

M Applied Art Sandberg Instituut

*Report of the limited programme assessment
3 and 4 April 2012*

Utrecht, The Netherlands
July 2012
www.AeQui.nl
Assessment Agency for higher Education

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Summary

On 3 and 4 April 2012 an assessment committee of AeQui performed an assessment of the programme M Applied Art. The overall judgement of the committee regarding the quality of the programme is good.

The Sandberg Instituut has formulated a mission for the future, which affects the institute as a whole and each of the individual programmes of the masters in various ways. The mission statement – articulated in *Manifest 2012* – demonstrates that, while the master's programmes continue to be practice-oriented, the engagement with social reality has received renewed emphasis in an explicit *activist* interpretation of the role of the artist and designer in society. In other words, art must *connect* and *affect*.

The master of Applied Art is a two year programme (120 EC) and is divided into four semesters. Since the arrival of the new programme head and lecturers at the beginning of the academic year 2011-2012, the mission and structure of the programme has undergone a fundamental change. The transition becomes clear in the new name of the department: the 'Dirty Art' department. This brings a new, activist understanding of what it means to be an artist-designer, and wishes to problematize the division between pure and applied art.

Intended learning outcomes

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies the intended learning outcomes as **excellent**. The goals and competencies of the programme are not only in line with the (inter)national qualifications for a Master of Design, but strive to redefine the role of the designer as an autonomous, creative actor who is able to engage with and intervene in a rapidly changing professional field. With its central focus on the creative process ('making') and the artistic signature of the designer, the programme strives to eradicate the divide between 'pure art' and applied art. From a position of independence, students are expected to research and connect to the social, political and economic contexts of their assignments and projects, while at the same time questioning the parameters of their discipline and social-political reality as it is. Rather than operating within the given boundaries, the students must become creators of new contexts and disciplines, developing new ways of thinking about design and how it effects our daily lives. In the eyes of the evaluation committee, the timely vision of the programme, expressed in the new working-title, the 'Dirty Art' department, is as radical as it is ambitious and remains true to the core values of the Sandberg Instituut.

The intended learning outcomes are kept up to date in various manners, via student- and alumni surveys, the consultation of external experts and the maintenance of an extensive network with high profile institutes and actors in the professional field. Because the course intends to involve young designers as tutors in its programme and expects students to contribute to the content of the curriculum, the master's is able to respond quickly to new developments and issues in the field. External experts interviewed during the

accreditation indicated that they are following the paradigm-shift at the department of Applied art with much interest and expect to see great results in the future. Students the committee spoke to were all highly appreciative of the new direction of the department, lauding its critical engagement, the focus on autonomy, and the challenge it sets its students to contribute to this new way of thinking.

The evaluation committee is impressed by the ambitious and radical aims of the master's programme for Applied Art. Their vision, expressed in the new name 'Dirty Art' department, comes at precisely the right moment. In the views of the committee, the programme has translated the urgent issues raised by the swiftly changing parameters in the professional field into inspirational and challenging objectives for the department. These changes are attuned to the Sandberg approach as well, which combines an autonomous and artistic understanding of the profession with an unrelenting engagement with society. Therefore the committee values the intended learning outcomes of the programme as excellent.

The teaching-learning environment

The assessment committee qualifies the teaching-learning environment as **excellent**. The two-year programme offers students four semesters in which they attend workshops, lectures, excursions and exhibitions, while at the same time following a personal study trajectory of individual and collaborative projects. The content and tutors of the programme support students in their development of a unique professional identity. It challenges them not only to critically question the discourses structuring the field of art and design, but also to engage with social reality as hybrid artist-designers. The structure of the programme is

fixed, its content is tailored to respond to urgent issues and the shifting requirements of the professional field.

The assessment committee is particularly impressed by the highly articulated discourse of the programme which actively engages its students in its search for a new vocabulary for the profession. Students are involved in the development of the content of the programme and contribute to it by organising lectures, workshops and other collective events. Theory is introduced in a gradual way during the programme, culminating in the writing of the final thesis. Although the main focus is on the artistic practice of the students, the course expects them to theoretically contextualise their practice and to link their work to the discourses in the relevant disciplines.

The permanent instructors, all of whom have an international background, are highly qualified as designers, curators, writers, editors and tutors. They have initiated influential projects, many of which engage with the social-political as well as the artistic dimensions of design. Their relationship with the students is one of professional equality, and as 'privileged collaborators' they push students to venture beyond the familiar in the formation of a professional identity.

Given the careful selection of qualified students, most of the participants thrive in the challenging environment of the programme. The small scale and intensive collective projects and events enable students to function as each other's fellow critics and coaches.

The committee is highly appreciative of the didactic concept, which combines a clearly defined structure and the specialised input of the lecturers with an openness towards the interests and questions of the students. In other words, the structure of the programme demonstrates a healthy balance between fixed elements and flexibility. The committee also highly appreciates the clear articulation of the theoretical discourse and the innovative ambitions of the programme, which push the students out of their

All three standards of the NVAO assessment framework are assessed positively and hence the review committee awards a positive recommendation for the accreditation of the programme.

Utrecht, July 2012,

René Kloosterman
Chair

Jesseka Batteau
Secretary

comfort zone in search of new solutions and approaches to the central issues in the profession. The committee qualifies this as excellent.

Assessment and achieved learning outcomes

The assessment committee qualifies the assessment and achieved learning outcomes as **good**. The validity and reliability of the assessments is due to the clear and precise formulation of the evaluation criteria and the objective manner in which students are assessed, both formally and informally. During formal end-of-year-assessments there are always two or three external critics present, who are either practicing artists or designers, or have an academic background.

The external experts the committee spoke to indicate that the 'Dirty Art' department represents a relevant development in art and design education and that it might even contribute to a new wave in Dutch design. The committee agrees that the recent paradigm shift of the programme has much potential. The students are passionate and innovative designers who are eager to redefine their profession – theoretically as well as in practice. This potential is also evident in the most recent final essays and graduation projects the evaluation committee reviewed. The (concept-) theses of these students are of promising quality and have the potential to be published, according to the committee. The theses follow the academic standards, display coherent and convincing arguments that address design issues in an innovative manner.

Recommendation

The committee applauds the international orientation of the programme. The committee would however like to add that the programme could also benefit from connections closer to home, in the form of the existing master's departments (fine art, (graphic) design and interior architecture) at the Sandberg Instituut. These programmes deal with similar questions of identity and positioning, and the committee is convinced that an interaction and dialogue between these programmes will contribute to the quality of the institute as a whole.

Colophon

Institute and programme

Sandberg Instituut Amsterdam (Gerrit Rietveld Academie)
Applied Art Department
Fred. Roeskestraat 98
NL – 1076 ED Amsterdam
Telephone: (+ 31 20 –) 588 24 10
Status institution: publicly funded
Result of institutional assessment: applied for

Programme: Master Applied Art
Level: HBO Master
Number of credits: 120 EC
Nomenclature: Master in Design (MDes)
Location: Amsterdam
Mode of study: fulltime
ISAT: 44749
For data on intake, graduates and drop-outs: see appendix 3.

Director responsible for quality: T. van Grootheest, chairman of the executive board of the Gerrit Rietveld Academie
Director of the Sandberg Instituut: J. Bey
Contact person for inquiries about the quality of the programme: J. Vinken
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Assessment committee

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The Committee was presented to the NVAO for approval.

The assessment was conducted under responsibility of
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Introduction

The Sandberg Instituut offers four master's degree programmes of the Rietveld Academie: Fine Art, Applied Art, Interior Architectural Design and Design. The mission of the Rietveld Academie is to educate and support talented young people in such a way that they are able to operate independently in the field of visual arts or design. The outward and practical orientation of the programmes at the Sandberg Instituut encourage and stimulate students to engage with the challenges of an active art or design studio practice. In this way the institute strives to deliver students who can sustain their work themselves and become sources of artistic inspiration in their area of specialisation.

The institute

The Sandberg Instituut was founded in 1995 out of an independent foundation for post-academic art education. Since then it has developed four professional master's programmes. In addition, it is in the process of designing additional temporary programmes which address relevant issues with a broad social impact, the most recent example being a programme titled 'Vacant NL'. The Sandberg Instituut is the initiator of influential events and projects in the Netherlands, such as the One Minutes-foundation and the Kunstvlaai. Typical for the Sandberg Instituut is its focus on the artistic practice, a strong social-political engagement and its outward orientation.

The master's programmes of the Sandberg Instituut stimulates young designers and artists to develop and reflect on their work in relation to the complex socio-cultural processes in the outside world and the shifting parameters of their own artistic discipline. Whereas the bachelor's programmes of the Rietveld Academie are aimed at the acquisition of necessary skills and the formation of an artistic identity, the master's programmes start from the assumption that the students are already autonomous, skilled and critical artists/designers. Students at the Sandberg Instituut are expected to be highly motivated to deepen the content of their work; they must be ready to explore, re-articulate and even reinvent their artistic identities in response to the developments in their discipline and the social, cultural and economic forces that it is subject to.

Headed by a new director since the academic year 2010-2011, the Sandberg Instituut has formulated a new mission for the future, which affects the

institute as a whole and each of the individual programmes of the masters in various ways. The mission statement – articulated in *Manifest 2012* – demonstrates that, while the master's programmes continue to be practice-oriented, the engagement with social reality has received renewed emphasis in an explicit *activist* interpretation of the role of the artist and designer in society. In other words, art must *connect* and *affect*. In addition, the Sandberg Instituut stresses the necessity of deliberate collaborations between the art disciplines as an important condition for bringing about change. Although the departments share an engaged involvement with the outside world, each programme has its own identity and goals particular to its discipline. The diversity of the programmes is what makes the institute an inspirational and innovative environment for the attending students.

The programme

The master's is a two year programme (120 EC) and is divided into four semesters. Since the arrival of the new programme head and lecturers at the beginning of the academic year 2011-2012, the mission and structure of the programme has undergone a fundamental change. The transition becomes clear in the new name of the department: the 'Dirty Art' department.

The Applied Art programme of the Sandberg Instituut has always been oriented towards the fine arts and promoted an autonomous approach to design. In previous years (2006-2011), the department had developed a culture in which work was produced intuitively, creating a sanctuary away from the highly publicised world of design with its 'superstar designers'. The emphasis was on the

autonomous artist-designer and on the primary process of 'making'.

However, with the broadening of the design profession in a host of ways – from production processes, to the type of products made (ranging from concrete products to the design of public space, manifestos and manifestations) – there arose a need for applied artist/designers who cross the borders between visual arts, fine arts and design in the traditional sense. The new applied artist must be able to reflect on his role as creative actor and strive to critically intervene in the social context. In other words, in the new vision of the department, the artist must strive to change social reality. Applied art cannot develop in isolation but must fully engage with the relevant discourses and developments (social, economic, cultural, artistic, etc.) affecting the profession. The new programme head brings with him a new, activist understanding of what it means to be an artist-designer, and wishes to problematize the division between pure and applied art. The programme strives to offer the students a challenging environment where they may develop into independent designers, thinkers and actors in their own field.

The structure of the department's curriculum is fixed, starting with a period of orientation and exploration. After four months, the students are expected to formulate an individual study trajectory. During the rest of the first year, students concentrate on producing a body of work and developing a professional position within the field of design. In the second year students are expected to have developed a specific signature in their work and writing. At the beginning of the fourth semester students must present their graduation plan. Final assessment includes the production of a dossier, a thesis, a presentation of work and an exhibition.

Although the curriculum is structured, its content is dynamic and designed to respond quickly to needs

and interests of students. During the programme, students attend lectures and workshops, take part in excursions, have studio visits and meet with guest teachers – most collective events are mandatory and contribute to the cohesion of the group. Next to collective events, each student works on a series of projects and assignments, which are either self-initiated or offered via the department. In continuous dialogue with the team of instructors, fellow students and guest lecturers, students follow their own route towards the final graduation.

The programme is carried out by a department head, a coordinator and three permanent instructors who each have a specific expertise. Guest lecturers are invited on a regular basis and come from a range of disciplines.

The assessment

The master's programme Applied Art of the Sandberg Instituut has assigned AeQui VBI to perform a quality assessment. In close cooperation with the department of design, AeQui has convened an independent and competent assessment committee. A preparatory meeting with representatives of the programme has taken place; the meeting was meant for exchanging information and to plan the dates and the programme of the site-visit.

The assessment was carried out according to the itinerary presented in appendix 2. The committee assessed in an independent manner; at the conclusion of the assessment the results were presented to representatives of the programme. The concept of this report was sent to the representatives of the programme; their reactions have led to the final version of the report.

1. Intended learning outcomes

The intended learning outcomes of the programme have been concretised with regard to content, level and orientation; they meet international requirements.

Explanation: As for level and orientation (bachelor's or master's; professional or academic), the intended learning outcomes fit into the Dutch qualifications framework. In addition, they tie in with the international perspective of the requirements currently set by the professional field and the discipline with regard to the contents of the programme.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies the intended learning outcomes as **excellent**. The goals and competencies of the programme are not only in line with the (inter)national qualifications for a Master of Design, but strive to redefine the role of the designer as an autonomous, creative actor who is able to engage with and intervene in a rapidly changing professional field. With its central focus on the creative process ('making') and the artistic signature of the designer, the programme strives to eradicate the divide between 'pure art' and applied art. From a position of independence, students are expected to research and connect to the social, political and economic contexts of their assignments and projects, while at the same time questioning the parameters of their discipline and social-political reality as it is. Rather than operating within the given boundaries, the students must become creators of new contexts and disciplines, developing new ways of thinking about design and how it effects our daily lives. In the eyes of the evaluation committee, the timely vision of the programme, expressed in the new working-title, the 'Dirty Art' department, is as radical as it is ambitious and remains true to the core values of the Sandberg Instituut.

The intended learning outcomes are kept up to date in various manners, via student- and alumni surveys, the consultation of external experts and the maintenance of an extensive network with high profile institutes and actors in the professional field. Because the course intends to involve young designers as tutors in its programme and expects students to contribute to the content of the curriculum, the master's is able to respond quickly to new developments and issues in the field. External experts interviewed during the accreditation indicated that they are following the paradigm-shift at the department of Applied art with much interest and expect to see great results in the future. Students the committee spoke to were all highly appreciative of the new direction of the department, lauding its critical engagement, the focus on autonomy, and the challenge it sets its students to contribute to this new way of thinking.

Links with professional practice

The objective of the master's programme of Applied Art, a.k.a. the 'Dirty Art' department, is to prepare students for the dynamics of the professional field and to train students to become autonomous designers who will make a difference in a domain that is highly diverse and in constant flux.

Before 2006, the focus of the Applied Art programme (at that point still called 'Vrije Vormgeving') at the Sandberg Instituut had been more narrowly defined and primarily concerned with crafts, such as jewellery design. In the period after that, from 2006 to 2011, the head of the department introduced students from other disciplines to the programme, thus creating an environment in which fine art and design intermingled and reacted to each other. The observation that the design industry was undergoing a fundamental change has led to the

present outward professional orientation of the programme.

The programme identifies an important shift in the professional field. The practice is transforming from one in which designers execute fixed assignments for the industry, into a profession in which it is up to the artist-designer to redefine his/her own role and create his/her own projects. Designers must not only be prepared to function in the traditional fields but become actors in the formation of new ones as well. The task of the future designer, according to the programme, is to critically and creatively engage with the discourses in the art and design field, while at the same time connecting with the specific contexts of the assignments they are working on. This does not mean that the programme has turned away from the creative industry as a whole. Rather, it strives to discover and develop new forms of entrepreneurship for the hybrid artist-designer of the future.

Over the years, the programme has developed an international network with relevant institutes and design programmes; its national network is diverse and extensive and includes many high profile institutes and actors in the field. The structural involvement of highly acclaimed professionals as guest-lecturers and the participation in events in the design and art world (such as Art Fair, Object Rotterdam, Amsterdam Design Week, DMY in Berlin) ensure that the programme is highly attuned to the issues and developments in the relevant fields.

The programme's objectives are based on (inter)national developments around the qualification of the master's degree in Design (MDes). The programme has been set up with the National Professional Profile for Master's programmes in mind, and derived from that, the Competence Profile for Bachelor's and Master's in Design (2002). The Sandberg Instituut has expanded upon this description to formulate the competencies for the master's level of design.

The course distinguishes itself from similar master's courses in its concrete positioning of design in relation to current issues and its explicit *artistic* approach to design, in which autonomy of the maker plays a central role. Where other master's programmes might stress individual talent, the 'Dirty Art' department deliberately seeks the confrontation with social reality. By constantly interrogating the role of the designer, the course wishes to train students who are critical and socially aware of their position and who are able to contribute in an innovative way to their profession.

As the interviews with students, alumni and experts in the field made clear, the redefined goals of the programme demonstrate an innovative perspective on design, one that is fully engaged with the present developments in the creative industries. The experts in the field confirm that there is something special going on with the arrival of the new head. In their view the department has initiated a far-reaching paradigm-change and they are eager to see what kind of work will come out this new vision of the department. The students the evaluation committee spoke to, both first years and second years, are of the opinion that the objectives of the new programme are focussed on the demands of the

professional field. Not only does the programme strive to make them more aware of the real contexts of design, they are also encouraged to critique and challenge reality as it is. Since first year students were selected on the basis of the new direction of the department, all of them are highly appreciative of the objectives of the course. Second year students indicated that the transformation of the department was not always easy for them, since they had the feeling that they had to start over again. Yet the head and lecturers were very clear about the new goals of the programme. Second year students were given time to adjust to this new vision and have been able to reformulate and reinvestigate their own work in light of this.

Up to date

Because of the possibility for students to contribute to the programme and the structural involvement of a wide array of guest lecturers, the master's programme is able to flexibly respond to the recent developments in the professional field. Students initiate their own projects on the basis of relevant social and cultural issues; the projects and assignments offered by the department are always directly aimed at investigating current issues and problems, whether in the field of design, art or in other domains.

The department wishes to develop a unique culture, not only by encouraging student participation in the curriculum, but also by increasing the number of tutors from the pool of young talented practitioners leaving the master's programmes. Thus, both young designers and students will be able to profit from working in a semi-professional context, and the programme will be able to follow closely the new initiatives of young designers.

The competencies of the programme are maintained through consultations with experts in the field and guest lecturers. Students and alumni are surveyed regularly – both formally and informally – to verify if the intended learning outcomes meet the requirements of the professional field. The programme also plans to create an external advisory board for more structural input on the relevance of the intended learning outcomes.

Concrete

The programme seeks to broaden and deepen the competencies already acquired during the Bachelor-level, in particular those competencies needed to address urgencies in the contemporary design field and society as a whole. The awareness of the changing profession and the necessity for new interpretations of the role of the designer have been translated to the competencies the participants are expected to develop during the two years of the master's. Although the programme expects a critical attitude towards the discipline and society, it also expects its students to learn to communicate with relevant stakeholders and find a way to valorise their work in a convincing way.

The focus of the department is primarily on the process of 'making' and the artistic work. The programme encourages students to experiment and investigate new terrains. Products need not necessarily be 'of use' and projects may even 'fail', as long as students strive for excellence and endeavours to develop a unique signature as applied artist. From a position of autonomy resembling that of a fine artist, designers need to take on the challenges of the industry and society. The programme pushes its students to investigate and research the social and cultural contexts in which the design exists, and thus to go beyond the design process or product itself. The programme expects students to take collaborative initiatives, and thus to look further over national borders and beyond disciplinary horizons.

The programme has developed a set of final learning outcomes that define and articulate the specific qualifications students must acquire to be able to function as a professional designer at a master's level. The competencies that make up the profile are grouped into eight categories:

- Creative capacities
- Research capacities
- Ability to reflect on oneself critically

- Capacity to grow and renew
- Organisational skills
- Communication skills
- Reflection on other social influences
- Ability to work with others

(For a more detailed description of the competencies and a description of the 11 final qualifications, see appendix 4.)

The new 'Dirty Art' department comes at precisely the right moment. The programme has translated the urgent issues raised by the swiftly changing parameters in the professional field into inspirational and challenging objectives for the department. The committee qualifies this as excellent.

The department deliberately encourages students to reflect on the criteria and, together with the lecturers, to critique each other's work in an argued and convincing way. Next to the two formal assessments per year, students' progress and work is informally evaluated throughout their projects and presentations. Both students and instructors discuss how

and to which degree the work reflects the competencies formulated by the programme.

The evaluation committee is impressed by the ambitious and radical aims of the master's programme for Applied Art. Their vision, expressed in the new name 'Dirty Art' department, comes at precisely the right moment. In the views of the committee, the programme has translated the urgent issues raised by the swiftly changing parameters in the professional field into inspirational and challenging objectives for the department. These changes are attuned to the Sandberg approach as well, which combines an autonomous and artistic understanding of the profession with an unrelenting engagement with society. Therefore the committee values the intended learning outcomes of the programme as excellent.

Dublin Descriptors

To ensure that the level of the master's course Design meets international standards, the final assessment criteria of the proficiencies have been compared with the Dublin Descriptors. The committee is satisfied that the intended learning outcomes regarding knowledge, understanding, attitudes and skills meet the international standards of a master's level of Design.

2. Teaching-learning environment

The curriculum, staff and programme-specific services and facilities enable the incoming students to achieve the intended learning outcomes.

Explanation: The contents and structure of the curriculum enable the students admitted to achieve the intended learning outcomes. The quality of the staff and of the programme-specific services and facilities is essential to that end. Curriculum, staff, services and facilities constitute a coherent teaching-learning environment for the students.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies the teaching-learning environment as **excellent**. The two-year programme offers students four semesters in which they attend workshops, lectures, excursions and exhibitions, while at the same time following a personal study trajectory of individual and collaborative projects. The content and tutors of the programme support students in their development of a unique professional identity. It challenges them not only to critically question the discourses structuring the field of art and design, but also to engage with social reality as hybrid artist-designers. The structure of the programme is fixed, its content is tailored to respond to urgent issues and the shifting requirements of the professional field. The assessment committee is particularly impressed by the highly articulated discourse of the programme which actively engages its students in its search for a new vocabulary for the profession. Students are involved in the development of the content of the programme and contribute to it by organising lectures, workshops and other collective events. Theory is introduced in a gradual way during the programme, culminating in the writing of the final thesis. Although the main focus is on the artistic practice of the students, the course expects them to theoretically contextualise their practice and to link their work to the discourses in the relevant disciplines.

The programme works together with external parties in the development of its content. Education therefore takes place partly through professional practice, and during the course students already forge qualitative networks and participate in discussions on the development of the field. The permanent instructors, all of whom have an international background, are highly qualified as designers, curators, writers, editors and tutors. They have initiated influential projects, many of which engage with the social-political as well as the artistic dimensions of design. Their relationship with the students is one of professional equality, and as 'privileged collaborators' they push students to venture beyond the familiar in the formation of a professional identity.

Given the careful selection of qualified students, most of the participants thrive in the challenging environment of the programme. The small scale and intensive collective projects and events enable students to function as each other's fellow critics and coaches. Students have access to the crafts workshops at the Rietveld Academie and the Sandberg Instituut structurally invests in new technologies. Technological facilities – such as computers and a media lab – are available around the clock and in close proximity to the working spaces of the students.

Programme covers the learning outcomes

The open approach of the programmes at the Sandberg Instituut allows and encourages the course content to be continually up for debate. The Applied Art department (a.k.a. the 'Dirty Art' department) underscores a democratic understanding of education in which the roles of tutors and students are fluid and interchangeable. The programme aims to provide a flexible environment in which students are challenged to be creative, productive and self-critical, and thus to prepare them for a future in an unpredictable world.

The two-year programme is divided into four semesters. After four months of orientation in which

the students attend lectures, meet guest lecturers, take part in excursions and studio visits, each student is expected to formulate a personal study trajectory. The following two semesters are spent on workshops, presentations, special courses, theory and the building of a network, all the while developing new individual work. The aim is that students work on a personal signature and build on a body of work, aided by the critical environment of the department. From the third semester onwards (second year) the focus is on making things explicit, both in writing, work and in presentations. Students must also venture outside of the Institute, show their work to actors in the field and begin to take a position in the field. The fourth semester starts with a presentation of the graduation plan. For the final

assessment, students must produce a dossier, a thesis, prepare a presentation and an exhibition.

The main difference between the first and second year is that the focus in the first is on collective workshops, and the second on thesis work. First year students follow three introduction workshops which are aimed at facilitating the cross fertilisation, as well as the development of a methodological approach to their own work. In the second year students start working on their thesis and the theoretical investigation of their work and position as designer.

Although the structure of the programme is fixed, the content is kept dynamic, enabling it to respond to the demands of an individual or a group of students and to new impulses from guest teachers. Students are expected to contribute in various ways to parts of the programme. In the new programme, weekly student meetings are organised and students are expected to contribute to the so called 'Toolbox'. For the Toolbox students propose projects, workshops and lectures which reflect on aspects of the design profession. Activities for the Toolbox may include curating a library, organising a platform for lecturers, the initiation of a publication, etc. Some projects of the Toolbox have already been initiated, such as a series of lectures organised and given by the students themselves, the 'student lectures'. The programme aims to create an inspiring department culture which not only encourages student participation and group cohesion, but also affects alumni and other upcoming young designers. An example of this can be found in a collaborative project with Italian manufacturer Magis, titled 'Designing an Industry'. In this project students will work together with the guest tutors.

The students are allowed to choose whether or not they partake in all parts of the programme. It is the responsibility of the teaching staff to ensure that the choices made lead to the general set of qualifications and intended learning outcomes. Dialogue with a guest instructor, fellow students or supervisor about the route taken by the student constitutes an essential ingredient of the course. As one first years student put it: 'You can contribute to your own education and be very precise about your wishes. The tutors are excited about this. There is no sharp border between school and extra-curricular activities.'

A knowledgeable understanding of theory is considered to be of utmost importance in the realisation of the final qualifications in the Applied Art programme. A designer must always be able to contextualise his or her individual focus and ensure that the artistic premises supporting his or her work are grounded in the relevant theories on art, media and culture. Theoretical (self-)reflection and analytical skills are gradually introduced during the programme. It begins with exercises in writing and debating in the context of, for example, excursions, exhibitions and press releases. This is followed by the practice of writing for a dossier and culminates in the thesis which is part of the final examination. The premise of the programme is that theory should not be offered in a random way, and should always follow the concrete practice of the student. This approach also ensures that the programme is not driven by one particular theoretical framework and the related methods of production.

In the previous accreditation in 2006 a comment was made on the lack of cohesion between theory and practice. This problem was solved by providing each individual student with a specific reading list tailored to his or her interests and concerns. Whereas in the past the writing of the thesis was supervised by an external specialist, from 2011 onwards, the thesis is guided by a permanent instructor who is well versed in the academic standards of writing and referencing. The present second year students were obliged to write their thesis according to a normative list of rules (length, academic referencing, choice of literature, etc). In the future the programme would like the students to develop a more conceptual approach to the thesis. But, as the supervising tutor explained, 'to be able to play with rules, you need to know them first.' That is why the programme will initially focus on teaching the students how to write a readable and convincing thesis.

Next to theoretical grounding, applied research is of fundamental importance for the design profession and therefore one of the pillars of the programme of the 'Dirty Art' department. The department requires students to perform research on various levels. This may involve the investigation of the properties of new materials and or the implementation of new techniques and technologies. For this type of research the students may use the Rietveld workshops which include ovens, computers, cutting

machines etc. Other forms of research include the exploration of new ways of presenting design work; the investigation of distribution channels and the execution of market research; user-oriented research; historical and theoretical research. The results of this research should be translated into and made visible in the work of the student.

Alumni and students of the programme confirm that the programme indeed offers the challenging and inspiring environment needed to attain the final qualifications as a Master in Design. To quote a student the committee spoke to: 'It is a place where it helps to deepen your own practice, away from the every day. It helps you be more clear about your orientation.' The evaluation committee is convinced that the programme's content ensures that students acquire the formulated final qualifications. These qualifications relate to the development of the students into hybrid artists/designers with a unique signature, who are able to engage with and challenge the professional field, motivated by the wish to create new contexts and parameters for the discipline of design. Students are encouraged to envision their own route towards professional maturity, with support of the department as the critical environment.

Up to date

The Sandberg Instituut aims to be at the forefront of discussions about the future position of designers and artists. A crucial question concerns how to respond as a profession, given the changing notions about the cultural sector, the creative industry and the present economic crisis. The programme investigates what role a designer should play at present, with whom and under what conditions. As stipulated in the previous paragraph, the programme of Applied Art is attuned to contemporary issues and is able to remain so, by inviting guest lecturers who address these pressing issues, collaborating with other relevant parties in the field and through the qualitative networks of the tutors involved. By keeping a close eye on issues the students are dealing with, the programme stays flexible and open to the future.

The programme works together with external parties in the development of its content. In order to keep in touch with developments in the professional field,

the Sandberg Instituut maintains contact with other related (inter)national programmes, trade associations, high profile art and design companies/studio's/galleries and platforms for the presentation of design and applied art. The institute also organises activities that transcend the discipline which enable students to acquire relevant practical experience in organising projects and help them build up a personal network. Education therefore takes place partly through professional practice, and during the course students already forge qualitative networks and participate in discussions on the development of the field. At the same time, these activities feed the on-going dialogue between the programmes and the professional field, and lead to new initiatives such as workshops, symposia, publications, excursions and exhibitions. Examples of group projects and exhibitions in the professional field are the participation in 'Object Rotterdam' and 'DMY' in Berlin in 2009, an exhibition in the Xuzhou museum in China in 2010. Partners for 2011 include Zuiderzeemuseum Enkhuizen, NimK (Amsterdam), Premisela (Amsterdam), DMY Berlin and Object Rotterdam. The present programme has initiated relationships and collaborations with leading design companies and cultural institutions, such as Magis and Poltrano.

In the future, the programme will seek collaboration with the University of Amsterdam as well, particularly in view of the increased relevance of theory for the programme.

The international orientation is of importance for the programme. A third of the participants have a Dutch nationality, a slightly smaller group consists of students from the EU and the rest (38 %) are from outside the EU. The tutors themselves have an international background (France, Canada) and maintain strong international connections and practices. Similarly the guest instructors are often not of Dutch origin. The departmental communication therefore takes place in English. Excursions regularly take student beyond the national borders. In recent years, students have visited institutions and museums in China and Germany, and the programme has relations with international educational institutions in the US, China, Qatar and Europe.

The committee applauds this international orientation of the programme and underwrites its opinion

that a designer can only be influential when he or she is able to position him- or herself within the international discourse on design. The committee would like to add that the programme could also benefit from connections closer to home, in the form of the existing master's departments (fine art, (graphic) design and interior architecture) at the Sandberg Instituut. These programmes deal with similar questions of identity and positioning, and the committee is convinced that an interaction and dialogue between these programmes will contribute to the quality of the institute as a whole. The Sandberg Instituut realises this and has already incorporated plans for interdepartmental, collaborative projects in their policy for the near future.

With the arrival of the new head of the programme the engaged and outward orientation of the Master Applied Art has received a new impulse, according to the committee. More than ever, the programme wishes to engage with and intervene in contemporary discussions on the role of art and design in society. It manages to communicate its goals in an inspirational manner and the content of the programme demonstrates the degree to which it is in touch with the present urgencies of the profession. The change can also be found in the work and projects of the present students. Their work is conceptually and theoretically motivated, and is less about the creation of one particular product. An example this can be found in a project of one first year student who organised a conference on her own. This project that was driven by a theoretical fascination but nevertheless resulted in a 'product': a series of lectures held by renowned speakers.

Structure of the programme

The didactic concept of the programme is best captured by a quotation from the self-evaluation rapport: 'We are training people in a field in which flexible thought and action are important

competencies.' In reference to Charles Esche, the programme underwrites that, 'Often, the opportunities that students are given for working against the system can be most productive aspect of any school curriculum.' The teaching takes place within a framework that can be modified and redefined according to the requirements of the design field. The course is reflected upon continuously, by students as well as staff, and if needed redefined on the basis of contemporary discussions. The relationship between students and staff is one of equality, and tutoring takes place on the basis of dialogue.

The diversity of the work-forms in the programme's educational model ensure that the many different individual trajectories of the students and goals can be realised. Work-forms include (guest-) lectures, group critiques and discussions, excursions, workshops and a wide variety of exhibitions and collaborative projects through which the students must present themselves to the outside world. Students work together on real projects with artists and designers. They write proposals, draw up plans and learn to communicate with different people from various fields. One example of such a

collaboration was the project Portiershuis, together with the cultural area Westergasfabriek. Students were asked to design a temporary guardhouse for the terrain and the winning design was actually realised as a building. The collaborative projects with other actors and institutes in the field are valued highly by students and graduates, as opportunities to develop their skills and professional identities in the 'real world'. They are also appreciative of the network of Sandberg, which they consider to be a gateway to institutes and designers at the forefront of their profession. In the talks with the committee, alumni stressed how important Sandberg's outward orientation and network was for their later career as a designer.

The committee is highly appreciative of the didactic concept, which combines a clearly defined structure

The committee highly appreciates the clear articulation of the theoretical discourse and the innovative ambitions of the programme, which push the students out of their comfort zone in search of new solutions and approaches to the central issues in the profession.

The committee qualifies this as excellent.

and the specialised input of the lecturers with an openness towards the interests and questions of the students. In other words, the structure of the programme demonstrates a healthy balance between fixed elements and flexibility. The committee also highly appreciates the clear articulation of the theoretical discourse and the innovative ambitions of the programme, which push the students out of their comfort zone in search of new solutions and approaches to the central issues in the profession.

Coherence

The coherence of the programme is achieved in several ways. First of all, there is the close correspondence individual practice, research and theoretical inquiry. In the programme, the actual making of the artistic work brings everything together. But work must always be grounded in relevant theories on culture, media and art. This coherence of practice and theory is an integral part of the course's understanding of what it means to be a designer today. Students must know how to research a subject and approach relevant issues from a theoretical position. Research results and cultural positioning must be translated into the work. This correspondence between quality and presentation of work on the one hand, and on the other hand the theoretical positioning that the work expresses, 'the cultural inscription of the work', is also at the basis of the end of semester assessments.

Next to this demand of coherence between practice and theory, the programme aims to forge a coherent group and culture, establishing continuities between collective elements in the programme and the individual projects. This is achieved, among others, through group projects, group meetings and group critiques. The programme wishes to maintain an environment in which there is an on-going dialogue between fellow students, tutors and guest lecturers on the position and role of designers in society.

Finally, the coherence of the programme is enhanced through the fixed structure of the curriculum. Each semester offers clearly defined workshops, projects and lectures which address a particular aspect of the profession in the context of the overarching discourses prevailing in the design world. For example, the generic workshop 'Punctum, Remotum, Punctum Proximum, Punctum' aims to

help students develop a constructive method of analysis of their own work. The workshop thus employs cultural theory (Roland Barthes) to develop the students understanding of their own artistic choices and production.

Feasible

The programme of Applied Art, though very demanding, is considered to be feasible by the students. Students are selected for their independence and the degree to which they can cope in the professional field. Candidates are in most cases well-informed and always make a conscious choice for the educational style of the Sandberg Instituut. Therefore, they are in most cases well equipped for dealing with the pressures of the programme and the initiative required of them.

Because the programme expects its students to be excellent, the department realises that the study load runs the risk of becoming too high. New students, having just finished their Bachelor in Design, often encounter a creative dip in the first months; foreign students have some trouble adjusting to the freedom and independence required of them. Some students feel that they are losing something when they are challenged to re-think basic ideas about themselves. The investigation of the dynamics of the profession sometimes raises fundamental questions about what it means to 'be a designer'. But it is this questioning in the start-up phase that the programme considers to be of great importance. It is the period in which students learn to redefine themselves and to start thinking like an independent designer.

Another issue related to the feasibility of the programme is the receding number of government grants. Students are often forced to look for a job to finance their study. That is why the programme clusters most of the work load at the beginning of the week, giving students the opportunity to attend a job at the end of the week and in the weekends. Although combining work and the programme is not easy, it does resemble a professional career in the sense that it occupies the students' life completely. Busier periods are alternated with more quiet moments, like in a professional practice. The head of the programme monitors how students are progressing and sometimes helps individual students who are struggling financially with a paid assignment.

The students and alumni that the evaluation committee spoke to indicated that they experienced the great value of discovering their own route and direction, and acknowledge that the programme at Sandberg has changed them fundamentally as a designer. As one alumni described the open nature of the programme: 'If you want something, everything is possible, but you cannot wait around for things to happen. Just like real life.' The present first year students are without exception positive about the manner in which the programme and tutors challenge them as designers. Although the second year students had to adjust to the new programme they are happy with the present structure, the growing group cohesion and availability of the tutors for feedback. The positive evaluation of the requirements of the programme can also be found in the quickscans and interviews with alumni of the past five years (2005-2011) presented in the self-evaluation of the programme. There are very few dropouts, and if a student stops (for data see appendix 3), this is often for personal reasons and not because of the content or structure of the programme itself.

The Sandberg Instituut asks its students and alumni to evaluate the quality and feasibility of the educational programme on a regular basis. Students and alumni are asked how effective the programme has been with respect to their own functioning in the profession. Students and staff satisfaction surveys are carried out every two years by the Rietveld Academie's quality assurance officer. The Sandberg Instituut has participated in the national Kunstenmonitor alumni survey since 2009. The Applied Art programme also evaluates the feasibility of the curriculum on an informal basis, via conversations with its students.

The committee appreciates the intellectual involvement of the students in the programme. Both first and second years show a great deal of reflection on and dedication to the course. They are well aware of what the tutors are asking of them and are free to critique the pedagogical model and their evaluations.

Coaching

Given the many collective events, group meetings and critiques in the programme, coaching takes place continuously. It is an integral and fundamental part of the master's programmes at the Sandberg Instituut. Students are expected to take an interest in each-other's work, and to be in continuous dialogue with fellow students, instructors, supervisors and guest lecturers about the directions they are exploring. Given the close-knit group of the students at the department and the weekly availability of supervisors and instructors, the students are always able to discuss problems and issues they might encounter.

Supervisors and instructors monitor throughout the course if the study activities are in line with the professional qualifications formulated by the programme. If problems arise, the student receives more one-on-one coaching. If necessary, the programme involves external experts to supply additional expertise. It is only rarely necessary for the staff to offer help in the form of a new plan or extra tutoring.

In the conversations the committee had with students and alumni, it became clear that the students are satisfied with the manner in which the lecturers coach them during the course. The tutors are regularly available for questions and the present students appreciate the different approaches and expertise of the permanent instructors (such as knowledge of production processes, theoretical expertise, knowledge of the professional field, the ability to translate ideas into affective images, etc) which makes it possible to consult each of them on specific topics.

Intake

Most candidates for the programme are scouted and are invited to apply. Applicants who apply are mostly students with a Bachelor's in fine art or design. For those with a similar Bachelor degree, there is a possibility to take part in an intake assessment. The head of the programme, the tutors and the coordinator decide which applicants have an adequate degree or sufficient experience to be invited for the selection procedure.

The primary selection is made on the basis of CV's, portfolio's and letters of motivation. The final selection takes place together with a student

from the department and an external expert. The criteria for admission are quite demanding: the quality of the applicant's work must be good, the applicant must demonstrate the ability to develop his/her talents further and ideally show innovative potential for the discipline as a whole. In addition the student must be able to deal with the pressures and responsibilities of the programme: (s)he must be independent, be willing to take initiative and organise events in the professional domain. Sometimes the head of the programme advises potential candidates to postpone their application for a year in order to adjust to the demands of the professional field and to work on the competencies needed to successfully follow the master's programme.

In total there are 18 places in the programme. Although the department might be able to intensify the dynamics between design and fine arts by admitting more students, the department prefers to focus on the quality of the admitted students. This cannot be guaranteed once 30 or more students are allowed to follow the programme.

The programme strives to have an equal number of male and female students, and to have at least half of the students come from countries outside the Netherlands. In the past, the percentage of male students had diminished and the head at that moment made an effort to establish a balance in the genders in the department and to admit students from different disciplines. Although the students who started with the new 'Dirty Art' department in 2011 all have a design or fine art background, the present head will strive to admit students from a more varied amount of disciplines. As his mission statement and the departmental website make clear: 'The Dirty Art Department' is open to students from all backgrounds including designers, artists, bankers, sceptics, optimists, economists, philosophers, sociologists, independent thinkers, poets, urban planners, farmers, anarchists, and the curious.' Although the admission of farmers and bankers might be taking it too far, the committee is positive about the department's desire to investigate how other knowledge and expertise might enrich the practice of and the discourse on design. The evaluation committee is convinced that the programme selects qualified and talented students, and applauds its intention to forge a group out of

students with different backgrounds, skills and nationalities.

Teaching staff

The present staff of the 'Dirty Art' department consists of a department head, a coordinator and three permanent instructors. The department head works with the team to determine the framework of the programme and the assignments. He is responsible for the course's content and management. The coordinator is the first point of contact for internal and external parties. He handles office business and coordinates student activities and various projects. The permanent instructors supervise the students on individual and joint projects. They challenge the students, question their choices, motivate them, think along with them, and provide them with important references. Collective meetings alternate with individual conversations, with each instructor using his or her own teaching methods. Guest instructors are involved in a structural manner as lecturers, as supervisors and as members of the jury for the formal assessments at the end of each year. The students conduct individual conversations with the guest teachers and are thus confronted with a variety of views and approaches. The meetings with the guest lecturers help students investigate and define their own position with the art and design world.

The permanent instructors are present one or two days a week and available for individual and collective meetings with the students. The lecturers speak to the students individually and during collective events, always aiming to further develop the students' talents and professional signature. The permanent instructors, all of whom have an international background (Germany, England, France) are highly qualified as designers, curators, writers, editors and tutors. They have initiated influential projects, many of which engage with the social-political as well as the artistic dimensions of design. The tutors have worked together in the past and are familiar with each other's views and interests. They are dedicated to their profession and know how to disagree.

Students the evaluation committee spoke to indicated that permanent tutors each have specific expertise and a unique approach of the design profession. Because the tutors do not share a

uniform vision, students receive feedback from various perspectives and learn to make their own choices on the basis of these sometimes conflicting ideas. Both first and second year students appreciate the new energy accompanying the arrival of the new head in 2011. The atmosphere has definitely changed, the physical working space has been altered and an inspirational group dynamic was enhanced. They understand what the goals are and are confident these will be achieved within a short span of time.

The evaluation committee was impressed by the inspirational dedication of the instructors to create a study environment in which the parameters and borders of the design profession are challenged and redefined. The variety of expertise of the tutors is well balanced as well. The committee praises the dynamical and non-hierarchical relation between instructors and students and the fact that they are 'privileged collaborators' who encourage students to venture beyond their comfort zone in the formation of their design identity.

The committee would like to encourage the course to persist in involving guest lecturers of diverse backgrounds. Given the limited number of permanent tutors, it is of importance that the programme continues to invite lecturers with expertise not present in the team. In addition, the programme could benefit from more contacts and partners within the local professional network. Students indicated that the present tutors are less familiar with the design-community in the region of Amsterdam and the Netherlands as a whole. It would help if a member of staff could support students to establish themselves within a local network of studio's, galleries and institutes.

Facilities

The Sandberg Instituut is situated in the Amsterdamse Zuidas district, on the Fred. Roeskestraat, in the same building as the Gerrit Rietveld Academie, where the bachelor courses are taught. A separate entrance leads to the three upper floors of the building that was built by the architects Benthem and Crouwel in 2005. This special entrance offers students access to their working spaces 24 hours a day. The Rietveld Academie and the Sandberg

Instituut have a large number of well-equipped working spaces at their disposal, where students are able to employ a diverse range of materials and techniques during regular opening hours. Students experiment with and implement traditional methods (for example: typesetting), researching how these techniques have developed over the years. Next to the innovative use of traditional methods, the department invests in the acquisition of new technology, often ICT-related (for example computer-assisted CAD/CAM equipment). The staff encourages exchange and cross-pollination between the various working spaces and an important principle is that every workspace should be accessible to every student from all departments, whether it be fashion, ceramics, glass, or video-editing. Students of the programme can partake in workshops for old or innovative techniques.

Next to these joint workspaces and workshops, the Sandberg Instituut provides its own facilities, such as a new media workshop. Computer-related equipment such as professional printing, video- and scanning machines are situated in close proximity to the teaching rooms.

Recent questionnaires concerning student/staff satisfaction indicate that the amount of available space per student is experienced as limited. This relative shortage of space is confirmed by students in conversations with the committee as well. The Sandberg Instituut has difficulties offering all its students a spacious and attractive studio room. For this reason, the management team is busy making preparations for new accommodation in the form of an extension to the present site. According to the current planning, the accommodation should be ready for use at the start of the academic year 2013-2014.

At the moment of evaluation, students did not seem to be hindered by the relative shortage of working space. Before the arrival of the new head in 2011, the working spaces were divided, with separate cubicles for each student. The new team has decided to clear these divisions and opened up the room completely. The boarding in the ceiling has been removed and the working room of the department is now a flexible space in which students can build and work on their projects together.

3. Assessment and achieved learning outcomes

The programme has an adequate assessment system in place and demonstrates that the intended learning outcomes are achieved.

Explanation: The level achieved is demonstrated by interim and final tests, final projects and the performance of graduates in actual practice or in post-graduate programmes. The tests and assessments are valid, reliable and transparent to the students.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies the assessment and achieved learning outcomes as **good**. The validity and reliability of the assessments is due to the clear and precise formulation of the evaluation criteria and the objective manner in which students are assessed, both formally and informally. The evaluation criteria and specific qualifications for the Applied Art programme always figure as a frame of reference during assessments, which take on the form of a dialogue between student, fellow-students, staff and guest-lecturers. During formal end-of-year-assessments there are always two or three external critics present, who are either practicing artists or designers, or have an academic background. Although first year students sometimes need to adjust to the 'Rietveld/Sandberg-approach', the students the committee spoke to were all quite satisfied with the demands of the course-assessments, which require independence, investment, self-reflection and vision.

The course's high starting level, intensive personal supervision and the small scale enhance its success rate. Students and alumni, as well as the responses in the surveys, are without exception positive about the manner in which the programme of Applied art prepares them for the professional field. The external experts the committee spoke to indicate that the 'Dirty Art' department represents a relevant development in art and design education and that it might even contribute to a new wave in Dutch design. The committee agrees that the recent paradigm shift of the programme has much potential. The students are passionate and innovative designers who are eager to redefine their profession – theoretically as well as in practice. This potential is also evident in the most recent final essays and graduation projects the evaluation committee reviewed. These demonstrate how theoretical engagement and social intervention might lead to new ways of thinking and practicing design.

Valid

Like all programmes at the Sandberg Instituut, the master's is focussed on strengthening the qualities and talents of the students, while also aiding them in areas they are less familiar with. In the first semester, students articulate what skills and expertise they would like to develop. Depending on what their goals are – for example: becoming a lecturing designer or a skilled maker – students focus on the competencies associated with the desired position.

The master's programme has clearly described what is required of the students, dividing the 30 ECTS credits per semester over the various activities, workshops and projects. Whether or not these credits are ascribed depends on the outcome of the formal assessment at the end of each semester. At these assessments, four in total for the whole programme, students present the results of that period in question and these are submitted to an evaluation interview. The primary goal of the interviews is to ascertain whether sufficient progress

has been made by the students. The department writes a report in which the results of the assessment are included. The evaluation is graded as good, satisfactory, warning or negative. A negative is given after two consecutive warnings, and the student is then advised to end his or her study. A student is allowed to start the second year only after he has received a pass for the first year. All results are archived in the personal 'study history' file of the student.

The criteria for the assessment address the various dimensions of what the student has made: form (visual qualities, line, form, colour, materials, composition, size, location and function) and content (concept, reflection on the content, reflection the relation between 'product' and the larger context). Ultimately, the programme looks for an affective coherence between form and content, that is, the power of expression demonstrated in the results of the students. More general criteria include originality, insight, consistency, precision and authenticity. The assessment is not only about the concrete achievements of the students, but also involves an evaluation of the student's attitude

(dedication, motivation, awareness of the personal creative process and its social dimensions). The assessment always relates to the students' individual ambitions, as set out in their study plans.

Next to the formal assessments, there are many instances in which students are informally evaluated. This takes place during work discussions and work presentations with the tutors and guest lecturers. External evaluations also take place through the participation in competitions, projects and commissions from third parties. Finally, students are assessed by their fellow students during group meetings and collective events and projects. These informal assessments provide the students with structural feedback and help them to develop a vocabulary through which they can speak about their own work. In short, both formal and informal evaluations take the form of a dialogue between tutor, student and fellow students. The evaluation criteria and qualifications are at all times the basis for these discussions.

The students conclude the programme with a final exam. In this final exam the student must present a final assignment, which may be a project, an exhibition, a product or a collection. The final work is assessed on the basis of the following criteria: the student has realised a substantial volume of work, which must be coherent and theoretically grounded; there must be evidence of progress and increased professionalism in the work.

Reliable

The formal assessments are organised in such a way that they prepare the students for evaluations and criticism in the professional field. To be able to assess the development of the competencies in an objective and reliable way, the evaluation criteria have been formulated for each of the competencies in the Course and Examination Regulations of the Sandberg Instituut. The committee is of the opinion that these criteria are a satisfactory and objective evaluative translation of the intended learning outcomes.

The department adheres to the intersubjective nature of the evaluations. The permanent tutors and the programme coordinator are present during formal assessments, and the formal assessments at

the end of the year always include two to three external experts. The exam committee also plays a role in the calibration of the evaluation processes. It consists of the heads of each programme of the Sandberg Instituut, and is chaired by the director. The exam committee is of importance for the comparison of best practices within the institute, and is an instrument in the fine-tuning of the direction each master's is heading. If there are problems relating to assessments, or requests for exceptions, the exam committee is there to decide.

Transparent

The evaluation criteria, as described in the Course and Examination Regulations, and the 11 qualifications stipulated by the Applied art department (see appendix 4) are used as guidelines during the formal evaluations. The Applied art department has specified how many credits the students receive for projects, workshops and end of semester presentations. The specific criteria per assessment have been formulated as well. This enables a precise evaluation of the student's progress during the semesters. Sometimes first year students need to adjust to the 'Rietveld/Sandberg-approach.' Those unfamiliar with the pedagogical model must learn to contribute to the content of the course and to be in dialogue with tutors about the evaluation criteria. But, as the department makes clear, dealing with the evaluation-method of the Sandberg Instituut is part of the learning process as well.

Interviews the committee conducted with first year students and second year students reveal that they are aware of the nature of the evaluation criteria. On the whole, they are happy with the feedback and evaluations they receive from the tutors. Students the committee spoke to describe the evaluations as serious and invested discussions, which give them much to think about and help them develop their professional identities. The committee is pleased to see that students are made active and informed evaluators of themselves and their peers, instead of passively awaiting the judgement of the tutors.

Achieved learning outcomes

Whether or not the student has acquired the final learning outcomes is assessed at graduation. The

following components must be successfully completed in order to graduate from the 'Dirty Art' department:

- A dossier containing all the projects and assignments realised during the programme;
- A written thesis;
- A public presentation explaining the degree project;
- An installation/presentation at the graduation show.

Students start preparing for the thesis in the second semester and work on their essay up until graduation. The graduation plan is submitted at the beginning of the fourth semester.

At the graduation show the jury is made up out of the permanent instructors and 3 external critics: an academic specialist, a practicing artist and a practicing designer. First year students' work is also included in the graduation show, ensuring a preliminary confrontation with the time, place, public and deadlines. The team instructors of the programme discuss each student individually with the committee of experts, after which they give their final assessment. The team also discusses the overall quality and (international) position of the institute with the external critics. In this sense, the feedback of these critics functions as yearly evaluation of the quality of the programme of Applied Art as a whole.

Because of the strict selection process, dropouts and delayed graduations occur rarely. The course's high starting level, intensive personal supervision and the small scale enhance its success rate. Students and alumni the evaluation committee spoke to, as well as the responses in the surveys, are without exception positive about the manner in which the master's programme of Applied Art prepares them for the professional field. Graduates indicated to the committee that the freedom at the department helped them define their professional identity and that they profited from the extensive network of the Sandberg Instituut. The external experts the committee spoke to stress that the Sandberg Instituut is well known, both nationally and internationally, for its investigative approach of art and

design, as well as for its conviction that designers are potentially catalysts of societal change. The 'Dirty Art' department in particular represents an important development in art and design education, and its graduates could very well contribute to a new wave of Dutch design, according to these experts.

Although it is too early to assess the definitive results of the new programme, what the committee finds particularly promising is the evidence of the paradigm shift since the arrival of the new head. In the interviews held with the students and alumni, it became clear to what extent their views differed from each other. Overall, although the alumni were aware of the relevant discourses and social developments, they were not so much concerned with the social-political *engagement* or *intervention*. In contrast, the present students (in particular the first year students selected by the new team) are intellectually engaged with their professional field and motivated to chart new territories in art and design. The second year students too, have been able to add a relevant theoretical dimension to their practice, redefining their work within the contexts of social, political and cultural discourses.

This becomes evident in the quality of the theses of the second year students. The evaluation committee reviewed 15 final essays of the past two academic years, including essays written by the present second year students. The (concept-) theses of these students are of promising quality and have the potential to be published, according to the committee. The theses follow the academic standards, display coherent and convincing arguments that address design issues in an innovative manner. In all respects, these theses convey the quality of the theoretical education in the programme and the potential of the participating students.

Although it is too early to determine how successful the new thrust of the programme will be, the quality of the present staff and students, the results of the projects the committee viewed, together with the promising nature of the theses, have led the committee to conclude that the 'Dirty Art' department's potential is substantial. Its students might very well play a role in the present redefinitions of the profession in the Netherlands.

Attachments

Attachment 1 Assessment committee

II. List of panel members and secretary

Name (including title(s))	Role (chair / member / student-member / secretary)	Expert in the field (yes / no)
1. Y. Chateigné Tytelman	lid	ja
2. M. Kries MA	lid	ja
3. Ir R.S. Kloosterman	voorzitter	neen
4. I. Földényi	studentlid	ja

III Secretary / Co-ordinator

Drs J.M. Batteau	Secretaris, gecertificeerd oktober 2011	
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IV Brief job descriptions for panel members

1	Yann Chateigné Tytelman is a critic and curator. He currently acts as Dean of Visual Arts Department at Geneva University of Art and Design where he supervises LiveInYourHead, the school's curatorial institute
2	Mateo Kries is directeur van het Vitra Design Museum in Weil am Rhein, en promoveert zeer binnenkort aan de Humboldt-Universität in Berlin
3	Ir René S. Kloosterman is directeur van AeQui, evaluatiebureau voor het hoger onderwijs
4	Irma Földényi is a master-student at the Design Academy, Eindhoven

V List of expertise within the panel¹

Expertise	The expertise is demonstrated by:
a. Expertise regarding the developments within the discipline	Yann Chateigné is a critic and curator. He currently acts as Dean of Visual Arts Department at Geneva University of Art and Design where he supervises LiveInYourHead, the school's curatorial institute Mateo Kries is directeur van het Vitra Design Museum in Weil am Rhein, en promoveert zeer binnenkort aan de Humboldt-Universität in Berlin.
b. International expertise	Yann Chateigné is a critic and curator. He currently acts as Dean of Visual Arts Department at Geneva University of Art and Design where he supervises LiveInYourHead, the school's curatorial institute Mateo Kries is directeur van het Vitra Design Museum in Weil am Rhein, en promoveert zeer binnenkort aan de Humboldt-Universität in Berlin. Irma Földényi is a Hungarian designer.
c. Practical expertise in the professional field relevant to the programme	Yann Chateigné frequently curates exhibitions on applied art. Mateo Kries is director of the renown Vitra Design museum.

¹ Note: the secretary is NOT a panel member.

	Irma Földényi is a Hungarian designer
d. Experience in teaching and developing education at the relevant programme level and expertise regarding the educational format(s) practised by the programme ²	Yann Chateigné is dean and teacher at the visual Arts department of the Haute école d'art et de design – Genève Mateo Kries is docent Kunst- en ontwerpgeschiedenis aan de kunstacademie Berlin-Weissensee en aan de Humboldt-Universität Berlin.
e. Review or audit expertise	René Kloosterman is director of AeQui and chairs many assessment committees
f. Student-related expertise	Irma Földényi is a master-student at the Design Academy, Eindhoven

Short résumés

Yann Chateigné Tytelman is a critic and curator. He currently acts as Dean of Visual Arts Department at Geneva University of Art and Design where he supervises LiveInYourHead, the school's curatorial institute. He previously served as Chief Curator at CAPC Museum of Contemporary Art in Bordeaux. He has curated and co-curated several cross-disciplinary projects, programs and exhibitions including *The Curtain of Dreams. Hypnagogic Visions* (IAC Villerubanne, 2011-12), *The Mirage of History* (Kaleidoscope Project Space, Milan; LiveInYourHead, Geneva, Whitechapel, London, 2010-11), *Fun Palace* (Centre Pompidou, Paris, 2010), *IΔO. Explorations in French Psychedelia* (CAPC Museum of Contemporary Art, Bordeaux, 2008), *A Theater without Theater* (Macba, Barcelona; Museu Berardo, Lisbon, 2007-08). He is a regular contributor for Artforum, Frieze, Art in America, Kaleidoscope, Artpress and criticism.

Institutions

Dean of the Fine Arts Department Geneva University of Art and Design (2009 – present)
Chief curator, CAPC Museum of Contemporary Art, Bordeaux (2007 – 09)
Curator, Délégation aux arts plastiques Inspection générale de la création artistique / Ministère de la Culture et de la Communication, Paris (2001 – 07)
Assistant curator, Centre Pompidou, Musée National d'Art Moderne Département du Développement Culturel, Paris (2000 – 01).

Teaching

Innervisions (with Lars Bang Larsen), Geneva University of Art and Design, 2011 – 2012
Invisible Histories, Geneva University of Art and Design, 2010 – 2011
The Fourth Wall, Geneva University of Art and Design, 2010 – 2011
Folklore, vernaculaire et art contemporain (1968-2008), Université Paris 8, 2008 – 2009
Collections-oeuvres, oeuvres-musées (collecter, de Marcel Duchamp à Mike Kelley), Université Paris 8, 2007 – 2008
Une histoire de la marginalité, Ecole des Beaux-Arts de Bordeaux, 2007 – 2008
Usages, ERBAN, Nantes / Forde, Genève, 2006

² This refers to, for example, distance learning, workplace-related teaching, flexible teaching, competence-oriented education or education for excellent students.

Des théâtres de mémoire (art, scènes et mémoire), Ecole du Louvre, Paris, 2006/07
Une succession de spectacles (art, théâtre, musique), 2005 – 2006
Pop, populaire, populisme (art et industries), Ecole du Louvre, Paris, 2004 – 2005

Mateo Kries

Akademische Laufbahn

2002 - 2008 Studium der Soziologie an der Fernuniversität Hagen und der Kunstgeschichte an der Humboldt-Universität zu Berlin (Abschluss M.A., Magisterarbeit „Le Corbusiers Studie über die deutsche Kunstgewerbebewegung – Übersetzung und Kommentar“)
2005-2009 Lehraufträge für Designgeschichte an der Kunsthochschule Berlin-Weissensee und an der Humboldt-Universität zu Berlin
Durchführung von Lehrveranstaltungen zum Thema Museumsmanagement für die Studienstiftung des Deutschen Volkes, die Fernuniversität Hagen sowie das Institut für Kultur- und Medienmanagement an der Hanns-Eisler Musikhochschule Berlin
2009 Zulassung zur Promotion an der Humboldt-Universität zu Berlin Gastprofessur im Bereich Designtheorie an der Hochschule für Bildende Künste Hamburg
Mai 2011 Einreichung der Dissertation „Architektur der Inszenierung und Inszenierung der Architektur – Die Ausstellungen, Pavillons und Museen von Le Corbusier“ an der Humboldt-Universität zu Berlin (Gutachter: Prof. Dr. Michael Diers, Prof. Dr. Horst Bredekamp)

Professionele Laufbahn

1991 Reisestipendium der Johann-Wolfgang von Goethe-Gesellschaft, Straßburg
1992 Preisträger des Landeswettbewerbs Deutsche Sprache in Baden-Württemberg
Organisation erster Ausstellungen
1993 Abitur am Markgräfler Gymnasium Müllheim (1,0)
1994/95 Volontariat im Museum für marokkanische Volkskunst/Maison Tiskiwin in Marrakech/Marokko
1995/96 Volontariat im Vitra Design Museum
1996 – 2000 Kurator des Vitra Design Museums
2000 – 2006 Leiter des Vitra Design Museums Berlin
2003 – 2006 Mitgründung und Leitung des Festivals DESIGNMAI als 1. Vorsitzender des Trägervereins Transform-Berlin e.V.
2007-2010 Chefkurator des Vitra Design Museums
2011 Direktor / Programm des Vitra Design Museums

René Kloosterman

Na zijn studie Technische Bedrijfskunde (TUE, 1991) heeft Kloosterman gewerkt voor het adviesbureau KPMG Consulting en sindsdien grote projecten uitgevoerd in binnen- en buitenland (Rusland, Kazachstan, Tsjechië, Curaçao). Sinds 1995 is hij actief als zelfstandig adviseur en interimmanager. Van 2003 tot 2007 was hij opzetter en directeur van Certiked VBI; sinds 2010 is hij directeur van evaluatiebureau AeQui. Sinds 2003 treedt Kloosterman frequent op in de rol van voorzitter van visitatiecommissies in HBO en WO. Hij was actief betrokken bij de opzet van fase 2 van het visitatiestelsel.

Irma Földényi

EDUCATION

2010 - 2012 - Design Academy Eindhoven / Masters Social Design Department
2004 - 2009 - Moholy-Nagy University of Arts & Design (MOME) Product Designer MA, Budapest, Hungary
2008 - École Nationale des Arts Appliquées, ENSAAMA, Paris (exchange)
2007 - University of Technologies/Fine Arts, FAVU, Brno, Czech Republic (exchange)
2004 - Budai Foundational School of Applied Arts, Goldsmith Certificate, Budapest, Hungary

EXPERIENCE

2011 - Philips Design Probes, Eindhoven
2010 - Researcher at Baltan Laboratories, Eindhoven, The Netherlands
2010 - Researcher at Kitchen Budapest Media Lab, Budapest, Hungary
2009 - Internship at Philips Design Eindhoven, Lifestyle Studio, The Netherlands
2008 - Internship at Zoboki&Demeter Associates and Architects, Budapest, Hungary
2007 - Sziget Festival, architectural open- air installation designer, Budapest, Hungary

AWARDS

2011 – Huygens Scholarship for Excellent Students, The Netherlands
2010 - Hungarian Design Award/Special Prize awarded by The Chairman of Hungarian Design Council and President of the Hungarian Intellectual Property Office, student category, Budapest, Hungary, “Eco-Highway”, graduation project
2010 - Pachube Open Call/ by Usman Haque and Natalie Jeremijenko
 Winner with Kitchen Budapest Media Lab Teamwork
2009 - Product Design Graduation Prize / Dean's Recognition Award 2009, MOME, Budapest, Hungary, “Eco-Highway”, graduation project
2004-2009 - Scholarship for Excellency, MOME, Budapest, Hungary
2008 - Hungarian National Heritage Trust
 Reinterpretation of the Baroque Architecture in Hungary - identity concept category, winner with Sara Kele, Budapest, Hungary
2008 - Philips France, Professional Lighting&Luminaires, shortlisted student project for the best 5 projects, ENSAAMA, Paris, France
2008 - Erasmus Scholarship awarded by MOME
2007 - Ceepus Scholarship awarded by MOME
2006 - “Fingertips” project selected for the :OUTPUT International Yearbook of Awarded Students of Communication Design, editor Florian Pfeffer

Attachment 2 Program of the assessment

Day 1: 3 April 2012

- 12.30 – 14.00 Lunch and internal meeting of the committee
- 14.00 – 14.45 Board and management
Thijmen van Grootheest
Jurgen Beys
Jerszy Seymour
- 14.45 – 15.45 Showcases; tour of the building
- 15.45 – 16.30 Open consultations and documentation review
- 16.30 – 17.30 Representatives of the Professional field committee
Benjamin Valenza
Jeroen Junte
Tim Vermeulen
Annemartine van Kesteren
- 17.30 Committee and management: preliminary findings

Day 2: 4 April 2012

- 9.30 – 10.00 Arrival of committee
- 10.00 – 11.30 Teaching staff
Jerszy Seymour
Catherine Geel
Clemence Seilles
Stephane Barbier Bouvet
- 11.30 – 12.00 Internal meeting of the committee
- 12:00 – 12:30 Exam committee
Jerszy Seymour
Jurgen Bey
Jaap Vinken
- 12:30 – 13:30 Lunch and internal meeting of the committee
- 13.30 – 14.30 Students of year 1 and 2
Matthias Dolder
Alliki van der Kruijs
Lyske Gais de Bildt
Guy Königstein

Elise van Mourik
Raoul Zöllner

- | | |
|---------------|--|
| 14.30 – 15.30 | Alumni
Jorge Bakker
Nienke Sybrandy
Ulrike Rehm
Marianne Lammersen |
| 15:30 – 16:45 | Additional research committee |
| 16:45 – 17:00 | Feedback findings and conclusions |

Attachment 3 Quantitative data

1. Data on intake, transfers and graduates

Cohort	Intake	Output after 2 yrs	Output after 3 yrs	Drop-out	% output after 2 yrs	% output after 3 yrs	% output >3 yrs
2005-06	10	6	3	1	60%	90%	-
2006-07	8	8	0	0	100%	-	-
2007-08	7	5	1	0	71,4%	85%	100%
2008-09	10	7	1	2	70%	80%	-
2009-10	9	8	0	1	88,9	-	-

2. Teacher-student ratio achieved: 1,15 FTE for 18 students

3. Qualifications teachers: permanent staff (5) 100% Master-level, guest lecturers (average 9) 70% Master-level

4. Average amount of face-to-face instruction: 24 hours a week.

Attachment 4 Final qualifications

The competencies for the master programme Applied Arts are formulated in following way:

1. Creative capacities: the Master is able to develop a concept on the basis of his/her own vision. He/she is able to realize that concept.
2. Research capacities: the Master develops new expert knowledge, insights and skills based on practical investigations.
3. Ability to reflect on oneself critically: the Master is able to reflect on his/her own work and that of others, to analyse, interpret and assess.
4. Capacity to grow and to renew: the Master continually develops and deepens his own professionalism.
5. Organisational skills: the Master is able to set up an inspiring and functional working situation for himself and others, and to sustain it.
6. Communication skills: the Master is able to secure a commission and interpret it and to present his or her professional vision, to present the work and its principles and explain it to a specialized and non-specialized public.
7. Reflection on other social influences: the Master places his/her own professional practice in a broad cultural and social context.
8. Ability to work with others: the Master is able to make his/her own independent contribution to a group product or process, as necessary, and stimulates the successful realisation of the product within the group process.

The program has formulated the following 11 qualifications for the level of Master:

1. The Master has a broad knowledge of the available materials, media and production processes (also outside his/her own field), which enables him or her to make and articulate the correct choices (related to his/her ambitions, talent, knowledge and skills) regarding the realisation, organisation and presentation of the artistic work.
2. The Master develops new materials, production processes and media where necessary, taking an investigative and innovative approach, alone or in collaboration with others.
3. The Master has insight into various opinions concerning the professional practice of the applied artist and the consequences of these opinions for his/her personal professional philosophy.
4. The Master reflects on his/her personal assumptions and presuppositions.
5. The Master views his/her artistic work in relation to his/her personal philosophy, other people's work and opinions and developments within modern international professional practice.
6. The Master takes a position in respect to these developments and plays an inspirational role by communicating the new and innovative aspects of his/her artistic work.

7. The Master underpins how and what the artistic work effectively communicates – also to a new or broader audience - and can justify his/her working methods and artistic choices to potential customers, subsidisers, curators, and so on.

8. The Master uses a sense of reality and tactfulness to harmonise his/her personal interests with those of others (such as institutions and customers). The Master does this within the context of his/her attained and desired position within the field and with respect to image and reputation.

9. The Master has, in this respect, insight into the scope of his/her talents and the relevance of his/her personal opinions of others.

10. The Master possesses insight into the opinions and capabilities of others when working together and can, where necessary, be inspiring, show initiative, take the lead or give guidance.

11. The Master continually revises his/her working methods and professional philosophy in response to, possibly international, developments in his/her field as well as within the broader cultural and social context.

Attachment 5 Overview of the programme

First year:

Semester	Activity	ECTS
1	PROJECTS Group projects and group life Contribution to the Toolbox Individual projects Independent projects Student lectures	10 ECTS
	WORKSHOPS Punctum Remotum, Remotum Punctum, Punctum Bank Robbing Next Project Constructed World	6 ECTS
	ORGANISATION AND PRESENTATION	4 ECTS
	END OF SEMESTER ASSESSMENT	10 ECTS
	TOTAL	30 ECTS
2	PROJECTS Group projects and group life Contribution to the Toolbox Individual projects Independent projects Student lectures	10 ECTS
	WORKSHOPS	6 ECTS
	THESIS PART 1 Bibliography Theory and critical reflections	4 ECTS
	END OF YEAR ASSESSMENT	10 ECTS
	TOTAL	30 ECTS

Second year:

Semester	Activity	ECTS
3	THESIS Bibliography Theory and critical reflections	10 ECTS
	PROJECTS Group projects and group life Contribution to the Toolbox Individual projects Independent projects e.g. Rietveld Building, Circus Elleboog, etc. Student lectures Workshops	10 ECTS
	PERSONAL PROJECT and END of SEMESTER ASSESSMENT	10 ECTS
	TOTAL	30 ECTS

4	THESIS and graphic design	5 ECTS
	LIFE DEPARTMENT Lectures, Group Project, etc	5 ECTS
	FINAL EXAMINATION, DIPLOMA PROJECT AND SHOW	20 ECTS
	TOTAL	30 ECTS

Attachment 6 Documents

- Critical reflection;
- CV of staff, tutors and guest teachers;
- Overview of extended network and partners of the Master;
- Evaluations, quick scans and interviews of graduates (2005 - 2011) of the Master;
- CV of previous students of the Master;
- Course and examination regulations Sandberg Instituut;
- Results student questionnaire 2009, 2010 and 2011;
- Programme overview and description of projects and workshops;
- General vision of the Sandberg Instituut by director Jurgen Bey (in: Manifest 2012)
- Booklets of graduation shows and projects
- Graduation projects of graduates 2010 and 2011;
- General program and organisation for thesis;
- Theses reviewed by the committee:

Examination year 2010: 1013098, 1013307, 1012392, 1017412, 1012862

Examination year 2011: 1013829, 1011762, 1014362, 1017396, 1015918, 1011086

Examination year 2012: 1012780, 1019458, 1019329, 1018113

Attachment 7 Declarations of independence

Declaration of independence and confidentiality

Prior to the assessment

The undersigned has been asked to assess the programme M Applied Art of Sandberg Institute (Rietveld Academie) as an expert.

Hereby I certify to:

- not maintaining any (family) connections or ties of a personal nature or as a researcher/teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature:

A handwritten signature in blue ink, appearing to read 'Yann Chatignier'.

Full name:

Yann Chatignier

Place:

Auridan

Date:

04.04.2012

Declaration of independence and confidentiality

Prior to the assessment

The undersigned has been asked to assess the programme M Applied Art of Sandberg Institute (Rietveld Academie) as a student.

Hereby I certify to:

- not maintaining any (family) connections or ties of a personal nature or as a researcher/teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature:

Irma Földenyi

Full name:

IRMA FÖLDENYI

Place:

Amsterdam

Date:

03. 04. 2012

Declaration of independence and confidentiality

Prior to the assessment

The undersigned has been asked to assess the programme M Applied Art of Sandberg Institute (Rietveld Academie) as an expert.

Hereby I certify to:

- not maintaining any (family) connections or ties of a personal nature or as a researcher/teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature:

A handwritten signature in blue ink, appearing to read 'Marko Krins'.

Full name:

A handwritten full name in blue ink, reading 'Marko Krins'.

Place:

A handwritten place in blue ink, reading 'Amsterdam'.

Date:

A handwritten date in blue ink, reading 'April 3, 2012'.

Declaration of independence and confidentiality

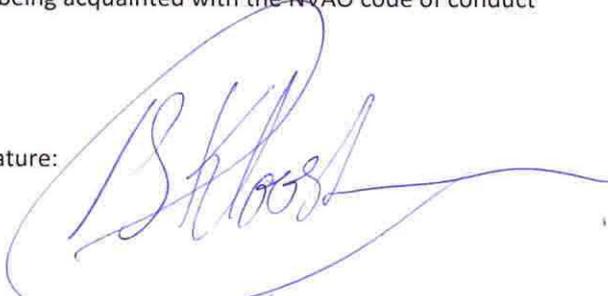
Prior to the assessment

The undersigned has been asked to assess the programme M Applied Art of Sandberg Institute (Rietveld Academie) as a chair.

Hereby I certify to:

- not maintaining any (family) connections or ties of a personal nature or as a researcher/teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature:

A handwritten signature in blue ink, appearing to read 'R.S. Kloosterman', written over a large, light blue circular scribble.

Full name:

R.S. Kloosterman

Place:

Utrecht

Date:

3 april 2012

Declaration of independence and confidentiality

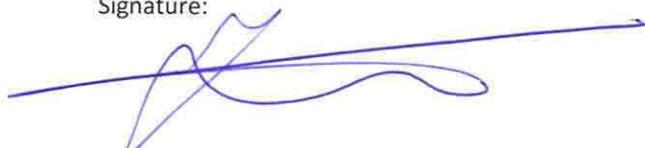
Prior to the assessment

The undersigned has been asked to assess the programme M Applied Art of Sandberg Institute (Rietveld Academie) as a secretary.

Hereby I certify to:

- not maintaining any (family) connections or ties of a personal nature or as a researcher/teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature:



Full name:

J.M. Batteau

Place:

Amsterdam

Date:

3 april 2012