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**Master of Arts in Fine Art and Design:
Painting and MADtech - Media, Art, De-
sign & Technology
Frank Mohr Institute, Hanze University
of Applied Sciences**

*Report of the limited programme assessment
8 – 9 April 2019*

Utrecht, The Netherlands
July 2019
www.AeQui.nl
Assessment Agency for Higher Education

Colophon

Programme

Hanze University of Applied Sciences

Master of Arts in Fine Art and Design

Location: Groningen

Mode of study: fulltime

Croho: 49114

Result of institutional assessment: positive

Panel

Raoul van Aalst, chair

Gabriel Lester, domain expert

Sarah Bennett, domain expert

Anna Laederach, student

Mark Delmartino, secretary

The panel was presented to the NVAO for approval.

The assessment was conducted under responsibility of AeQui VBI

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Summary

On 8 and 9 April 2019, an assessment committee of AeQui visited the Master of Fine Arts and Design (MAFAD) at the Frank Mohr Institute (FMI) in Groningen. The visit is part of the cluster assessment of several MAFAD programmes across the Netherlands. This report presents the committee's findings, considerations and recommendations on the two-year master degree at FMI, which consists of two study programmes: Painting and MADtech - Media, Art, Design & Technology. The assessment committee has used the NVAO framework 2018 for the limited assessment of existing programmes and concludes that the programme meets all NVAO standards. It therefore issues a **positive** recommendation on the quality of the Master in Fine Arts and Design: Painting and MADtech at the Frank Mohr Institute of the Hanze University of Applied Sciences.

Intended learning outcomes

In its current set-up, the programme under review is quite new. Nonetheless, FMI managed to formulate a set of learning outcomes that not only reflects the requirements of the common professional and educational MAFAD profile in the Netherlands but also captures the specific characteristics of the study programmes Painting and MADtech. Hence, the intended learning outcomes befit the domain (fine arts and design), level (master) and orientation (professional) of the programme. The institute's vision on fine arts and design education is present in the minds of the stakeholders. However, as the quality and attractiveness of the programme and the institute seem to be more explicit in reality than on paper, there is much to be gained for FMI in articulating its distinctive features and solidify its ambitions and vision for the future. The committee judges that the programme **meets the standard**.

Teaching-learning environment

The teaching and learning environment of the MAFAD programme is adequate. The structure of the study programmes is appropriate and the courses and their respective learning outcomes are linked to the learning outcomes at programme level. FMI's educational vision is implemented properly in the programme in so far as the studio component, the circular character and the community are concerned. Two elements require further action: the Research course needs to more thoroughly introduce students in artistic research methods, and the international dimension of the programme can be enhanced by a more international and diverse team of (supervising / guest) lecturers. The current lecturers are all committed

and knowledgeable. MAFAD students have very good facilities at disposition: the private studios constitute an important 'selling point' for applicants, while FMI students can use well-equipped workshops that are run by dedicated and skilled instructors. The committee judges that the programme **meets the standard**.

Student assessment

Student assessment at FMI is organised effectively. The assessment policy reflects both the sectoral provisions and the framework set by Minerva Art Academy. There is a clear link between the intended learning outcomes at programme level, the learning outcomes at course level and the modes of assessment implemented per course. The programme strikes a fine balance between formative and summative assessments, but may want to formalise the feedback sessions in the Studio courses prior to the summative assessment. The sample of final thesis evaluation forms reveals that the grading is consistent and that most – but not all - examiners provide insightful and formative feedback to substantiate their grade and inform the student of the progress s/he has made over time. The Examination Board and the Assessment Board are well aware of their tasks, but could take up a more pro-active role. The committee judges that the programme **meets the standard**.

Achieved learning outcomes

The achievement of the intended learning outcomes is established by looking at the quality of the graduation thesis and at the careers young graduates pursue after their studies. The graduation products definitely reflect the requirements for a master thesis of professional orientation. None-

theless students could show greater ambition in their graduation work and pay more attention in the thesis to the artistic research component. It is difficult for MAFAD graduates to pursue a career that both reflects their artistic practice and is potentially lucrative. Nonetheless, students are satisfied with the way they are prepared in the curriculum for a professional career and with the 'after-care' support from FMI through initiatives such as Re:Search:Gallery. The committee judges that the programme **meets the standard**.

Recommendations

The committee considers that the programme meets the four quality standards set by the NVAO framework. Notwithstanding this positive conclusion, the committee noticed that there still is room for improvement on individual components of the programmes. In order to bring the programme to

an even higher level of quality in the future, the committee issues the following recommendations to the programme:

- to articulate its distinctive features and solidify its ambitions and vision for the future;
- to pay more attention in the Research course to artistic research methods, and to have students pay more attention in the thesis to the artistic research component.
- to enhance the international dimension by a more international and more diverse team of (supervising / guest) lecturers;
- to formalise the feedback sessions in the Studio course prior to the summative assessment, and to ensure all – not merely most - examiners provide insightful and formative feedback when substantiating their grade on the graduation thesis.

In sum, the programme meets each of the four standards of the NVAO assessment framework. Hence, the assessment committee awards a **positive** recommendation for the accreditation of the programme.

On behalf of the entire assessment committee,
Utrecht, July 2019

Raoul van Aalst
Chair

Mark Delmartino
Secretary

Introduction

Initially set up as two separate master programmes, the Frank Mohr Institute in Groningen is now offering one master degree in Fine Arts and Design that consists of two study programmes on Painting and MADtech. Painting students seek to enhance their artistic practice through playful experiment and research. MADtech students aim to become media performers, artists and designers doing strange and unexpected things with technology. The Fine Arts and Design programme at FMI distinguishes itself from other similar master programmes through its focus on studio-based learning, artistic experiments, and the creation of an international and interdisciplinary community of creative learners. For two years, students are in a unique situation in their artistic development as they work and study with peers from all over the world in a creative community located at the periphery of the Netherlands.

The institute

The Frank Mohr Institute (FMI) is an entity of the Minerva Art Academy (Minerva), one of the 18 schools of the Hanze University of Applied Sciences in Groningen. Founded in 1996 as the Institute for Graduate Studies and Research in the Arts and Emerging Media, it was later on named in the honour of Frank Mohr, a cultural advisor to the city of Groningen and chairman of Minerva advisory board.

The FMI is located within the premises of Minerva. Since 2017, it offers one Master of Arts degree in Fine Arts and Design (MAFAD), which consists of two study programmes: Painting and MADtech – Media, Art, Design and Technology. This one degree - two programmes structure results from the implementation of the Sector Plan for Higher Professional Art Education in the Netherlands, which converted two Master of Fine Arts programmes – Interactive Media & Environment and Painting – into the single degree programme that is the object of this assessment report.

The programme

The MAFAD degree at FMI is a two-year full-time master programme that amounts to 120 ECTS. In the academic year 2018-2019, 36 students are enrolled. The programme features a set of intended learning outcomes that is partly generic and partly specific per study programme. A considerable part of the curriculum is dedicated to

studio work; other components are research, exposure to the field, and – in the second year – the graduation programme. Some courses are organised in cooperation with the University of Groningen. The programme is titled and taught in English, which the panel deems appropriate, as the field is highly international in orientation and practice.

The study programme Painting educates visual artists who create their work and conduct their research from a painterly perspective. It provides a context for artistic research into the meaning, position and challenging potentialities of painting in the broadest sense in contemporary art and society. Students seek to achieve a deeper understanding of and higher level of specialization in their artistic practice through playful experiment and research. Throughout the programme students reflect on and develop their own creative process and ideas and learn to reflect on the position of painting in society.

The MADtech study programme educates artists from the related fields of media, performance, fine art, design and technology. The combination of these fields entails overlapping artistic practices, such as emerging media, visual and performing arts, and experience design. In the programme, technology is neither an end in itself nor a mere implementation instrument. By exploring and investigating new technologies and recontextualizing old ones, students become media performers, artists and designers

“doing strange and unexpected things with technology”.

Currently there are several institutions in the Netherlands offering a MAFAD degree. These programmes educate artists and designers who shape and give meaning to the longing for knowledge, critical thinking and making. The Master of Fine Arts and Design at FMI distinguishes itself through its interdisciplinary community of creative learners, its focus on artistic experiments and the international profile of its students. During their study MAFAD students find themselves in a unique situation as they are working in a community of artists from countries all over the world and are located in a relatively peripheral area of the Netherlands.

The assessment

The Frank Mohr Institute assigned AeQui VBI to perform a quality assessment of its master programme Fine Art and Design. In close co-operation with the programme management, AeQui convened an independent and competent assessment committee, which was validated by NVAO and is presented in attachment 1 to this report.

A preparatory meeting with representatives of the programme was held to exchange information and plan the date and programme of the visit. In the run-up to the site visit, the assess-

ment committee studied the self-evaluation report on the programme and reviewed a sample of the Graduation Programme (Graduation Thesis and Graduation Work) accepted during the last two years. The findings of the report and the results of the Graduation Programme review were input for discussions during the visit.

The site visit was carried out on 8 and 9 April 2019 according to the programme presented in attachment 2. The committee has assessed the programme in an independent manner; at the end of the visit, the chair of the assessment committee presented the initial findings of the committee to representatives of the programme and the institution.

In this document, the committee is reporting on its findings, considerations and conclusions according to the 2018 NVAO framework for limited programme assessment. A draft version of the report was sent to the programme management; its reactions have led to this final version of the report.

The NVAO assessment framework includes a Development Dialogue, which was held on the first day of the visit. The results of this development dialogue have no impact on the findings, considerations and recommendations expressed in this report.

1. Intended learning outcomes

FMI managed to formulate a set of learning outcomes that not only reflects the requirements of the common professional and educational MAFAD profile but also captures the specific characteristics of the study programmes Painting and MADtech. Hence, the intended learning outcomes benefit the domain (fine arts and design), level (master) and orientation (professional) of the programme. The institute's vision on fine arts and design education is present in the minds of the stakeholders. However, as the quality and attractiveness of the programme and the institute seem to be more explicit in reality than on paper, there is much to be gained for FMI in articulating its distinctive features and solidify its ambitions and vision for the future.

Findings

Since the previous accreditation in 2013, the Master in Fine Arts and Design: Painting & MADtech programme has undergone major changes. In fact the previous assessment committee still reviewed two Fine Arts and Design programmes at the Frank Mohr Institute, one on Interactive Media & Environment, and one on Painting. FMI's current programme reflects the provisions of the 'Sector Plan for Higher Professional Art Education' (2012-2016), which converted the existing two master programmes into one MAFAD degree with two study programmes. Moreover, between 2014 and 2017 the network of Fine Arts and Design institutions in the Netherlands (*Overleg Beeldende Kunsten, OBK*) developed a professional and educational profile Fine Arts and Design (*Beeldende Kunst en Vormgeving*), featuring a national framework for programme competencies. In 2016, the network also developed a Master Profile for Fine Arts and Design. The committee learned from the materials and the discussions that both the Minerva Art Academy and the Frank Mohr Institute have played an important role in the discussions and developments, chairing the OBK network and the national workgroup establishing the master profile.

According to this national master profile, each MAFAD programme educates artists and designers who shape and give meaning to the longing for knowledge, critical thinking and making. It contains four elements that apply to all professional arts education programmes but

also allow each institute to create its own distinct profile: Disciplinarity, Self-direction, Research and Context. The MAFAD programme at FMI reflects both the four common characteristics and its own distinguishing features. With regard to the latter, the committee gathered that the MAFAD programme in Groningen stands out because of:

- the international character of the FMI;
- the peripheral position of Groningen which enhances the sense of community;
- the diversity of the curriculum and the community;
- the important role of research in the programme;
- the circular character of the FMI, i.e. the interaction between programme, artistic practice and professional field.

The committee gathered from the written materials and the discussions on site that FMI has put considerable effort in drawing up its own system of learning outcomes for the MAFAD study programmes. In this regard, FMI has used the "Tuning Document Sectoral Qualifications Frameworks for the Creative and Performing Disciplines" (SQF) as a reference for the formulation of its intended learning outcomes. The SQF is a European framework that takes into account the Dublin Descriptors and is often used by programmes wishing to emphasise their international character. The resulting degree programme profiles describe the generic and subject specific competences of the programmes. Moreover, the learning outcomes of both study

programmes are structured around seven dimensions mentioned in / adapted from the SQF: (i) making, performing, designing, conceptualising; (ii) experimenting, innovating and researching; (iii) technical, environmental and contextual issues; (iv) theories, histories and cultures; (v) re-thinking, considering and interpreting the human condition; (vi) communication, collaboration and interdisciplinarity; (vii) initiative and enterprise. The intended learning outcomes for both study programmes are listed in attachment 3 to this report. The committee has looked into the intended learning outcomes and noticed in the detailed overview table in the FMI Assessment Plan how these graduate competences and MAFAD learning outcomes are indeed connected to the Dublin Descriptors and the SQF at level 7.

In addition to these sectoral developments, FMI's MAFAD programme also reflects the vision and ambitions of the Frank Mohr Institute, the Minerva Art Academy and the Hanze University of Applied Sciences. The panel gathered from the discussion with the management that Hanze UAS has an articulated vision on education: in order to prepare students for a position in society and/or on the labour market, programmes should consist of education, research and professional practice, and offer opportunities to combine these three components.

The Minerva Strategic Plan 2016-2020 lists four ambitions: the Minerva community of social practice; intertwining education, research, the professional field and society at large; making art which involves the individual, the social, the material and technology; and an active and visible Academy with its own identity, commonality and diversity of programmes.

The identity of FMI is shaped by a variety of influences and environments: students and lecturers, its history, and the position it takes as a higher education institute in a society in transition. One element that is omnipresent in this search for identity, is the continuous develop-

ment mode: FMI wants to develop constantly and organizes this development in a 'chaordic' way, i.e. through a value-based process of change which recognizes that the task at hand is complex, vague and the outcome uncertain. This approach is a welcome struggle for FMI as it fits its identity and relies on concepts such as experimentation, critical mindset, investigating a world in transition, and improving the quality of life.

Considerations

Based on the written materials and the discussions on site, the committee considers that the intended learning outcomes benefit the programme well. The committee acknowledges the efforts of the FMI in formulating a set of learning outcomes that reflect the requirements set in the common professional and educational MAFAD profile; moreover, the learning outcomes capture the specific characteristics of the MAFAD study programmes as offered by FMI. The committee also considers that the intended learning outcomes are formulated adequately, i.e. they reflect properly the domain (fine arts and design), level (master) and orientation (professional) of the programme.

The committee gathers from the two days of formal and informal discussions with students, alumni, lecturers, management and working field that there is a common understanding of what FMI stands for and what the foundations are of its educational vision. However, the committee had difficulties in acknowledging (the constituent elements of) the FMI identity and vision as clearly in the written materials. It seems that the quality and attractiveness of the programme and the institute are stronger and more explicit in reality than on paper.

According to the committee, FMI can articulate its vision and plans more strongly. As it is, the committee fully understands the comment from the professional board in one of the written contributions that FMI is modest in its external communication and should show more confi-

dence. The committee therefore invites FMI to articulate its vision for the future in writing, and demonstrate confidence and ambition.

In sum, the committee considers that the programme's intended learning outcomes are good and that the institute's vision on fine arts and design education is present in the minds of the stakeholders. By articulating its distinctive features and vision for the future, the FMI is likely to

solidify its ambitions, which in turn will impact positively on the programme objectives.

Based on the interviews and examination of the underlying documentation, the assessment committee concludes that the programme meets standard 1, intended learning outcomes.

2. Teaching-learning environment

The teaching and learning environment of the MAFAD programme is adequate. The structure of the study programmes is appropriate and the courses and their respective learning outcomes are linked to the learning outcomes at programme level. FMI's educational vision is implemented properly in the programme in so far as the studio component, the circular character and the community are concerned. Two other distinguishing elements require further action: the Research course needs to more thoroughly introduce students in artistic research methods and the international dimension of the programme can be enhanced by a more international and diverse team of (supervising / guest) lecturers. The current lecturers, however, are all committed and knowledgeable. MAFAD students have very good facilities at disposition: the private studios constitute an important 'selling point' for applicants, while FMI students can use well-equipped workshops that are run by dedicated and skilled instructors.

Findings

Curriculum

The MAFAD degree at FMI is a two-year full-time master programme that amounts to 120 ECTS. In the academic year 2018-2019, 36 students are enrolled: 17 for the study programme Painting and 19 for MADtech. The language of instruction is English; individual students can be taught and/or assessed in either English or Dutch if it concerns a one-to-one learning situation.

Each study programme has four main courses: Studio, Research, Field and Graduation. Courses consist of a series of lessons, individual and/or group sessions or meetings, as well as trips. The structure of the curriculum for both study programmes is presented in attachment 4 to this report. The first year is a period of knowledge acquisition, the second year focuses on output and is primarily oriented towards the graduation programme. The committee noticed that the Studio courses take up most credits: 60% in year 1 and 50% in year 2. Research courses account for one quarter of the credits in year 1, while well over 10% of the curriculum is dedicated to Field courses. The thesis preparation and the Graduation courses in year 2 amount to a total of 22 ECTS.

Looking at the individual course descriptions in the Study Programme Regulations, the committee learned that there is a strong connection between the learning outcomes at programme level and learning goals per course. This finding

is confirmed by the matrix of competences and learning outcomes in relation to the courses and subjects. Another document indicates per course the modes of assessment and the allocated credits.

In line with the educational vision of the programme, the curriculum allows for considerable freedom and flexibility. The educational philosophy of the FMI emphasises process, dialogue and active exchange between students, lecturers, guest lecturers, workshop specialists and professional practice. It is based on four distinct research and development stages: play and experiment, collection of meaningful material, formulation of the artistic system, and communication and presentation of research results. The first year focuses on the first two stages, while the artistic system and research communication are key in year two.

The committee acknowledges that the diversity in the study programmes and the student community combined with the individuality and flexibility of the study path makes it challenging to strike a good balance between the subjects offered, the supervision provided, and the practice, theory, knowledge and skills to be acquired. Most of these components are addressed through studio-based learning, which constitutes an important didactic method in the curriculum: students explore and experiment, and follow their own interests to discover and develop their capabilities.

Furthermore, considerable weight is given to the theoretical component, the research and writing of the thesis. Research at FMI is about developing and contextualising a personal artistic system. The students receive an introduction to artistic research in year 1, and further develop this in the Theory Workshops. In the student works however, the committee did not find much evidence that MAFAD students are exposed to (literature on) research into the arts, about the arts and through the arts. Anticipating on its findings from the thesis review (standard 4), the committee suggests to evaluate whether the current Research course should be expanded, or that it is sufficient to make the requirements regarding research more explicit to students.

The committee gathered from the materials and discussions that students and alumni particularly appreciate the excursions, and by extension the Field courses. Presentations and exhibitions are very important moments of the programme. The professional field also emphasised the importance of contacts and cooperation. Introduction to art platforms and art institutions is therefore an essential part of the professional practice and the graduation show plays an important role. Furthermore, the committee learned that entrepreneurship is not a separate subject in the curriculum but that lecturers pay attention to the topic in different ways.

Those wishing to enrol must have a bachelor degree in the field of media, art, design or related fields. Other requirements (foreign diploma, language, legal residence) are clarified in the study programme regulations. The committee learned that candidates wishing to be admitted to the programme have to participate in an entrance examination. Students who had participated in the admissions committee emphasised that the selection interview is quite extensive and severe. It aims to establish to what extent the candidate and his/her portfolio are sufficiently promising and fit the specific domain that is addressed in the study programmes. Several

candidates reportedly fulfil the degree requirements but do not pass the selection. The organisation of the entrance examination is described in good detail in the Study Programme Regulations.

In sum, the committee noticed that students, alumni, lecturers and work field representatives do not only have a common understanding of what FMI stands for, but are also very positive on how the key elements of FMI's educational vision take up an important position in the curriculum: the private studio, the interaction between stakeholders, the international character of the programme, and the FMI community as both an informal and tangible entity. Furthermore, the interaction and the community at the periphery of the Netherlands bind the Painting and MADtech students as they meet each other in the "homey environment" of the FMI kitchen.

Staff

The MAFAD programme is managed by the head of FMI, who reports to the Dean of Minerva Art Academy. Five supervising lecturers coordinate the courses; two of whom work for both study programmes. Fifteen other lecturers are involved in the programme. MAFAD students make use of the academy-wide workshops and are supported by the workshop's dedicated technical instructors. Since 2016, a total of 60 guest lecturers appeared on the programme. While most lecturers are Dutch, almost half of the guest lecturers are non-Dutch. According to the self-evaluation report, the staff student ratio at FMI is 1:14, a ratio that suggests a much more intensive staff involvement than the average 1:27 at the Academy.

The committee noticed that overall, staff are properly qualified in terms of know-how, educational skills and assessment expertise. This finding was confirmed by students and alumni, who appreciate the domain expertise and the willingness of the lecturers to counsel students and share their artistic networks. The committee notices a discrepancy between the international

participants and ambitions of the programme, and the very Dutch and homogenous (non-diverse) staff. While several guest lecturers are not Dutch, the list of guests can be more diverse, both in terms of their discipline and their socio-ethnic origins.

Facilities

During the site visit, the committee visited the Re:Search:Gallery initiative at NP3 and had a guided tour of the studios and the Academy workshops. The committee understands from the discussions with students and alumni that the perspective of having a private studio 24/7 is highly appealing to candidate students and an important selling proposition of the FMI programme. Furthermore, the workshops constitute a considerable value added to the programme and the students. The collaboration with NP3 and other experimental art spaces in the Netherlands and abroad enhances the opportunities for students and recent alumni to bring into practice the competencies that are developed in the Field courses.

Considerations

Based on the written materials and the discussions on site, the committee considers that the teaching-learning environment of the MAFAD programme is adequate. This appreciation relates to the curriculum, the staff and the facilities. The structure of the study programmes is appropriate, and the courses and their respective learning outcomes are linked to the learning outcomes at programme level.

According to the committee, the FMI vision on education is relevant and its execution within the programme befitting. During the visit, the committee has come to appreciate the important role of the private studio, the interaction between the different stakeholders and the creation of an FMI community where Painting and

MADtech students bond literally around the kitchen table.

Two distinguishing elements of the programme, however, require further action: anticipating its considerations on the thesis quality, the committee considers that the programme could strengthen its Research component, perhaps by articulating more strongly what it means by research, by introducing students in a more systematic way to artistic research methods, or by more explicitly requiring this in the student works. Furthermore, the often-praised international dimension of the programme is not reflected in the local team of lecturers. Hence, the committee's suggestion to develop a more international and intercultural team, which in turn would strengthen the international character of FMI. The committee also endorses the statement from one of the students that the programme can do with more women studio visitors.

Notwithstanding the above suggestions, the committee thinks highly of the quality and motivation of the supervising lecturers. According to the committee, the teaching staff are instrumental in enabling incoming students to achieve the intended learning outcomes.

The committee considers that MAFAD students have very good facilities at disposition: the private studios constitute an important 'selling point' for candidate students, while students who are enrolled can make use of well-equipped workshops that are run by dedicated and skilled instructors.

Based on the interviews and examination of the underlying documentation, the assessment committee concludes that the programme meets standard 2, teaching-learning environment.

3. Student assessment

Student assessment at FMI is organised effectively. The assessment policy reflects both the sectoral provisions and the framework set by Minerva Art Academy. There is a clear link between the intended learning outcomes at programme level, the learning outcomes at course level and the modes of assessment implemented per course. The programme strikes a fine balance between formative and summative assessments, but may want to formalise the feedback sessions in the Studio courses prior to the summative assessment. The sample of final thesis evaluation forms reveals that the grading is consistent and that several – but not all - examiners provide insightful and formative feedback to substantiate their grade and inform the student of the progress s/he has made over time. The Examination Board and the Assessment Board are well aware of their tasks, but could take up a pro-active role amongst others in ensuring that all examiners abide by the quality requirements in terms of feedback.

Findings

The committee noticed that FMI's vision on assessment and the assessment modes within the MAFAD programme are described extensively in FMI's Assessment Plan 2018-2019, which was made available during the visit. FMI's vision on assessment relates to the vision expressed by the National Platform of General Managers of Arts Schools (KUO). The KUO platform considers assessment to be an investigation into the knowledge, insights and skills of the student, as well as an assessment of the results arising from that investigation. In Fine Arts degree programmes such as the one offered by FMI, testing and assessments are closely interwoven with the learning process and the didactic methods used.

The committee also gathered from the materials that FMI's Assessment Plan for the Painting and MADtech study programmes has been developed in line with the assessment policy at Minerva Art Academy. For each phase of the degree programme, the FMI Assessment Plan sets out how and when the competences and learning outcomes are assessed. Just as it is the case across Minerva programmes, the FMI MAFAD programme is adopting a holistic approach to testing and assessment, which means that the assessment is performed by looking at larger, integrated units. The panel learned that such approach is all the more relevant in the case of MAFAD as the set of competences to be assessed are very much interconnected. Moreover,

such holistic assessment system allows measuring the transformation students demonstrate while they deepen and strengthen their artistic practice.

The FMI Assessment Plan lists the modes of assessment for each of the courses and subjects. Moreover, the course descriptions in the Study Programme Regulations contain the learning outcomes per course and their respective modes of assessment. Based on the written materials, the committee acknowledges that assessment of the MFI MAFAD study programmes is organised in a valid, reliable and transparent way. Moreover, lecturers - examiners indicated that assessment is always based on the learning outcomes, that it concerns more than one coincidental or individual observation, and that important summative assessments are always conducted by a committee or according to the four eyes principle. Students informed the committee that they are properly informed about the object of examination, the assessment mode(s) and the evaluation criteria.

The curriculum has dedicated moments for formative feedback sessions and summative assessments. Each study year has two interim feedback sessions around a formal presentation of the student's work and research. At these sessions lecturers and peers discuss the visual, conceptual and theoretical process and progress of each student. The feedback consists of eval-

uative remarks and advice, but does not entail a formal assessment or a final judgement. The committee gathered from the discussions on site that lecturers do not provide formal feedback through a written report, but that students summarise the evaluation of the lecturers and reflect in order to (re)direct their own process and development. This approach ties in to the self-direction competency in the masterprofile.

The first and second year are concluded by means of a summative assessment, on the basis of which the credits for the course Studio and long-term subjects are awarded. Throughout the year, lecturers give credits when students pass the assessment of short-run subjects within the courses Research and Field. For each short-run subject, there is a unique assessment form that specifies the learning outcomes and assessment criteria. The summative assessments are the responsibility of an assessment committee with the supervising lecturers, chaired by the head of FMI. Each lecturer gives an individual grade for the work. The final grade is the result of averaging the individual grades of the lecturers.

The assessment of the Graduation Work and Graduation Thesis at the end of the second year is concluded by means of a final examination. This examination is performed not only by the supervising lecturers but also involves an external expert is to make sure that the assessment procedures are carried out properly. External experts also safeguard the standard of the artistic practice in relation to the assessment criteria when students present their graduation work and graduation thesis in visual and oral form.

As part of its thesis review, the committee studied a sample of thesis evaluation forms produced in 2016-2017 and 2017-2018. In almost all cases the committee agreed to the score of the examiners. The amount and quality of feedback provided in the evaluation forms by the individual examiners varied considerably, ranging from extensive and insightful comments tailored to the individual student to relatively limited input

that provided little additional insight for an external review. The representatives of the Examination Board and Assessment Board indicated that examiners should always provide feedback that substantiates their grade but have some freedom in the amount of feedback. Following an internal audit from Hanze UAS it was agreed to include meaningful feedback in the evaluation form: in case students were rather weak, the feedback would be more aligned with the evaluation criteria, while stronger students could do with more holistic feedback.

The Academy-wide Examination Board is tasked to determine whether the graduate has achieved the intended learning outcomes described in the study programme and examination regulations. The Board monitors the level of the study programmes by supervising internally the examinations in terms of content, working method and level. In order to assure the quality of testing and assessment, the Examination Board mandates the Assessment Board to evaluate the quality of the examinations. The Examination Board appoints the examiners; for each course the supervising lecturers operate as examiners as they are able to assess complex learning outcomes and substantiate their assessment. In line with the provisions at central and academy level, the FMI insists that examiners obtain a Basic Examination Qualification (*Basis Kwalificatie Examinering*, BKE). The panel noticed from the written materials that assessment is very well organised and laid down in good detail in the Study Programme Regulations. The discussion with representatives from both Examination and Assessment Board revealed that the teams are aware of their (legal) tasks and the procedures to fulfil these tasks adequately. While certain individuals on the Board demonstrated more expertise in issues of assessment and quality assurance, overall the teams seemed sufficiently qualified for their tasks.

Considerations

Based on the written materials and the discussions on site, the committee considers that student assessment at FMI is organised effectively. The policy governing the assessment of the MAFAD study programmes is rooted within the policy of the Minerva Art Academy and reflects the provisions set by the sectoral network KUO.

The assessment policy is translated into a detailed and adequate Assessment Plan. According to the committee, there is a clear link between the intended learning outcomes at programme level, the learning outcomes at course level and the modes of assessment implemented per course. Moreover, the assessment forms reflect the learning outcomes and contain criteria for evaluation.

The committee thinks highly of the programme's combination of formative and summative assessments, as well as of the way in which the final examination is organised. Given that the summative assessment of the Studio courses is crucial for the advancement of the student in view of the number of credits to be allocated/missed, the committee suggests including a formal element in the respective formative feedback sessions prior to the summative assessment. This formal element could consist of the supervising lecturer formally acknowledging the report students prepare after the feedback session featuring the supervisors' feedback and the student's development plan following the feedback.

Having reviewed a sample of final thesis evaluation forms, the committee considers that the grading is consistent and that several examiners provide insightful and formative feedback to substantiate their grade and inform the student of the progress s/he has made over time and the level s/he has reached by the time of graduation. However, not all feedback is equally insightful and formative, hence the recommendation of the committee to identify existing good practices and monitor that all examiners provide insightful and formative feedback, including on the final stage of the assessment process, i.e. the dialogue between student and assessment committee.

The committee considers that the Examination Board and the Assessment Board are well aware of their tasks and have the capacity to implement these. Given the above suggestions on formative feedback in Studio courses and mainstreaming insightful feedback in the thesis evaluation, the committee recommends the Examination Board to take up a pro-active role in ensuring that all – not merely most - examiners and supervising lecturers abide by the assessment procedures and the quality requirements in terms of feedback.

Based on the interviews and examination of the underlying documentation, the assessment committee concludes that the programme meets standard 3, student assessment.

4. Achieved learning outcomes

The achievement of the intended learning outcomes is established by looking at the quality of the graduation thesis and at the careers young graduates pursue after their studies. The graduation products definitely reflect the requirements for a master thesis of professional orientation. Nonetheless students could show greater ambition in their graduation work and pay more attention in the thesis to the artistic research component and to critical engagement. It is difficult for MAFAD graduates to pursue a career that both reflects their artistic practice and is potentially lucrative. Nonetheless, students are satisfied with the way they are prepared in the curriculum for a professional career and with the 'aftercare' support from FMI through initiatives such as Re:Search:Gallery.

Findings

In order to establish whether students achieve the intended learning outcomes, the committee has reviewed a sample of fifteen graduation programmes from the academic years 2016-2017 and 2017-2018. According to the committee, the fifteen theses all reflect the minimum quality one can expect of a professionally oriented graduation product at master level. Moreover, in almost all cases the committee agreed to the scores of the examiners.

Having stated that both the graduation thesis and the graduation work of the reviewed sample reflect master quality, the committee is of the opinion that the quality of the work and theses can be more pronounced. Some works were ambitious, but other deliverables seemed unadventurous and some of the writings were not always critically grounded. According to the committee, the graduation thesis could reflect more the artistic research component and hence include more critical engagement. Moreover, students could show greater ambition in their graduation work. In fact, the committee had the impression that students do not always make a quantum leap in artistic or intellectual performance as one would expect to happen in an intensive full-time two-year programme. This finding applies in particular to the younger students, who move directly from the bachelor to the master programme. Older students who had built up (extensive) artistic expertise before entering the master programme seem to mature more in the course of the programme.

In addition to verifying the quality of the final deliverables, the labour market performance of graduates is another way to establish whether students achieve the intended learning outcomes upon completion of the programme. The committee gathered from the materials and the discussions on site that students and alumni have/had a positive opinion on their ability to pursue an artistic career upon graduation. MAFAD students (and alumni) have consciously chosen for a profession as artist and are searching for activities that are in line with their own artistic practice, while trying not to adapt their practice to a potentially lucrative target group.

The committee noticed that FMI pays attention to this hybrid artistic practice, not by introducing classes in entrepreneurship but by stimulating activities that allow students to network and put themselves forward. In this regard, the Field courses are much appreciated by the students. Moreover, FMI provides aftercare by offering alumni a platform and contacts that broaden their network and strengthen their profile. As part of the site visit, the committee was invited to NP3, a research and exhibition space in which makers make the artistic process and product visible for the public. Since 2019, NP3 and FMI collaborate in a joint experimental programme on artistic research, Re:Search:Gallery. The aim of this cooperation is to counsel students how to focus on the process aspect of studio work, how to show and share one's own research, and how to let their work be part of a shared studio practice. The committee noticed that this initiative is very useful for students and (recent) alumni as

they can confront their work and research with the artistic production of more experienced professionals.

Considerations

The achievement of the intended learning outcomes is established by looking at the quality of the graduation thesis and at the careers young graduates pursue after their studies. Based on the sample it reviewed, the committee considers that the quality of the graduation products definitely reflects the requirements for a master thesis of professional orientation. Having established that each thesis is of master quality, the committee thinks that students could show greater ambition in their graduation work and pay more attention in the thesis to the artistic research component and to critical engagement.

The committee acknowledges that it is difficult for MAFAD graduates to pursue a career that both reflects their artistic practice and is potentially lucrative. In this regard, the committee subscribes to the statement in one of the contributions that "there is a lot of work but not a lot of jobs". Nonetheless, the committee thinks highly of the efforts of FMI to prepare students for a professional career during the programme and of the 'aftercare' support students and alumni receive through initiatives such as Re:Search:Gallery.

Based on the interviews and examination of the underlying documentation, the assessment committee concludes that the programmes meets standard 4, achieved learning outcomes.

Attachments

Attachment 1 Assessment committee

Drs. R.R. van Aalst
De heer G. (Gabriel) Lester

Raoul van Aalst zit met regelmaat visitatiepanels voor Gabriel Lester is kunstenaar en docent Fine Art aan het Sandberg Instituut Amsterdam.

Dr S. (Sarah) Bennett

Sarah Bennett is Head of School Art & Architecture, at Kingston University.

A. Laederach

Anna Laederach is an Amsterdam based Finnish/Swiss designer. In June 2018 she graduated at the M Design programme at Sandberg Institute

Mark Delmartino ondersteunde het panel als secretaris. Alle panelleden hebben voorafgaand aan de visitatie een verklaring van onafhankelijkheid getekend, deze zijn ingeleverd bij NVAO.

Attachment 2 Programme of the assessment visit

Venue: Frank Mohr Institute – Minerva Art Academy, Praediniussingel 59, Groningen

Monday 8 April 2019

- 14.30 hrs Arrival committee and welcome
- 15.00 hrs Internal committee meeting
- 16.15 hrs Development Dialogue
- 17.30 hrs Transfer to Gallery NP3
- 18.00 hrs Alumni exhibition
Informal discussions with Management, Lecturers, Professional Board, Alumni
- 20.00 hrs End of day 1

Tuesday 9 April 2019

- 08.30 hrs Breakfast meeting with Examination Board and Assessment Board
- 10.00 hrs Session with Management of Hanze UAS, Minerva Art Academy and Frank Mohr Institute
- 11.00 hrs Guided tour of facilities: workshops, studios and Centre of Applied Research
- 12.00 hrs Lunch with students
- 13.00 hrs Internal committee meeting
- 13.30 hrs Small group discussions on FMI Programme Samples:
 - University collaboration
 - Transnational collaboration
 - Field collaboration
 - ‘What Matters’
- 14.30 hrs Internal committee meeting
- 16.00 hrs Plenary feedback
- 16.30 hrs End of site visit

Attachment 3 Final qualifications

The graduate of the Study Programme Painting demonstrates

Making & Conceptualising

- art works, which take the field and traditions of painting as a starting point or as an important point of reference.
- a body of work which is rooted in and can be related to a personal artistic vision and system (consisting of a personal set of artistic goals, sources of inspiration and theoretical starting points).

Experimenting, Innovating & Researching

- the ability to gather meaningful material and sources relevant to the own artistic practice, by means of a well-documented research process.
- results of experimental and practice-based investigations into the workings of image, experience and imagination, both through the work itself and through a well-documented research process.
- the ability to independently investigate content (motives, topics and themes), materials and techniques or working methods for the purpose of developing the work.

Theories, Histories & Cultures

- the ability to position, by means of a written thesis, the own artistic practice in relation to existing and new theories and ways of thinking concerning the field and traditions of painting as well as to broader cultural, social and theoretical contexts relevant to the work.
- to contribute with the developed work and thesis to professional knowledge concerning the field and traditions of painting in particular and the international art practice in general.

Technical, Environmental & Contextual Issues

- the ability to deal with technical and material issues in the realisation and presentation of the Graduation Programme in such a way that technical issues offer no impediment to the creation, realisation and expression of the own artistic concept.
- full awareness of and ability to work with site-specific and other environmental issues in the presentation of the Graduation Programme.

Re-thinking, Considering & Interpreting the Human Condition

- the ability to reflect critically, both in the thesis and in a public presentation, on
 - the semantic possibilities of the own material and work.
 - the personal working method and development.
 - overcoming problems of stagnation in the working process as a whole
 - the meaning and position of the field and traditions of painting in the art world and contemporary society.

Communication, Collaboration & Interdisciplinarity

- the ability to present the graduation work in a careful and well-considered manner in a public presentation.
- the ability to present an artistic vision in a written and illustrated thesis using a form that is appropriate to the work and research framework.
- the ability to discuss and indicate in clear terms, both verbally in a public presentation and in writing through the thesis
 - the artistic choices.
 - the artistic aims and theoretical starting points of its own work.
 - the desired position to assume with regard to general and professional audiences.

Initiative & Enterprise

- to take full responsibility for the development, realisation and presentation of the Graduation Programme.

The graduate of the Study Programme Media, Art, Design & Technology (MADtech) demonstrates

Making, Performing, Designing, Conceptualising

- artistic work and projects that contribute to the fields of media, art, design and technology, operating at the forefront of the working field.
- a body of work which is rooted in and can be related to a personal artistic vision and system (consisting of a personal set of artistic goals, sources of inspiration and theoretical starting points).

Experimenting, Innovating & Researching

- the ability to gather meaningful material and sources relevant to the own artistic practice, by means of a well-documented research process.
- results of experimental and practice-based investigations into methods, devices and concepts that critically examine the technologically mediated relationship with society.
- the ability to independently investigate the own content (motives, topics and themes), used technology or working methods for the purpose of developing the work.

Theories, Histories & Cultures

- the ability to position, by means of a written thesis, the own artistic practice in relation to existing and new theories and ways of thinking concerning the related and developing practices of media, art, design and technology, as well as to broader cultural, social and theoretical contexts relevant to the work.
- the ability to contribute with the developed work and thesis to professional knowledge concerning the related and developing practices of media, art, design and technology in particular and the international art practice in general.

Technical, Environmental & Contextual Issues

- the ability to deal with technical, programming and contextual issues in the realisation and presentation of the Graduation Programme in such a way that technical issues contribute to the creation, realisation and expression of the own artistic concept.
- full awareness of and ability to work with site-specific and other environmental and contextual issues in the presentation of the Graduation Programme.

Re-thinking, Considering & Interpreting the Human Condition

- the ability to reflect critically, both in the thesis and in a public presentation, on
 - o the semantic possibilities of the own body of work.
 - o the personal working methods and development.
 - o overcoming problems of stagnation in the working process as a whole.
 - o the way technology can be used and artistically explored to interpret, imagine and change the human interaction with a transforming world.

Communication, Collaboration & Interdisciplinarity

- the ability to present the graduation work in a careful and well-considered manner in a public presentation.
- the ability to present an artistic vision in a written and illustrated thesis using a form that is appropriate to the work and research framework.
- the ability to discuss and indicate in clear terms, both verbally in a public presentation and in writing through the thesis
 - o the artistic choices.
 - o the artistic aims and theoretical starting points of its own work.
 - o the desired position to assume with regard to general and professional audiences.

Initiative & Enterprise

- to take full responsibility for the development, realisation and presentation of the Graduation Programme.

Attachment 4 Overview of the programme

YEAR	STUDIO		RESEARCH	FIELD
1	MADtech	Painting	Theory Workshops 6	What Matters 4
	Studio Work 24	Studio Work 36	Media, Materials & Makers 4	Projects 3
	Creative Programming 12		Log 3	Trips 2
			Presentations 2	
Assessment				
2	MADtech	Painting	Thesis Framework 3	
	Studio Work 24	Studio Work 30	Thesis Concept 6	What Matters 4
	Creative Programming 6		Presentations 2	Projects 2
			Graduation Prep 2	Trips 2
Final Examination	Graduation Work 6		Graduation Thesis 3	

GRADUATION PROGRAMME

Attachment 5 Documents

Information report

- Frank Mohr Institute, Master of Arts in Fine Art and Design, Self-evaluation Report, 2019.
- Student Chapter Self-evaluation FMI

Materials made available electronically and/or on site

- Study Programme Regulations 2018-2019, Master of Arts in Fine Art and Design,
- Frank Mohr Institute Assessment Plan 2018-2019
- Frank Mohr Institute Annual Programme Plan 2018-2019
- Overview graduates FMI 2016-2017 and 2017-2018
- Source documents self-evaluation report

Graduation projects

15 graduation theses and graduation works, and their evaluations, selected among the students who graduated in 2016-2017 and 2017-2018