWN WINNERS SUCH AS BRIGITTE KAANDORP, HANS TEEUWEN, THEO MAASSEN, RONALD GOEDEMONDT, JANDINO ASPORAAT AND MARC-MARIE HUIJBREGTS.

Alumni in
their own
words



TOBIAS PRINS | OWNER, PRINS BOOKINGS

DURING MY STUDIES, I OFTEN PERFORMED AS A DJ AND ESTABLISHED MANY CONTACTS WITH YOUNG TALENT. NOW I RUN MY OWN AGENCY, WHICH INTERNATIONALLY REPRESENTS 8 DJS.

Alumni in
their own
words



DENISE LEEUWANGH | PR MANAGER, WARSTEINER

'HOW DO YOU BUILD A CREDIBLE LIFESTYLE BASED ON A GERMAN BEER BRAND?'
THIS WAS THE QUESTION I RESEARCHED FOR MY GRADUATION.
I WAS THEN ABLE TO IMPLEMENT MY PLAN IMMEDIATELY AFTER MY STUDIES,
AND NOW I'M STILL WORKING HERE.

How do graduates of our education programme profile themselves compared to other graduates of higher professional education, or other leisure managers?

Leisure & Events Management Rotterdam distinguishes itself through the professional profile of its graduates: these are not mere leisure managers, but rather *innovative, pioneering leisure producers who are able to apply leisure as a goal or a means*. The expertise of these professionals addresses all aspects of the process of creating experiences, from strategic thinking to practical implementation. As true producers, these professionals are able to manage business aspects as well as the creatively conceptual dimensions of the process. The leisure producer understands and contributes to the professional practice through knowledge and expertise as well as a hands-on attitude, also known as the *Rotterdam attitude*. This stands for an entrepreneurial, ambitious, innovative and intrinsically motivated working attitude. The student works proactively from the perspective of a personal passion and a well-reasoned vision. The education programme's location within the metropolis of Rotterdam, as well as its large and relevant network within the city and beyond, enable a *close connection to the professional practice*. Students encounter this professional field, literally from day one of the study programme. Students always apply research as a means of arriving at concrete solutions, interventions or designs. *Experience design* is a key concept within the curriculum. The relationship between the city of Rotterdam and the Rotterdam leisure producer is characterised by permanent and intensive interaction. The leisure producer sees *the city as a stage for experiences*, and thus contributes to an attractive, liveable and successful city as well as a dynamic leisure economy. Leisure in this regard can be understood both as a goal in itself, and as a means of achieving other (commercial, economic, social, political) goals. The student encounters a broad range of urban challenges on a local, national and international level, with the city of Rotterdam as a field of operations. Leisure & Events Management Rotterdam also distinguishes itself by being part of the Willem de Kooning Academy, the Rotterdam art academy. This means that its students are connected to the Academy's creative network, with a broad range of specialisms within the *(creative) economy*. Students determine their own professional development as strategic producers within the national and international urban leisure economy, based upon their own personal interests, motivations and abilities.

... within a creative-entrepreneurial, international professional field...

How do we define leisure?

There is no single, all-encompassing definition of the concept of leisure. The term 'leisure' can either indicate a *period of time* (a quantity of free time); human *behaviour* (focusing on something other than providing the basic necessities of life); or a personal *experience* (a 'flow' experience) (Mulder, 2014). The concept of leisure can also indicate an economic domain: a collection of professional sectors that focus on addressing the needs described above. The professional field can thus be defined as *the totality of public, private and individual initiatives aimed at addressing the behavioural needs of consumers and optimising their experience*. Users and their experience thus always play a key role within the leisure sector. This is why we approach leisure from a producing role, with a focus on experience. The nationally defined education programme profile describes Leisure & Events Management as a 'industry-oriented business education programme' where students learn to 'approach and solve problems from a variety of perspectives' within the leisure industry. Rotterdam leisure producers, however, go one step further: beyond merely addressing existing problems, they operate as *innovators and pioneers* within the creative urban environment. Leisure producers working within the leisure industry have developed the competencies necessary for applying *leisure as a means* of achieving external goals; allowing marketers to sell their products, brand experts to improve a brand's image, cities to increase their attractiveness, and healthcare institutions to help their patients make a faster and more pleasant recovery. Leisure & Events Management Rotterdam does not focus on one specific domain, but rather on the shared characteristics of the leisure industry as a whole. The notion of 'experience' plays a key role in this regard; whether from the perspective of the sector and its products (creating experiences) or from the perspective of individuals (the subjective experiences of customers, visitors or users). This means that leisure producers are experts of *experience design*: designing places, moments and events that are rich in experiences.

- See Appendix 1 for additional information on our vision of leisure -

What is the professional field of our graduates?

The professional field of the Rotterdam leisure producer consists of the international spectrum of parties that contribute to the well-being, needs and identity formation of consumers, by applying meaningful (leisure) experiences in order to achieve specific goals. This professional field shows an increasing demand for professionals who are able to produce experiences. Brands, businesses and organisations all recognise the potential added value of leisure alongside traditional products or services (Pine, 1999). In addition, consumers are becoming increasingly demanding, critical and elusive. As a result, there is a high demand for leisure producers who are able (in line with the advice of our external stakeholders) to manage, based upon a strategically coherent vision, all aspects of the development and implementation of places, moments and events that are rich in experiences. The professional field of Leisure & Events Management includes the public, private and non-profit sectors. The following are a few examples of possible job descriptions:

Private sector

- Independent entrepreneur within the leisure sector
- Producer or project leader within the leisure sector
- Concept or product developer within or outside the leisure sector
- Cultural entrepreneur
- Creative-commercial position within or outside the leisure sector
- Consultancy or advisory position within the leisure sector
- Management or leadership position within the leisure sector

Public sector

- Policy (development) officer in the field of leisure
- Community manager or urban manager
- City marketer

Non-profit sector

- Management or leadership position within a non-profit organisation
- Professional within an association or non-profit organisation

What is the relevance of preparing our students for this professional field?

The leisure industry has grown in recent decades to become a key commercial sector worldwide, mainly due to the fact that almost all conditions for leisure consumption have improved (Mulder, 2014). Consumers have much more money to spend on leisure (which is indeed where they now spend most of their disposable income), enjoy greater physical and mental abilities (people remain active at a higher age, and society is more accepting of diversity than before), experience fewer restrictions (of time and space, or in terms of legal constraints) and are able to choose between many more possibilities than just a few decades ago. The only determining factor that has not increased is time itself: the average Dutch citizen currently has as many hours of free time as a few decades ago.

Furthermore, both the private and public sectors have discovered leisure as an effective means of creating economic as well as emotional value. This development originated during the first decade of the 21st century, mainly as a result of the book *The Experience Economy*, published in 1999, which recognised experiences as a powerful source of value creation (Pine, 1999).

Thirdly, leisure plays an increasingly important role in the urban environment. In a highly competitive global market, cities need to make themselves as attractive as possible. A successful city is both *liveable* and *loveable* (Beasley), and leisure plays a crucial role in both dimensions (Marlet). Our home base of Rotterdam also shows an increasing demand for leisure producers: creative-entrepreneurial experience producers who see the city as a stage, and are able from a business perspective to link user experiences to municipal policy goals.





... based upon 7 clearly defined competencies...

What are the education programme's key competencies?

The Rotterdam leisure producer...

1. ...Can produce experiential environments that feature Leisure & Events Management as a goal or a means.
2. ...Can formulate an independent vision of leisure in the international urban environment.
3. ...Can develop and manage business contacts, networks and value chains within the creative economy.
4. ...Can develop and implement innovative Leisure & Events Management policy in the public and private sectors ('pioneering', 'realising changes').
5. ...Can achieve independent entrepreneurship and leadership in a leisure-related small-business environment.
6. ...Can purposefully collaborate and communicate within an international context.
7. ...Shows an ambitious, curious, enterprising and reflective working attitude.

These seven competencies define the *beginning* professional Leisure Manager. This competency profile is based upon a variety of factors including developments and requirements within the professional field (as described in the previous sections) as well as the nationally defined competencies. The competency profile provides the general foundation for the education programme's curriculum. Each module addresses the development of one or more competencies, and each relevant competency is implemented in the form of concrete learning goals. The education programme consists of three phases (see also the section '*structure and outline*'); each phase is concluded with an assessment in which all competencies are integrally evaluated at the level of the current phase. Phases 1 and 2 are concluded with a development assessment; phase 3 is concluded with an integral assessment at the final level of the competencies. After the assessment in phase 3, the graduation phase demonstrates the student's ability in all aspects of the education programme's competency profile.

... that make the education programme unique and relevant...

Why are these competencies relevant to the Leisure & Events Management Rotterdam programme?

The competency profile for the Leisure & Events Management Rotterdam programme was formulated in 2013, based upon the national competency profile for leisure management ('Landelijk Competentieprofiel Leisure Management') which was also formulated in 2013 (LOLTM, 2013). The 10 nationally defined competencies are in turn based upon the Dublin Descriptors. The following table shows the relationship between the Dublin Descriptors, the nationally defined competencies, and the Leisure Management Rotterdam competencies.

LM Rotterdam	LM national competencies	Dublin Descriptors
The Rotterdam leisure producer...	3. Creating and marketing meaningful experiences	1. Knowledge and understanding and understanding
1. Can produce experiential environments that feature Leisure & Events Management as a goal or a means.		
2. Can formulate an independent vision of leisure in the international urban environment.	1. Developing a vision of society and of the role of leisure within this society	
3. Can develop and manage business contacts, networks and value chains within the creative economy.	4. Networked management	2. Applying knowledge
4. Can develop and implement innovative Leisure & Events Management policy in the public and private sectors (<i>'pioneering', 'realising changes'</i>).	2. Developing new strategies for the public sector (policies) and/or the private sector (strategic choices), based on internal and external analyses of (policy) challenges 8. Developing, implementing and evaluating a process of transformation	
5. Can achieve independent entrepreneurship and leadership in a leisure-related small-business environment.	5. Designing, managing, analysing and improving operational processes and (project) organisations 6. Applying HRM in the context of the organisation's strategy 7. Analysing and implementing financial and legal considerations in the development of leisure products and services	
6. Can purposefully collaborate and communicate within an international context.	10. Social and communicative competency	4. Communication
7. Shows an ambitious, curious, enterprising and reflective working attitude.	9. Self-guiding competency (intrapersonal, leisure manager or professional)	5. Lifelong Learning skills

The Leisure & Events Management Rotterdam education programme profile is in line with the nationally defined competency profile for leisure management programmes, as well as international requirements. The nationally defined framework is implemented within the Leisure & Events Management Rotterdam programme in a way that highlights the unique and distinctive characteristics of this programme. This is reflected, firstly, in the **deliberate order of competencies**: with a focus on producing leisure experiences, always based upon a vision and a professional network that enable value creation. Secondly, the typical Rotterdam attitude is expressed in the **specific terminology** applied, including: 'producing experiential environments', 'leisure as a goal or a means', 'independent vision', 'international urban environment', 'value chains within the creative economy', 'innovative leisure policy', 'communicating within an international context' and 'independent entrepreneurship'; terms that provide meaning and context to the mission, vision and positioning of the Leisure & Events Management Rotterdam programme. This applies in particular to the choice – thirdly – of combining the various nationally defined management competencies into **one single Rotterdam-specific competency, focusing on entrepreneurship and leadership within a small-business context**.





... and challenge students to exceed expectations...

Who are our students?

The student population of the Leisure & Events Management Rotterdam programme consists of engaged, broadly oriented individuals who have made a deliberate choice to study Leisure & Events Management at the Willem de Kooning Academy. Our students are **open-minded, creative, ambitious, independent-minded, curious and entrepreneurial**. Students enrolling in the programme are graduates of – in order of the percentage of students – higher general secondary education (HAVO), mid-level professional education (MBO) or preparatory scientific secondary education (VWO). The following five individual case stories, one for each academic year, are typical of our student population.



Individual case stories

SHANICE, 18 YEARS OLD, RECENTLY OBTAINED HER HAVO 5 DIPLOMA, LIVES WITH HER PARENTS IN CAPELLE AAN DEN IJSSEL NEARBY ROTTERDAM, AND WANTS TO MOVE TO A STUDENT ROOM AFTER HER FIRST YEAR.

SHANICE ALSO HAS A **PART-TIME** JOB AS A SALES ASSISTANT AT FASHION RETAILER VERO MODA. AFTER MOVING TO ROTTERDAM, SHE WOULD LIKE TO FIND A JOB IN THE LEISURE SECTOR.

HER **HOBBIES** INCLUDE SHOPPING WITH HER FRIENDS IN ROTTERDAM AND GOING TO THE PATHÉ CINEMA. SHE ALSO LIKES ATTENDING SUMMER FESTIVALS IN ROTTERDAM, INCLUDING THE SUMMER CARNIVAL AND FOOD TRUCK FESTIVALS.

SHE IS NOT YET AS ACTIVE IN THE **LEISURE INDUSTRY** AS SHE WOULD LIKE TO BE. HER **AMBITION** IS TO BECOME AN EVENT MANAGER FOR A MULTICULTURAL FESTIVAL. BUT SHE'S NOT REALLY SURE YET, AND IS OPEN TO ENTIRELY NEW POSSIBILITIES.

SHE WISHES TO DEVELOP HERSELF MORE BROADLY, AND TO EXPAND HER HORIZONS. SHE WOULD LIKE TO LEARN MORE ABOUT DEVELOPING GOOD CONCEPTS, THINKING OUT-OF-THE-BOX AND EXPANDING HER NETWORK.

SHANICE (18) FIRST YEAR

MEES, 19 YEARS OLD, LIVES IN A STUDENT ROOM IN ROTTERDAM AND HAS COMPLETED THE FIRST YEAR OF THE LM PROGRAMME.

MEES HAS A **PART-TIME JOB** AS A WAITER AT THE ALOHABAR IN ROTTERDAM.

HIS **HOBBIES** INCLUDE GOING TO THE KINO ARTHOUSE CINEMA AND GOING OUT FOR A DRINK IN PLACES LIKE BAR, SJATZIE AND BIERGARTEN. IN THE SUMMER HE LIKES TO ATTEND FESTIVALS; HE ALSO LIKES TO LISTEN TO BANDS, WITH A PARTICULAR INTEREST IN MUSIC THAT HASN'T BEEN DISCOVERED YET.

HE IS INCREASINGLY ACTIVE WITHIN THE **LEISURE INDUSTRY**. HE WORKS AS A VOLUNTEER AT MOTEL MOZAÏQUE, AND LIKES TO ATTEND OPENINGS OF EXHIBITIONS, OR GO TO NEW PLACES SUCH AS GROOS WHERE HE CAN FURTHER DEVELOP HIS NETWORK. HE ALSO ATTENDS NETWORKING EVENTS SUCH AS CROWD FORCE BY R'DAMSE NIEUWE AND CULTUURTINDER. MEES' AMBITION IS TO BECOME AN INDEPENDENT ENTREPRENEUR IN THE ART AND CULTURE SECTOR. HE WANTS TO MAKE ART MORE ACCESSIBLE FOR ALL RESIDENTS OF ROTTERDAM. MEES WOULD LIKE TO BECOME SOMEONE WHO BRINGS TOGETHER RESIDENTS OF THE CITY WITHIN THE FIELD OF ART AND CULTURE.

FROM AN EARLY AGE, MEES WAS INTRODUCED TO THE ART AND CULTURE SECTOR AND THE CREATIVE SECTOR IN ROTTERDAM. HE WISHES TO DEVELOP FURTHER IN THIS DIRECTION AND TO MAKE IT HIS PROFESSION. THE EDUCATION PROGRAMME IS CLEARLY SUITED TO HIS AMBITIONS, AND THE ACADEMY PROVIDES HIM WITH A GREAT DEAL OF INSPIRATION.

MEES ALREADY HAD THE OPPORTUNITY TO DEVELOP HIS **PROFESSIONAL NETWORK** DURING HIS PROJECTS AND HIS LEF INTERNSHIP. HE IS ALSO DEVELOPING HIS PROFESSIONAL NETWORK OUTSIDE OF THE SCHOOL WITH INCREASING CONFIDENCE.

JIM, 20 YEARS OLD, LIVES IN A STUDENT HOUSE IN ROTTERDAM. HE IS CURRENTLY COMPLETING THE SECOND YEAR OF THE EDUCATION PROGRAMME.

UNTIL RECENTLY, HE WORKED AS AN ALL-ROUND STAFF MEMBER AT THE KING KONG HOSTEL IN THE WITTE DE WITHSTRAAT IN ROTTERDAM. HE IS ALSO INCREASINGLY ACTIVE AS AN INDEPENDENT ENTREPRENEUR.

JIM IS AN AVID MUSIC LOVER, AND OFTEN VISITS EVENTS IN ROTTERDAM AND THE HAGUE IN HIS FREE TIME. DURING THE SUMMER HE LIKES TO GO TO FESTIVALS.

JIM (TOGETHER WITH FELLOW STUDENTS) HAS ALSO STARTED A STUDENT COMPANY THAT ORGANISES PARTIES. IN HIS DEVELOPMENT FROM AUDIENCE MEMBER TO ORGANISER, HE HAS STEADILY EXPANDED HIS PROFESSIONAL NETWORK, AND IS NOW INCREASINGLY BEING APPROACHED BY OTHER ORGANISERS INTERESTED IN PARTNERSHIPS.

JIM WOULD LIKE TO BECOME AN INDEPENDENT ENTREPRENEUR IN THE ART AND CULTURE SECTOR. HE WISHES TO INTRODUCE PEOPLE TO DIFFERENT KINDS OF MUSIC WITH WHICH THEY MAY NOT YET BE FAMILIAR, ALLOWING THEM TO BROADEN THEIR MUSICAL HORIZONS.

JIM HAS BEEN INVOLVED WITH MUSIC FROM AN EARLY AGE. SEVERAL PEOPLE IN HIS FAMILY ARE ACTIVE IN THE CREATIVE SECTOR, PARTICULARLY IN THE FIELD OF MUSIC. HE WOULD LIKE TO ENCOURAGE AND ENABLE OTHER PEOPLE TO SHARE IN HIS PASSION. THE EDUCATION PROGRAMME HAS ALSO BROADENED JIM'S VISION OF THE CREATIVE INDUSTRY, AND HE HAS BECOME INCREASINGLY INTERESTED IN WAYS OF COMBINING MUSIC AND ART. THOUGH HE ISN'T YET QUITE SURE HOW HE INTENDS TO IMPLEMENT THIS IN PRACTICE, IT'S DEFINITELY SOMETHING HE WANTS TO EXPLORE DURING HIS INTERNSHIP.

JIM HAS HAD OPPORTUNITIES TO EXPAND HIS PROFESSIONAL NETWORK DURING HIS PROJECTS AND IN CONTACTS WITH GUEST SPEAKERS AT SCHOOL, PARTICULARLY WITHIN SECTORS OTHER THAN THE MUSIC WORLD. JIM'S STUDENT COMPANY ALSO PLAYS AN IMPORTANT ROLE IN EXPANDING HIS PROFESSIONAL NETWORK. FOR EXAMPLE, JIM IS NOW INCREASINGLY BEING APPROACHED FOR WORK COMMISSIONS THROUGH HIS PROFESSIONAL NETWORK CONTACTS.

LISANNE, 24 YEARS OLD, HAS ALMOST COMPLETED HER THIRD YEAR. LISANNE IS FROM THE ISLAND OF TEXEL, BUT HAS BEEN LIVING BY HERSELF IN ROTTERDAM SINCE THE BEGINNING OF HER STUDIES.

DURING A WORKING INTERNSHIP IN HER FIRST YEAR, LISANNE WAS INTRODUCED TO DEWORRYING, AN ORGANISATION THAT ‘UNBURDENS FESTIVAL ORGANISERS.’ AFTER WORKING ON A NUMBER OF PRODUCTIONS, SHE NOW HAS A LEADERSHIP POSITION WITHIN THE ORGANISATION (‘FIELD SHERIFF’). THIS MEANS THAT SHE LEADS A TEAM AND SERVES AS CONTACT PERSON FOR THE FESTIVAL ORGANISATION. LISANNE SEES HER WORK AT DEWORRYING AS A KIND OF SECOND STUDY PROGRAMME, WITH A FOCUS ON THE **PRACTICAL ASPECTS**. LISANNE LINKS THE VARIOUS MODULES (AND RELATED ASSIGNMENTS) OF THE EDUCATION PROGRAMME DIRECTLY TO HER WORK AT DEWORRYING, WHICH SHE FEELS ALLOWS HER TO GET MORE OUT OF BOTH.

FOR HER THIRD YEAR, SHE HAD SET HERSELF THE GOAL OF GAINING ADDITIONAL KNOWLEDGE RELATED TO ORGANISING BUSINESS EVENTS AND CONFERENCES. IN ORDER TO MAKE THIS POSSIBLE, SHE ATTENDED A NETWORKING MEETING AT ROTTERDAM PARTNERS, WHICH PROVIDED HER WITH THE OPPORTUNITY TO ARRANGE AN ORIENTATION INTERNSHIP WITH THE CONGRESBUREAU ERASMUS MC. LISANNE SEES THIS INTERNSHIP, WHICH TAKES PLACE OUTSIDE OF THE EDUCATION PROGRAMME, AS A WAY TO IMPROVE HER UNDERSTANDING OF THE WORK ACTIVITIES RELATED TO THIS ORGANISATION.

LISANNE ALREADY KNOWS WHERE SHE WANTS TO WORK AFTER GRADUATING AT THE END OF THE FOURTH YEAR: AHOY! SHE HAS ALREADY ESTABLISHED INITIAL CONTACTS, AND IS DETERMINED TO EVENTUALLY WORK THERE. IN ORDER TO ACHIEVE THIS, SHE IS DELIBERATELY BUILDING UP, EXPANDING AND CALLING UPON HER **PROFESSIONAL NETWORK**.

IN THE FUTURE, LISANNE WANTS TO WORK AS A PRODUCER WITHIN THE EVENTS SECTOR. ALL OF LISANNE’S EFFORTS WITHIN THE EDUCATION PROGRAMME ARE FOCUSED ON THIS GOAL.

MARTIJN, 22 YEARS OLD, FOURTH-YEAR LEISURE & EVENTS MANAGEMENT STUDENT, WILL BE GRADUATING AT THE END OF THIS YEAR. HE WAS BORN AND RAISED IN LEIDEN, AND FEELS VERY MUCH CONNECTED TO THIS CITY.

PRIOR TO HIS STUDIES, MARTIJN COMPLETED A STUDY GUIDANCE PROGRAMME WHICH LED HIM TO TWO IMPORTANT INSIGHTS: HE FINDS A GREAT DEAL OF SATISFACTION IN ORGANISING THINGS, AND HIS MAIN AMBITION IS TO OPEN HIS OWN NIGHTCLUB / CULTURAL VENUE IN LEIDEN. THESE TWO INSIGHTS HAVE PLAYED A KEY ROLE IN DETERMINING THE DIRECTION OF HIS STUDIES, AS WELL AS HIS FURTHER ACTIVITIES.

OUTSIDE OF HIS STUDIES, MARTIJN HAS ALWAYS WORKED IN THE HOSPITALITY INDUSTRY. IN ADDITION TO HIS STUDIES, HE HAS BEEN INCREASINGLY ACTIVE IN THE ORGANISATION OF FESTIVALS (INCLUDING THE BCKYRD FESTIVAL AND THE PICKNICK FESTIVAL), WORKING HIS WAY UP FROM STAFF MEMBER TO PROJECT AND PRODUCTION MANAGER. DURING HIS SECOND YEAR, HE STARTED HIS OWN COMPANY TOGETHER WITH FELLOW STUDENTS (WYRE), WHICH HAS SINCE PARTICIPATED IN VARIOUS FESTIVALS (TOFFLER, CONTRA, BLIJDDORP, ROTTERDAMSE DAKENDAGEN).

IN THE MEANTIME, MARTIJN HAS ALSO CONTINUED WORKING TOWARD THE REALISATION OF HIS DREAM, STEADILY DEVELOPING, IMPROVING AND ACTIVELY MAINTAINING HIS PROFESSIONAL NETWORK IN LEIDEN. IN A CONSCIOUS EFFORT TO EXPAND HIS PROFESSIONAL NETWORK IN LEIDEN, HE ALSO CHOSE TO COMPLETE HIS THIRD-YEAR INTERNSHIP AT CENTRUMMANAGEMENT LEIDEN (WHERE HE ORGANISED EVENTS SUCH AS THE CHRISTMAS MARKET, ALSO RESEARCHING THE PUBLIC PERCEPTION OF THIS EVENT), WHICH ALLOWED HIM TO INTRODUCE HIMSELF TO VARIOUS ENTREPRENEURS AS WELL AS THE RELEVANT MUNICIPAL EXECUTIVE COUNCILLOR.

HIS CHOICE OF MINOR (CITY BRANDING) WAS A VERY DELIBERATE STEP TOWARD BROADENING HIS PERSPECTIVE. THIS MINOR PROVIDED HIM WITH NEW UNEXPECTED INSIGHTS (INCLUDING FROM OTHER CITIES OR SPECIFIC URBAN AREA DEVELOPMENTS), WHICH HE CAN NOW INCORPORATE AND APPLY TO HIS OWN CITY OF LEIDEN.

HIS GRADUATION FOCUSES ON THE REALISATION OF HIS AMBITION TO OPEN A NIGHTCLUB / CULTURAL VENUE IN LEIDEN. FOR HIS GRADUATION ASSIGNMENT, HE HAS WRITTEN A CONCEPT PLAN WHICH WILL SOON BE FOLLOWED BY CONSULTATIONS WITH VARIOUS STAKEHOLDERS INCLUDING THE RELEVANT MUNICIPAL EXECUTIVE COUNCILLOR, IN ORDER TO FINALLY REALISE HIS DREAM.

If we characterise the students based on the learning preferences defined by Ruijters (2006), we see that the emphasis within our student population is on experiencing, participating in and discovering art. This emphasis is closely related to the previously described connection with the typical Rotterdam attitude of daring and doing. This means that the education programme's curriculum focuses on **active experimentation** and **concrete experience**. These approaches to learning are frequently applied in the education programme's curriculum, for example through close collaboration with the professional field, extensive use of project-oriented teaching formats based on realistic case studies, setting up a student company, and applying a researching attitude in the realisation of concrete professional products during the internships and graduation, as opposed to abstract research assignments. Naturally, the education programme also focuses on gaining knowledge and on developing skills through practice.

... within a carefully designed, attractive and challenging curriculum...

What is the educational vision of our education programme?

In order to prepare our students for a career as innovative and entrepreneurial leisure producers, we have formulated a number of basic principles for our educational vision:

- Providing a challenging education programme.
- Both tutors and students are partners in learning.
- No two students are the same.
- Students bear responsibility for what they (wish to) learn.
- Education is all about acquiring knowledge, skills and attitudes (competencies).
- The Body of Knowledge and Skills (BoKS) describes the core of the practical knowledge and skills which a student learns within the education programme.
- Assessing means coaching and providing insight.

This is manifested in the following educational vision:

Students learn every day, and they are well aware of this. Their education programme always continues to surprise them; their tutors and facilities offer them interesting and exciting educational activities, and help them to achieve unexpected and meaningful insights.

We are members of a learning community. Although all individual students and staff members have their own perspective and their own role, we all learn from each other and challenge each other to set new goals, to solve problems, to experiment, and to inspire each other.

Tutors help students develop their talents, focusing on the formulation of a professional role suitable to the student. Tutors are always seeking out a student's talents, taking into account differences in each student's learning preferences and individual character. The assessment system is also designed with this in mind, with diagnostic and selective assessments as well as competency assessments.

Students plan their own academic progress in accordance with the development of their own ambitions. We assume that all of our students bring with them a degree of prior knowledge and experiences, and that these provide a valuable foundation for their further academic development. They also bring with them their ambition and curiosity, which provide the stimulus for asking questions which will be addressed in the education programme. Coaches also assist the students in this regard.

Each tutor has planned the transfer of knowledge for every encounter with students, so that we know what the students have learned at the end of the encounter. Curriculum content is presented in an integrated fashion through project-oriented teaching formats. The course curricula and evaluations are clearly linked to the contents of the BoKS (Body of Knowledge and Skills) as described in the programme curriculum. The first responsibility of tutors is to make sure that these skills and knowledge are comprehensively addressed and are connected to the student's own idea development and concept development.

Assessments focus positively on the student's abilities, and on understanding each student's work within the perspective of their own ambitions. An assessment should never be perceived as a sanction for an unsatisfactory performance. Feedback and feedforward are an integral part of the assessment and are essential to the learning process.

- See Appendix 2 for background information on the educational vision of the Rotterdam University of Applied Sciences and the Willem de Kooning Academy -

How do we implement this vision in our day-to-day practice?

We prepare our students for a career as producers, by challenging them and immersing them during their studies in the reality of the professional practice.

This allows them to develop from actively learning students to independent, investigative and confident professionals. Our students are thus provided with ample opportunities to think and do, to create and experiment. The amount and the nature of supervision by tutors are always determined by this approach. This also means that our main goal for assessments is to enable the students' sense of ownership of their study agenda: their engagement with the content of the assessment, and their understanding that the assessment is directly related to their future professional practice. In order to achieve this goal, the education programme develops assessments that methodically address the required knowledge and skills. From a performance-based perspective, the assessment measures the student's proficiency with regard to the subject matter; from a learning-based perspective, the assessment considers the student's current abilities and the abilities they still need to develop.

The education programme is structured into three methodically consecutive phases, each of which prepares the student for the next level: learning about production, independent production, and innovative production. These phases have been developed based on our educational vision, with the goal of providing students with a framework of reference within their personal development process toward becoming professional leisure producers. Each of the three phases has its own specific focus, complexity and degree of independence. The key aspects of the curriculum content are developed within all phases and in all academic years.

Each academic term of the Leisure & Events Management curriculum focuses on one main theme (in phases 2 and 3 of the education programme, the themes cover more than one academic term). Each theme provides the foundation for the project case study which students will be focusing on during that academic term. Each theme is also supplemented by additional modules that allow students to develop the knowledge, skills and attitude that are relevant to this project case study and thus also to this theme. Students can therefore immediately apply in practice the new knowledge, skills and attitude. The themes addressed within the education programme are: orientation within the leisure sector, trends and developments, creative production, introduction to leisure business, entrepreneurship in leisure, leisure practice, and innovation in leisure.

From the first year onward, students are encouraged to think critically and to formulate their own vision. Students explore and discover relevant topics within the professional field, and develop an independent and critical vision of this field. The education programme's competency profile also includes a number of important performance competencies. The Rotterdam leisure producer is not only a professional with specific knowledge and skills, but is also able to independently develop solutions based on a critical, analytical and entrepreneurial perspective. These factors play a key role throughout the curriculum, for example in phase 2, where students set up a realistic student company with which they can profile themselves as future professionals within the professional field. Students who subsequently wish to further develop their company are provided with the necessary assistance and encouragement.

In various modules within the education programme, including the internship assignment in year 3 and the graduation assignment in year 4, students deliver a concrete and implementable product, which is explicitly assessed in terms of its feasibility as well as its perceived value by the main stakeholder(s). Research and production are increasingly integrated within these modules, which means that the research must always address these questions. This in turn entails an ongoing focus on design processes. The student applies *design thinking*; this means that, in addition to the traditional research methodologies of the social sciences, the student also conducts *research through design*: applying research methodologies in order to test and improve (the prototype of) the developed solution. This applies not only to physical designs, but also – since we are preparing our students for a career as experience producers – often to designs of events or environments.

The research vision and the line of research for all academic years are described in a separate document (H. Leemans, 2017).

All students receive the support and supervision required for their own specific learning process. Until recently, the modules focusing on this aspect were referred to as *Study Guidance Coaching*. However, since this type of coaching increasingly focuses on the professional identity of a competent beginning professional leisure producer, we have decided for the 2017-2018 academic year onward that these modules should be renamed Professional Identity. *Professional Identity* modules are provided throughout the entire curriculum, from years 1 to 4. Key elements of these modules include coaching of individual competency development within the study and profession, supervision of each student's study and career choices, and monitoring, ensuring and encouraging academic progress.

These elements are all focused on integrating the professional practice and day-to-day reality within the education programme. The student is provided with opportunities to make mistakes, with the understanding that mistakes are the best way of learning. Consequently, our educational activities include extensive opportunities for feedback, feedforward and reflection upon one's own performance. Students work individually as well as collaboratively on assignments focusing on developing the required competencies within the themes formulated for each phase of the study programme. These competencies are closely related to the reality of a professional field that requires creative, hands-on producers who are able to tackle a wide variety of challenges. Assessments are both formative and summative in nature. The content of the assessments is linked to the specific challenges described within the various modules and projects, and designed according to these challenges.





... defined by a clear structure and outline...

What is the structure and outline of the education programme?

The four-year education programme consists of three phases that address different aspects of the student's development into a professional leisure producer:



Learning about production

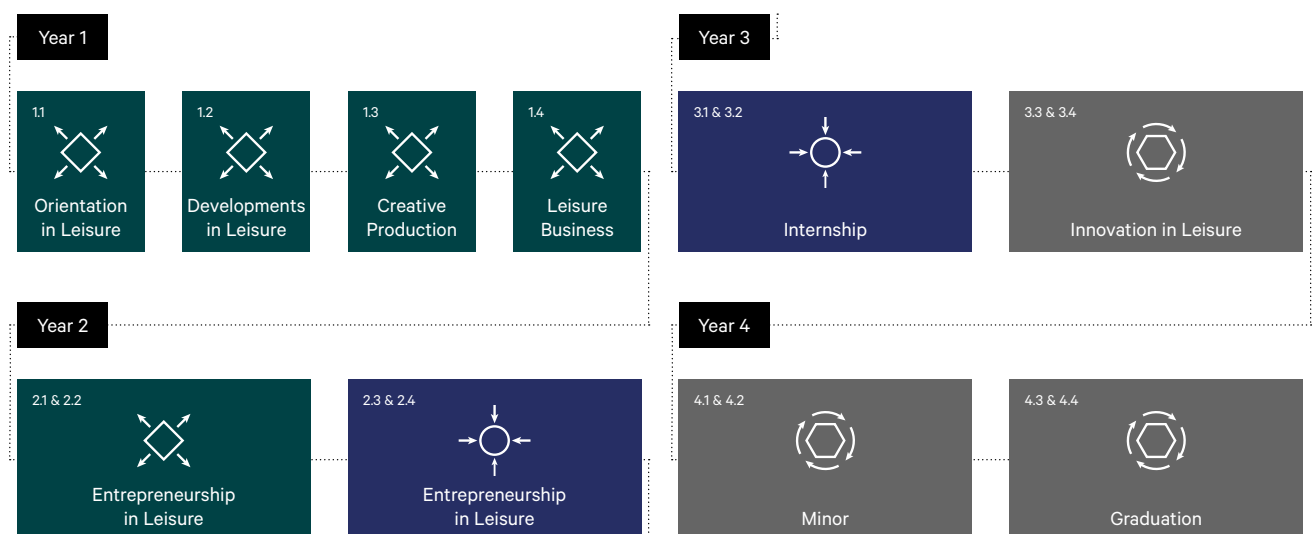


Independent production



Innovative production

The first phase, 'learning about production', lasts one and a half year and focuses mainly on the development of basic knowledge and skills. During the first year, students are introduced to the education programme, the sector, and relevant topics, based on four specific themes. During the first part of the second year, students gain basic knowledge of leisure entrepreneurship and value proposition development. This phase is concluded with a development assessment. The second phase of the curriculum, 'independent production', continues where the first phase left off, with an increasing degree of responsibility on the part of the student who independently applies the previously gained knowledge, skills and attitude. In this phase, students will be running their own business, for which they will be developing, testing and evaluating a concept or prototype. During the second part of this phase, students will be completing an internship with an organisation within the professional field connected to the education programme's profile. This second phase is also concluded with a development assessment. The third phase, 'innovative production', starts halfway through the third academic year; this is the phase with the highest degree of individual responsibility. Students are provided with even more opportunities for making their own choices and realising their own personal ambitions: first by working for one academic term on a self-chosen topic of innovation within the professional field, then by completing a suitable minor (focusing either on broadening or deepening), and finally within the individual graduation phase. The graduation phase consists of developing and defending a realistically feasible professional product for a leisure organisation, for the student's own business (which may still be under development) or for one of the university's research centres. The graduation phase focuses heavily on value creation and innovation.



How do we assess the competency development of our students?



Each student's competency development is assessed within the curriculum, both during regular educational modules and during the three competency assessments scheduled in the education programme.

Regular educational modules

All modules provided within the major study programme have been developed with the goal of preparing the student to become a competent Rotterdam leisure producer. This means that the learning goals for each module are based upon the competencies which the student is developing within that particular module. The handbook for each theme indicates which competencies are being developed within each module, using a pie chart such as the one shown on the right. Within the module depicted here, for example, the student is developing competencies 1, 2 and 7. All educational modules together allow the student to gain the knowledge, skills and attitude necessary to develop all of the education programme's competencies.

Competency assessments

Students complete three competency assessments, one at the end of each phase of the education programme. As part of the preparation for each assessment, the student submits a portfolio which includes a self-evaluation as well as evidence of having developed the competencies at the required level. During the assessment, the student is interviewed based on the materials provided in the portfolio. Two assessors determine, based upon the portfolio and the interview, whether the student has developed the competencies at the required level. The assessments for level 1 (after one and a half year) and level 2 (after two and a half years) are development assessments, in which the student formulates a development plan for those competencies that still require additional efforts. The assessment for level 3 (halfway through the fourth year) is an integral assessment in which students demonstrate that they have developed all competencies at the final level.

... applied within a suitable curriculum implemented by a professional team...

What are our day-to-day educational activities?

The curriculum of the education programme was developed subsequently to the formulation in 2013 of the profile for this education programme. A relevant and balanced curriculum was developed based on the competency profile, the mission and the profiling of the education programme, its structuring in phases, and its educational vision. In accordance with the educational vision described for this curriculum, each academic term focuses on one specific theme, which addresses a current and relevant practical case study (project assignment). The curriculum outline thus begins with a description of the projects. The additional modules are linked to the main theme of the project, allowing the student to gain the knowledge, skills and attitude relevant within that particular theme. This allows the student, for example, to develop project skills during the first academic term of the education programme, or to learn about creative concept development during the term focusing on creative production. During the first and second academic years, some educational modules continue throughout the entire year; besides elective modules, these include Leisure Experience Factory (gaining relevant work experience) and, in the first year, Business Communication, which is linked to the regular educational modules within that academic year. Study Guidance Coaching (now renamed Professional Identity) consists of group coaching, and at least four individual consultations per year (up to a maximum of 10 for students who require additional consultations).¹ The first year focuses on familiarising students with the class, the school, the city and the professional field of Leisure & Events Management. The second year focuses primarily on developing a professional network and on finding appropriate work experience and internship positions. The third year focuses mainly on applying the experiences gained during the internship toward the student's ongoing development as a professional practitioner. During the fourth year, students work (in teams of ten) as professionals within a studio context, on acquiring and implementing a graduation assignment. The coach supervises students throughout the various phases of their development.

¹ WdKA Beleid Studieloopbaancoaching (WdKA Study Guidance Coaching Policy).

Year 1	Quarter 1		Quarter 2		Quarter 3		Quarter 4	
	Project: Orientation in Leisure & Events Management	3	Project: Developments in Leisure	3	Project: Creative Production	3	Project: Business and Leisure	3
	Orientation in Leisure	5	Developments: Trends and Vision	4	Creative Concept	4	Business: Marketing and Branding	4
					Creative Production	4		
	Orientation in Project Skills	4	Developments: Research in Leisure	4	Financial and Legal Management		Business: Financial Management	4
	LEISURE EXPERIENCE FACTORY							3
	BUSINESS COMMUNICATION							3
	ELECTIVE AND REMEDIAL MODULES							6
STUDY GUIDANCE COACHING							3	

Year 2	Quarter 1		Quarter 2		Quarter 3		Quarter 4	
	Project: Entrepreneurship in Leisure	4	Project: Entrepreneurship in Leisure	4	Project: Entrepreneurship in Leisure	4	Project: Entrepreneurship in Leisure	3
	Entrepreneurship in Leisure & Events Management	4	Entrepreneurship: Strategic Marketing	4	Entrepreneurship: Sales and Account Management	4	Entrepreneurship: Strategy and Policy	4
	Entrepreneurship: Concepting and Market Research	4	Entrepreneurship: Leisure Organisation	4	Entrepreneurship: Marketing Communication and Sponsoring	4	Entrepreneurship: Research	4
	LEISURE EXPERIENCE FACTORY							4
	ELECTIVE AND REMEDIAL MODULES							6
	STUDY GUIDANCE COACHING							3

Year 3	Quarter 1		Quarter 2		Quarter 3		Quarter 4	
	Leisure Practice: Internship		24		Project: Innovation in Leisure		8	
	Leisure Practice: Management Skills 2		Leisure Practice: Research 3		Innovation: Quality Assurance in Leisure 5		Innovation: Leisure as a Strategic Means 5	
					Innovation: International Leisure 5		Innovation: Management in Leisure 5	
			STUDY GUIDANCE COACHING				3	

Year 4	Quarter 1	Quarter 2	Quarter 3	Quarter 4
Minor		30	Leisure Practice: Graduation assignment	24
			Leisure Practice: Professionalisation	3
		STUDY GUIDANCE COACHING		3

What are the structure and culture of our organisation?

Leisure & Events Management is one of a total of four bachelor programmes offered by the Willem de Kooning Academy. Most members of our diverse teaching staff work at least three days a week for the education programme, with a permanent contract. The team consists of 15 to 20 FTE and is subdivided into three different year teams (year 1, year 2 and years 3/4). The team is supervised by a course director who is a member of the WdKA's general management team. The organisational structure and culture can be described using the following keywords:

LEARNING, FLEXIBLE, HYBRID, COLLABORATIVE, SELF-ORGANISING, OPEN TO INITIATIVES, FLAT ORGANISATION, STUDENT-ORIENTED, SHORT LINES OF COMMUNICATION

The team is subdivided into three self-organising teams: year teams 1, 2, and 3/4. Each team has its own year coordinator; the three coordinators and the course director hold consultations every other week to discuss the strategy of the education programme, the deployment of tutors, coordination and communication to students, collaboration with other education programmes and facility services, and scheduling of the academic year.

During the other alternating week, the year teams hold consultations for coordination on topics including educational content, pedagogical and didactical matters, and the academic progress of students.

The education programme also includes a number of committees that meet on a regular basis:

1. The academy's Examination Board, which includes a delegation from the education programme, is responsible for objectively and professionally determining whether students have achieved the education programme's final level. The Examination Board also mediates in disputes between students and the education programme. Its tasks and responsibilities are specified in the Course and Examination Regulations.
2. The Curriculum Board is responsible for monitoring as well as developing the curriculum.
3. The Assessment Committee supervises assessment procedures and provides support in the formulation of assessments and assessment matrices.
4. The Degree Programme Advisory Committee advises the education programme and the institute in monitoring and improving the quality of the education programme. The academy has one Degree Programme Advisory Committee, in which all education programmes are represented.

In addition to the aforementioned year coordinators, the education programme has coordinators for LEF 1 and LEF 2, internship 3 and graduation. These coordinators are responsible for coordinating the practical implementation of curriculum content, by developing handbooks and assessment forms, and by organising for example calibration sessions for assessments. They are also responsible for providing information to students. The Willem de Kooning Office provides administrative support.

A number of team-wide responsibilities have been delegated to committees including Research, Internationalisation, Professional Identity, Assessments, etc.

Thursday mornings have been set aside in the scheduling for holding various consultations and study mornings.

Culture

Leisure & Events Management Rotterdam tutors distinguish themselves through their professionalism, ambition, creativity, and knowledge of the professional field, including knowledge of the professional practice. Many of our tutors are active within the professional practice, for example as (part-time) independent entrepreneurs or members of various committees. The team of tutors is also constantly further developing its own didactical skills, professional knowledge and other relevant professional aspects. Almost all tutors have a master degree or are currently studying at the master level, in relevant fields such as: leisure studies, marketing, imagineering, learning and innovation, and art and management.

The teaching staff is diverse. We work together within an informal, student-oriented team, with short lines of communication and a pleasant work atmosphere. The team is easily approachable and open for feedback from its most important stakeholders: its students, team members and external partners. Various tasks are delegated to self-organising teams connected to specific academic years or specific themes. Peers also help each other reflect upon their own professional performance. Knowledge and experiences are shared informally among peers in the day-to-day educational practice within these year teams and during weekly consultations. External knowledge development takes place within the academy and the university, in master-level studies, through literature research, in specific on-demand workshops, in research centres, in symposiums and in field excursions. This new developed knowledge is then shared within the teams.

INFORMAL, STUDENT-ORIENTED, SHORT LINES OF
COMMUNICATION, EASILY APPROACHABLE, PLEASANT
ATMOSPHERE, LISTENING TO EACH OTHER, 'EXCEED
EXPECTATIONS', SENSE OF BELONGING, PROFESSIONALISM

... that provides an optimal preparation for the intended professional field.

How does our education programme relate to the academy, the research centre, the city and the (international) context and environment?

The Leisure & Events Management curriculum provides professional training for leisure producers at the HBO (Higher Professional Education) level. The Leisure & Events Management Rotterdam programme benefits extensively from its close connection to the art academy, the Research Centre Creating 010, the city of Rotterdam, and the international context and environment.

Willem de Kooning Academy

Leisure & Events Management is part of the Willem de Kooning Academy, though it is not itself an art education programme. This means that the education programme is embedded within a creative environment, which also benefits its educational practice on a day-to-day basis. The education programme is affiliated to the **Business Station**, one of the academy's working and knowledge studios. The Business Station brings together art, creativity and entrepreneurship. All entrepreneurial components of the education programme are organised in collaboration with the Business Station, which is physically accommodated in close proximity to the education programme. A number of tutors are affiliated with both the education programme and the Business Station, partly with the goal of strengthening the bonds between the two. The education programme also makes extensive use of other Stations within the academy, including the Publication Station (realising visual presentations), the Image and Sound Station (working with visual materials), the Research Station (providing support to research questions), the Material Station (realising exhibition materials) the Interaction Station, and the Education Station (developing competency assessments). Outside of the Stations as well, there is a great degree of cross-pollination between Leisure & Events Management and other WdKA education programmes, for example through exchanges of tutors, joint courses, and joint Educational Day activities.

Research Centre Creating 010

The Rotterdam University of Applied Sciences has five research centres. The Willem de Kooning Academy, together with the School of Communication, Media and Information Technology, is affiliated to the research centre Creating 010, which focuses on networking and value creation within and by the creative industry. Leisure & Events Management is affiliated to this research centre through a research professor, who conducts practice-based research within the Creating 010 programme and integrates this research and the ensuing knowledge in the curriculum of the education programme. Two specific projects in which this partnership plays a key role are: first, **Retailinnovatie in Rotterdam**, a project funded through SIA RAAK-mkb that works with and for Rotterdam entrepreneurs on developing solutions for a future-proof city centre, as well as the public perception of these solutions. Second, **Staging Popular Music** is a project funded through NWO and SIA RAAK that conducts research of

urban music ecologies in collaboration with the Erasmus University Rotterdam. Every year a few dozen Leisure & Events Management students are directly involved in these projects. There are several other forms of collaboration between the education programme and the research centre: for example, in the involvement of tutors in other research projects, in guest lectures by researchers and research professors, and in the involvement of students in the production of events hosted by the research centre.

The city of Rotterdam

Leisure & Events Management Rotterdam is an education programme focusing on the professional practice and located in the heart of a city renowned for leisure, innovation and production. This has led to a high degree of synergy between the city and the education programme. Students work on an almost daily basis for, in, and with the city, and are introduced to a wide variety of private, public and non-profit organisations. The education programme's structural partners include various departments of the municipal government of Rotterdam (*Bureau Binnenstad*, *Stadsontwikkeling*, Art and Culture, Events, City Marketing, Culture Scouts), Rotterdam Festivals, Rotterdam Partners, the *Rotterdamse Raad voor Kunst en Cultuur*, Stipo (urban development), the *Ondernemersfederatie Rotterdam City*, attractions such as Ahoy, Miniworld and Plaswijckpark, and various entrepreneurs and organisers in the city, including some of our own alumni.

International context and environment

The education programme considers internationalisation mainly in terms of expanding the student's horizons beyond national boundaries. The curriculum addresses cultural differences, professional intercultural communication, and the development of a vision of the meaning and role of leisure in other parts of the world. Naturally, the curriculum makes extensive use of international professional literature and other sources. Each student goes on several study trips abroad (sometimes during the first year, as well as during the second year and the minor) to work on a case study or assignment. Students who wish to focus specifically on international developments are provided with opportunities to do so. For example, students receive assistance in finding an international internship position, and have the option of completing an internationally oriented minor, or a minor abroad. The vision of internationalisation and plans for future development in this regard are described in a separate document (M.J. van 't Oever, 2016).

How do we implement quality assurance?

Quality assurance is an integral aspect of the education programme. The board of the Rotterdam University of Applied Sciences has defined quality as the pedagogical and didactical requirements which an education programme formulates in order to ensure the necessary connection and commitment toward its students. Tutors maintain an open attitude toward each other and their students, and make decisions based on the feedback they receive. Results from annual staff satisfaction surveys are discussed during the team consultation and within the three year teams (year 1, year 2, and years 3/4). Student satisfaction is measured annually using the National Student Survey (Nationale Studenten Enquête, NSE) and by Elsevier and Keuzegids. The year teams discuss the implications of these results with regard to maintaining or re-evaluating decisions made within the education programme. Each class concludes each academic term with a student evaluation of all aspects of the term in question, during a classroom session led by the class representative. These evaluations are then presented by the joint class representatives during a consultation with the course director and the year coordinators. A report of this consultation is then sent to the year teams (of tutors) who provide comments and measures for improvement, after which everything is sent back to the class representatives for further discussion with their classes. In addition, two students from each class are invited once per academic term to the year team meeting, in order to exchange ideas with their tutors in an informal setting about the design and implementation of the curriculum. The tutor plays an important role in registering and passing on signals given by individual students, and in explaining in the classroom the decisions made.

The teams of tutors who have taught specific modules evaluate these modules and formulate suggestions for improvement.

Based upon the suggestions for improvement from the student and staff evaluations, the Curriculum Board amends the curriculum and explains these amendments.

Evaluations by students as well as by tutors provide useful input for the consultations held within the consultation cycle. This input plays an important role in formulating planning agreements about the goals formulated by individual tutors for their own development in the upcoming year, and in determining during evaluation consultations whether each tutor has met these goals.





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Appendices

1

BACKGROUND: HOW DO WE DEFINE LEISURE?

2

**BACKGROUND: WHY ARE THESE COMPETENCIES RELEVANT TO THE
LEISURE & EVENTS MANAGEMENT ROTTERDAM PROGRAMME?**

**BACKGROUND: WHAT IS THE EDUCATIONAL VISION OF THE ROTTERDAM
UNIVERSITY OF APPLIED SCIENCES AND THE WILLEM DE KOONING
ACADEMY?**

Appendix 1

Background: How do we define leisure?

The Leisure & Events Management programme is defined by the Netherlands Association of Universities of Applied Sciences (Vereniging Hogescholen) as an 'industry-oriented business education programme'. This means that students are not trained for a specific profession, but rather that they learn to 'approach and solve problems from a variety of perspectives' within the leisure industry. Consequently, there is a clear need to describe and define this industry. Two dimensions are crucial in this regard: firstly, considering leisure as an abstract concept, as opposed to a collection of specific sectors in which human leisure behaviour (largely) takes place. And secondly, considering the distinction between leisure as a goal in itself, and leisure as a means of achieving other goals. Both dimensions are briefly explained below:

The field of study of Leisure & Events Management was described in 2011 (Leisure Studies, Carla Henderson) as a continuum between on the one hand the abstract, academic concept of 'leisure' and on the other hand the collection of specific professional leisure-oriented sectors including sports, recreation, tourism, culture, etc.

Leisure as an abstract concept
(from the individual perspective)



Leisure as a collection of professional sectors
(from the industry perspective)

If we consider leisure as an **abstract concept**, from the individual perspective, then leisure can be described according to three functions (Ken Roberts, 2011):

1. Promoting individual well-being ('quality of life')
2. Addressing consumer needs
3. Expressing personal and group identity

In today's society, individuals are prepared to invest a great deal of (financial) resources in achieving these goals. This has been the main force behind the emergence of an economy based on consumption, experience and meaning. It is important to note that leisure – in addition to being an individual **goal** in itself – is increasingly applied as a **means** of achieving external goals; in today's world, leisure is also an effective means for allowing marketers to sell their products, brand experts to improve a brand's image, cities to increase their attractiveness, and healthcare institutions to help their patients make a faster and more pleasant recovery. For the leisure industry, this means that the customer is no longer necessarily the individual consumer with free time, but also all of the aforementioned industries and governments.

In practice, Leisure & Events Management is often defined as a **collective designation for a variety of sectors** that focus on the free-time activities of people: the cultural sector, the tourism sector, the events sector, etc. What all of these sectors have in common is that they contribute to the leisure goals described above. Also, many businesses and organisations within the different leisure domains share a number of characteristics: often these are small organisations operating within project-based and network-based structures, and for which experiences and services play a key role. Consumers of these businesses and organisations are notably unpredictable and demanding, leading to an ongoing need for innovation as well as an increasing number of cross-domain and cross-industry alliances. These and other shared characteristics have led to the demand for an education programme focusing specifically on Leisure & Events Management. The education programme positions itself within the continuum described above, with a particular emphasis on making connections between human needs and the characteristics of the industry. Leisure & Events Management thus does not focus on any one specific domain, but rather on the shared characteristics of the leisure industry as a whole. The notion of 'experience' plays a key role in this regard; whether from the perspective of the sector and its products (creating experiences) or from the perspective of individuals (the subjective experiences of customers, visitors or users).

A key concept within the professional field is therefore **experience design**: designing places, moments and events that are rich in experiences. This also means that the added value of leisure managers is not limited to businesses and organisations within the traditional leisure industry, but is also relevant to businesses, organisations and governments that apply leisure as a means of achieving commercial and/or social goals. The **creative-entrepreneurial** dimension is a shared characteristic throughout this spectrum.

Appendix 2

Background: What is the educational vision of the Rotterdam University of Applied Sciences?

The Rotterdam University of Applied Sciences stands for high-quality, inclusive education programmes that prepare students for a changing professional field as well as a changing society.

This is why the university's motto is 'exceed expectations', which it allows its students to achieve through context-rich educational activities that combine education, professional practice and practice-oriented research. The university's educational vision can be summarised as follows:

1. The vision transcends the individual education programmes.
2. Qualification, socialisation and subjectification are the main goals of education. All students develop to become **competent, reflective and entrepreneurial professionals**.
3. Learning is, first of all, the acquisition of knowledge and understanding. Learning from the past provides logically ordered structures of knowledge. Learning, however, also means participating in the present; individuals become members of a profession, and learn to communicate and function according to its prevailing norms. **Knowledge is localised and context-sensitive**. Finally, learning means generating new knowledge, with an emphasis on innovative aspects of learning and knowledge.
4. Teams of tutors work in collaboration with students, researchers and professionals from a perspective of **professional autonomy**, with ample opportunities to learn from mistakes. Key characteristics are inclusiveness, differentiation, connecting, and engagement through interaction.
5. The educational content is determined within and through environments for learning and working.
6. The building blocks of the education programmes provide students with a **solid knowledge base, the ability to function within the professional practice, and the formulation of a professional identity**. Assessments and feedback are applied as learning tools that encourage the development of students.
7. The structure of the curriculum is defined by the considerations mentioned above.

Background: What is the educational vision of the Willem de Kooning Academy?

'I HAVE TO CHANGE TO STAY THE SAME.' (WILLEM DE KOONING)

The Willem de Kooning Academy is an art academy based in Rotterdam and specialising in (applied) visual arts. The academy offers four bachelor programmes. The largest is Design, followed by Leisure & Events Management, Fine Art, and Fine Art & Design Teacher Training. Fine Art and Design together constitute the art education programmes, while Leisure & Events Management and Fine Art & Design Teacher Training together constitute the non-art education programmes.

The Academy's educational vision no longer recognises the traditional distinction between fine art and applied art, focusing instead on a contemporary notion of a **hybrid professional practice** in which artists, designers and experience producers are not limited by the boundaries of their own specialisation, but collaboratively work on value creation within multidisciplinary teams. This vision has led to the development of an academy with an **open culture**, that invites collaborative partnerships and cross-pollination. This is reflected notably in the development of the various open Stations, including the Publication Station, the Business Station and the Research Station.

The Willem de Kooning Academy's mission is to prepare its students for a career as **creating pioneers**: innovative, context-sensitive professionals within the creative economy, who are able to combine applied art with fine art and to deploy **art and creativity from a commercial business perspective** and with a strong emphasis on **Entrepreneurial skills**.

The academy does not see its students as mere consumers of education; **self-direction** is a key concept in this regard. Individual students are largely responsible for their own study agenda, within a clearly defined structure: during the first phase of the study programme, students receive more guidance and direction than in the second and third phases. Each phase is concluded with an assessment in which students demonstrate that they are competent at the relevant level.

WILLEM DE KOONING ACADEMY, VISION, MISSION AND FUNDAMENTAL PRINCIPLES

The Willem de Kooning Academy, as it has been officially known since 1998 (the academy itself was originally founded in 1773) is the art school located in the heart of Rotterdam, and is a part of the Rotterdam University of Applied Sciences. The WdKA is a large and diverse art academy with a boldly enterprising vision, which attracts students and tutors from all across the Netherlands and abroad. Besides bachelor programmes in the fields of art and design, the academy also offers a Fine Art & Design Teacher Training bachelor programme, as well as a Leisure & Events Management bachelor programme. The Willem de Kooning Academy's Piet Zwart Institute also offers a number of internationally oriented master programmes. The Academy also offers a generic Master Design programme.

Based on the development of our own vision, and in direct response to government policy formulated in the 2012-2016 sector plan *Focus op Toptalent* for art and design education programmes, the academy wishes to define more clearly its specific profile in terms of content, organisation, and educational vision. The profile we have formulated largely focuses on connecting more closely to the permanently changing and internationally oriented professional practice. This in turn has defined the programme curricula and educational organisation which currently apply to all of the WdKA's bachelor programmes.

Vision

Change is an integral part of life, and thus of the professional practice of artists, designers, educators and cultural producers. At the beginning of the study programme, the context in which the student will later become professionally active is still largely unknown. This means that the education programme, while being closely connected to contemporary practices, must also prepare the student for future practices which are still emerging. As Willem de Kooning himself said: 'I have to change to stay the same'.

The academy is acutely aware of ongoing developments in the fields of art and design, in the Netherlands as well as abroad, and explicitly seeks the connections between these developments and broader social issues. Therefore research, entrepreneurship, media focus and internationalisation are all important themes within the fields of knowledge, skills and attitudes of students as well as staff members.

The WdKA wishes to offer its students innovative education programmes. Students work independently or collaboratively on a variety of challenging projects, under the guidance and supervision of their tutors. The Stations provide them with a variety of suitable environments for working and conducting research, meeting and discussing with others, studying and presenting their results. During workshops they receive technical training, from beginner to advanced levels. In order to function successfully in their studies and their later professional practice, our students must demonstrate visual intelligence as well as a sense of purpose and willpower. Rather than merely wait for whatever comes their way, they learn to initiate events and tackle problems head-on. By working on real-life assignments and actual design products, they learn to understand and define their own professional role, and from this perspective they develop a vision of what they wish to achieve within their profession and their life, and how they expect to make a living. Eventually, our pioneers graduate with complex projects, designed and implemented in collaboration with students from different departments. This way they also work on building their professional network, while learning to work in multidisciplinary teams on challenges that are relevant to an often internationally oriented professional practice.

This is how the Willem de Kooning Academy prepares its students for a career as the Creating Pioneers required by the creative industries; we see it as our mission to facilitate the development of these creatively talented individuals into professionally competent pioneers. 'Pioneers', since we are not here to merely repeat that which already exists, but to develop today those applications which will become possible in the near future.

Creating Pioneers are entrepreneurial artists, designers, educators or leisure managers with a wide variety of talents and skills, and who are able to look beyond the boundaries of their original discipline. They work together with professionals from various disciplines on addressing tomorrow's challenges. The student graduates in one of three graduation profiles: Autonomous, Commercial or Social Practices.

The WdKA's educational culture is defined by the following fundamental principles; all of the WdKA's students, tutors and staff members are expected to fully adhere to these principles and contribute to this culture.

1. The WdKA offers challenging education programmes. Students learn every day, and they are well aware of this. Their education programme always continues to surprise them; their tutors and facilities offer them interesting and exciting educational activities, and help them to achieve unexpected and meaningful insights.

2. Both tutors and students are partners in learning. The WdKA is a learning community. Although all individual students and staff members have their own perspective and their own role, we all learn from each other and challenge each other to set new goals, to solve problems, to experiment, and to inspire each other.

3. Students bear responsibility for what they (wish to) learn, and plan their own academic progress in accordance with the development of their own ambitions. We assume that all of our students bring with them a degree of prior knowledge and experiences, and that these provide a valuable foundation for their further academic development. They also bring with them their ambition and curiosity, which provide the stimulus for asking questions which will be addressed in the education programme. Study guidance coaches also help the students in this regard.

4. Tutors and instructors are professionals with their own professional autonomy and their own responsibilities. Together they work as a team. Depending on their students' learning goals and development, tutors choose the teaching method and work planning most suitable to guide the students in their development. Rather than being custodians of specific academic subjects, tutors share their knowledge among each other in order to better guide and supervise their students. Tutors work together in teams; they formulate their own planning and enjoy a great deal of autonomy in their contact time with students, in the coordination within the team of tutors, and in making the best use of each tutor's expertise.

5. Each tutor has planned the transfer of knowledge for every encounter with students, and knows what the students have learned from the tutor at the end of the encounter.

Curriculum content is presented in an integrated fashion through project-oriented teaching formats. The focus of the programmes is on acquiring knowledge, skills and attitudes (competencies).

6. The course curricula and assessments are clearly linked to the contents of the BoKS (*Body of Knowledge and Skills*) as described in the programme curriculum.

The BoKS describes the core of the practical knowledge and skills which a student learns within a project. The first responsibility of tutors and instructors is to ensure that these are comprehensively addressed alongside the student's idea development and concept development.

7. Instead of a scheduling system, we will be working with a planning and reservations system. The Stations are optimally designed to facilitate the students' learning process in project-oriented teaching formats; they consist of clusters of studios and workshops where instructors and tutors can work with students. It is in the Stations that students meet each other, conduct research and work at individual and group workstations.

8. Assessing means coaching and providing insight. Assessments focus positively on the student's abilities, and on understanding each student's work within the perspective of their own ambitions. An assessment should never be perceived as a sanction for an unsatisfactory performance. Feedback and feedforward are an integral part of the assessment and are essential to the learning process.

9. No two students are the same. Tutors help students develop their talents, focusing on the formulation of a professional role suitable to the student. Tutors are always seeking out a student's talents, taking into account differences in each student's learning style and individual character. The assessment system is also designed with this in mind, with diagnostic and selective assessments as well as competency assessments.

10. The efforts of the facilitary services and management are focused on a proper and efficient functioning of the education programmes. Tutors and students are already busy enough with teaching and learning. Policy, advising and communication must always contribute to fostering an optimal learning environment.

11. The efforts of all of the academy's staff members are focused on proactively supporting the educational process. The organisation of an institution for higher education requires a complex administrative and logistical support structure, which ideally should work almost invisibly to ensure an optimal functioning of the educational process. The academy is a fantastic working environment, and all staff members should feel honoured to be able to contribute to creating and maintaining a challenging academy culture.

12. The academy is an international knowledge centre for contemporary creative practices. The increasingly international orientation of the professional practice for which we are preparing our students means that English is regularly used as a working language within the academy. The academy is pleased to welcome foreign students.

13. Media focus is a clearly recognisable component of the programme curriculum of all of the WdKA's bachelor and master programmes. Communication technology, visual representation techniques and important innovations in society at large all play a major role in defining the media literacy of professionals in the creative industries.

14. The WdKA student is a passionate creating pioneer with an original way of thinking, a goal-oriented attitude and a keen understanding of their intended market. The social-economic context of the professional practice largely determines the nature of professional networks, business models, relevant vocabulary and appropriate professional attitudes within the creative industries. Our education programmes constantly emphasise the need for an entrepreneurial attitude in the design process, the planning, the feasibility study and the presentation.

15. There is only one Willem de Kooning Academy. One single community of students, tutors, staff members and administrators, in which everyone is focused on challenging, stimulating and guiding the creative raw talent of our students toward the professional formation of critical and enthusiastic creating pioneers.

COLOFON

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