

**ArtEZ**  
**Master of Arts in**  
**Fine Art and Design**

*Report of the extended programme assessment  
2 and 3 July 2019*

## Colophon

ArtEZ University of the Arts  
Onderlangs 9  
6812 CE Arnhem

Programme: Master of Arts in Fine Art and Design  
Location: Arnhem  
Mode of study: Fulltime  
Croho-registration: 49114

### Assessment committee

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The committee was presented to the NVAO for approval.

The assessment was conducted under the responsibility of  
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*This document is best printed double sided.*

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## Summary

On 2 and 3 July 2019 an AeQui committee assessed the master programme in Fine Art and Design of ArtEZ University of the Arts. The overall judgement of the committee is that the quality of the programme **meets the standard**.

The two-year master programme is offered in a fulltime variant. The programme comprises four courses (specialisations): DAI Art Praxis (DAI), Fashion Held in Common (FHiC), Fashion Strategy (FS) and Werkplaats Typografie (WT). The joint ambition of the four courses is to broaden and deepen students' knowledge and capacities so that they will be better placed to make a real difference to the communities they serve. The courses share a strong focus on content driven and critical research, meaningful production, and a strong desire to function as largely self-organised educational bodies.

### Intended learning outcomes

The committee assesses that the programme meets this standard. The committee concludes that the intended learning outcomes have been concretised with regard to content, level and orientation and meet international requirements for fine art and design and are in tune with the demands from the professional field. The programme adheres to the national master profile for Fine Art and Design. The four points of reference of this national profile are reflected in all courses. The programme is adequately embedded within the (international) professional field, which contribute to the relevance and topicality of the intended learning outcomes and the programme.

### Programme

The committee assesses that the standards related to the programme are met. The committee concludes that the programme enables students to realise the intended learning outcomes. Even though the four courses have a different learning route, the before mentioned reference points (context, de-disciplining, research and self-direction) are shared by and visible in each of the courses.

The courses ground students in relation to their practices. And focus on self-exploration by students and guide students towards various disciplinary and interdisciplinary contacts. The committee also concludes that research skills are sufficiently being addressed in each course. Research is practice and theory based, can have different forms and is directly connected to students practice or work and learning objectives.

De-disciplining is present in all four courses, as students for example work together with students from other disciplines. In addition, the committee notes

that the courses actively educate students to disrupt their own professional field. The structure of the learning environment and the small and informal scale of the programme allow for interactive contact between students and tutors and an individual approach. An adequate enrolment procedure is in place.

### Staff

The committee assesses that the programme meets this standard. The committee concludes that lecturers/tutors are very committed, competent and rigorous. All lecturers have their own (international) practice, as artist, designer, researcher, curator, director or any other art and design related practice. The programme is able to realise an adequate balance between fixed and freelance staff. The committee notes that the programme is aware of the care it takes to balance this and the precarity involved.

### Facilities

The committee concludes that the standards regarding facilities (standard 7) and tutoring (standard 8) are met. A sufficient infrastructure is in place for realising the programme. At the locations in Arnhem different and up-to-date studio's, equipment and materials are available. The committee also concludes that the tutoring of students is tailored to the needs of the students, reflects the small and intensive scale of the programme and matches the self-direction. Adequate facilities are in place to provide students with information about the programme, assessments, timetables and to provide extra support for students when needed.

### Quality Assurance

The committee assesses that the programme meets this standard. The committee concludes that the programme has an adequate quality assurance system in place. ArtEZ's quality assurance system and planning and control cycle is translated within the Graduate School and the programme. The committee notes that all relevant stakeholders are involved in the quality assurance process. The programme combines the formal system with an informal one, in which students feel heard.

The committee values greatly that the programme invited four external independent referents to review the courses and the level of student's graduation work. These reviews were in-depth and critical, and contribute significantly to the ongoing development and quality culture of the programme. Many of the observations made by the external referents were recognisable and comparable with observations of the assessment committee.

### Assessment

The committee concludes that the programme has an adequate system of assessment in place, and that the programme meets this standard. The intended learning outcomes are at the basis of this system. Adequate measures are taken to guarantee the validity, reliability and transparency of the assessments, by using the four-eye-principle in all assessments that count as graduation or final assessment and by communicating assessment procedures at an early stage. For written tests assessment criteria and/or answer models are available. The board of examiners is pro-active in safeguarding the quality of the assessments.

### Achieved learning outcomes

The committee assesses that the programme meets this standard. Graduates of the programme achieve the required master level and intended learning outcomes. The committee also established that an adequate graduation procedure is in place. Regarding

the final work, the committee supports the evaluations made by the external referents: the focus on de-disciplining is visible in the final work, as well as the different characters of the courses. Based on the work and thesis studied the committee concludes that the achieved level is adequate. The discussions with students and alumni confirmed this; they seem capable of creating their own career path and practice. This was attested by the overview of current practices of alumni.

### Recommendations

The committee concludes that the incorporation of themes such as decolonialisation, inclusivity, multi-perspectival approaches and questioning singular Eurocentric perspectives are part of the Graduate School's vision. However, in practice and within the courses, the implementation has only started. The committee expresses the need for increasing the criticality regarding these themes and to make the courses more global in that matter.

With regards to the before mentioned, the committee wonders if the composition of the staff does not contradict the school's desire for diversity, especially in the current climate when questions of representation are becoming increasingly relevant (as part of decolonial and democratising impulses in education) and the school's desire to attract students from all over the world.

The committee noticed that there is few interaction between courses in general. The committee is of the opinion that the courses can learn from and benefit more from each other's strong assets and therefore challenges the courses to actively learn from each other.

The Fashion Strategy course is closely connected to the Fashion Professorship; this ensures the topicality of the research addressed. The other courses are however not explicitly connected to a professorship. The committee suggest exploring the possibilities for connecting the courses to a professorship.

All standards of the NVAO assessment framework are assessed positively, hence the committee awards a positive recommendation for the accreditation of the master programme in Fine Art and Design. The committee concludes that the programme meets the standard.

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

René Kloosterman  
Chair

Titia Buising  
Secretary

### Overview assessment

The following table provides an overview of the assessment for each standard.

Standard	Assessment
1. Intended learning outcomes	Meets the standard
2. Orientation	Meets the standard
3. Content	Meets the standard
4. Learning environment	Meets the standard
5. Intake	Meets the standard
6. Staff	Meets the standard
7. Facilities	Meets the standard
8. Tutoring	Meets the standard
9. Quality assurance	Meets the standard
10 Assessment	Meets the standard
11 Achieved learning outcomes	Meets the standard
<b>Overall</b>	Meets the standard

## Introduction

The master programme in Fine Art and Design positions itself at the forefront of artistic and intellectual inquiry into alternative modes of collaboration and exchange, production and distribution, ethics and aesthetics to bring together practitioners and research from all over the world.

### The institute

The programme is part of ArtEZ University of the Arts. ArtEZ aims to prepare students to function at the highest level as professional artists & designers or teachers, in a wide scope of contexts such as visual art, design, architecture, music, dance and theatre. ArtEZ offers bachelor's and master's programmes in visual art, architecture, fashion, design, music, theatre, creative writing, dance and art education.

The master programme in Fine Art and Design is part of the Graduate School, which was established in 2016. The Graduate School is positioned as a critical corpus of knowledge, practices, performances and processes that establishes the arts a creative force of transformation and (social) change in contemporary times. The school aims to work towards incubating and prototyping new research practices and processes which can then be upscaled and networked across the entire university. The Graduate School is focused on education (in the form of eleven master's programmes), research and valorisation.

### The programme

The two-year master programme is offered in a fulltime variant. The programme comprises four courses (specialisations): DAI Art Praxis (DAI), Fashion Held in Common (FHIC), Fashion Strategy (FS) and Werkplaats Typografie (WT). The joint ambition of the four courses is to broaden and deepen students' knowledge and capacities so that they will be better placed to make a real difference to the communities they serve. The courses share a strong focus on content driven and critical research, meaningful production, and a strong desire to function as largely self-organised educational bodies.

DAI Art Praxis is an itinerant course that fosters a variety of hybrid praxes at the intersections of art and theory (both seen as un-disciplines), and invigorates (collective) thinking, researching, voicing, making, roaming, curating, performing, writing and publishing. DAI is a roaming programme: the meetings are each month held at different locations across Europe and beyond.

Fashion Held in Common aims to actively engage fashion's compassionate potential to meet our common needs for connection, belonging, exchange, mutuality and well-being through direct action. This course replaces the Fashion Design course, which was changed into the FHIC course in 2017, as the institutes response to declining student numbers, a need for more connection with the professional field and a radically different approach to fashion.

Fashion Strategy is concerned with fashion's intangible practices and explores how fashion can play a more comprehensive role in the production of real social, cultural and economic alternatives, moving towards a more honest and equitable reality for everyone involved.

Werkplaats Typografie is a graphic design course that supports the development of critical awareness, understanding and (design) approaches in relation to (cultural) information through publishing, production, presentation and communication, or a combination of these.

Since de-disciplining (see also standard 1) is an important theme within (inter)national fine art and design practice, ArtEZ recently refined the

master's programme in Fine Art and Design: instead of each course being addressed in an individual programme (or CROHO), the courses are part of one programme (or CROHO).

#### **The assessment**

ArtEZ assigned AeQui VBI to perform a quality assessment. In close co-operation with AeQui, an independent and competent assessment committee was convened. A preparatory meeting with representatives from the programme has taken place.

As part of preparing for the site-visit and the accreditation, the programme invited external, independent referents to review the courses and the level of student's graduation work. These reviews were handed to the panel, and this enabled a high level of discussion about the created work. Within this report, several references are made to the external referents and their findings and conclusions.

The site visit took place on 2 and 3 July 2019 in accordance with the programme in appendix 3. The committee explicitly oriented itself on the cluster of which the programme is part. This took place during the preparatory meeting and the last committee meeting in which the final assessment took place. Members of the committee participated in other assessments part of this cluster.

The committee assessed in an independent manner. At the conclusion of the assessment, the results were presented to representatives of the programme. The draft version of this report was sent to the programme representatives; their reactions have led to this final version of the report.

Initiated by the programme, a developmental meeting will take place in early 2020. The results of this meeting will not influence the assessment written down in this report.



## Intended learning outcomes

The committee concludes that the intended learning outcomes have been concretised with regard to content, level and orientation and meet international requirements for fine art and design and are in tune with the demands from the professional field. The programme adheres to the national master profile for Fine Art and Design. The four points of reference of this national profile are reflected in all courses.

The committee applauds that the incorporation of themes such as decolonialisation, inclusivity, multi-perspectival approaches and questioning singular Eurocentric perspectives is part of the Graduate School's vision. In practice this is however much more a topic for ongoing conversation, and not so much a part of all courses. The committee therefore suggests the need for increasing the criticality regarding these themes. The programme is adequately embedded within the (international) professional field, which contribute to the relevance and topicality of the intended learning outcomes and the programme.

*Standard 1: The intended learning outcomes of the programme have been concretised with regard to content, level and orientation; they meet international requirements.*

### *Findings*

The programme aims to broaden and deepen students' knowledge and capacities so that they will be better placed to make a real difference to the communities they serve. The courses share a strong focus on content driven and critical research, meaningful production, and a strong desire to function as largely self-organised educational bodies.

### *Intended learning outcomes*

The intended learning outcomes of the programme are based on the national competence profile for Bachelors and Masters in Fine Art and Design and the national master profile for Fine Art and Design. The first includes seven competences that apply to all Dutch art and design programmes: the ability to create, to conduct research, to grow and innovate, to organize, to communicate, to relate to context and to collaborate. These competences have been translated into a set of competences for each course of the programme.

The national master profile for Fine Art and Design includes four points of reference that are applicable to all master's programmes in Fine Art

and Design to define the master level: context, discipline, research and self-direction. These reference points are used by the programme as organising concepts and to discriminate between bachelor and master level. According to the programme, the reference points elevate the level of interaction beyond the student working individually to learn a profession (the bachelor level), to a desire for productive conversations between the professional field and the world at large. In this in-between-ness, the programme acknowledges the importance of agency and hybridity.

Context is interpreted by the programme as always challenging, changing and evolving to include new or recurring themes that play a role in defining the environment. The context includes political, cultural, historical and economic dimensions, on a local, international and global level. The programme notes that engaging with this context is crucial for the quality of education; seeking and finding a space to be and remain relevant is part of the programmes ongoing discourse.

With regard to discipline as a reference point, the programme aims to bring a variety of disciplines in conversation. This so-called de-disciplining enables students to recognise the limitations that disciplines produce and seek to question, contest, critique, and corrects them, thus expanding the

scope for intervention and change, both in society as well as in the disciplinary sector. According to the programme, de-disciplining proposes hybridity; it produces something that can no longer only be explained by the original creative impulse, but also can no longer be contained by the perceived limitations of the context.

With research, the programme aims to invite students (how) to develop, explore and innovate practice and think around practice. This includes for example researching sources, making good use of sources, communicating what is uncovered and discovered and organising dialogues and exhibitions for diverse publics. Students are expected to expand their research beyond themselves, while engaging with each course's discursive input, co-operative methodologies and support structure. Research can have many forms and methodologies: from embodied research, research through design, speculative research, artistic research, theoretical research, scientific research and many more hybrid forms, to yet unnamed sub-categories, or newly developed, types and methodologies.

Self-direction is focused on a more hybrid understanding of disciplinarity. According to the programme, self-direction allows students to position themselves and their work, in an unpredictable world that is constantly changing.

During the site-visit, the committee discussed the way relevant themes such as decolonialisation, inclusivity, multi-perspectival approaches and questioning singular Eurocentric perspectives are being addressed in the programme. It became clear that even though these themes are not always present in the course descriptions, they are present in the values of the Graduate School (being resilient futures, equitable societies and critical diversity) and more implicit in the Fashion professorship. The graduate school presents itself as being in a state of in betweenness, where education is a movement and art and design can contribute to the discussions regarding the three values and give form to ideas without solutionism.

Related to this discussion, some students remarked that the courses and some tutors operate in a 'bubble', that while aware of the needed criticality this was without a strong connection with the world outside the institute.

#### *Links with professional practice*

Different ways are used to align the programme with the demands of and developments in the professional field. Lecturers (or tutor) have ample experience in the (international) professional field as, for example artist, designer, curator or researcher. The professional field is involved in and committed to the programme as guest lecturer (or tutor), external respondent or reviewer in the graduation phase. In addition, students are expected to have their own practice.

#### *Considerations*

Based on interviews and the examination of underlying documentation, the committee concludes that intended learning outcomes of the programme tie in with (inter)national requirements for (international) fine art and design and are in tune with the demands from the professional field. The programme presented an overview in which the national competences are related to the competences per course. Based on this, the committee concludes that the Dublin descriptors are reflected in the intended learning outcomes (competences).

The committee also concludes that the four points of reference (of the national Master profile for Fine Art and Design) are reflected in all courses of the programme. This conclusion was also reflected in the reports of the external referents. For example, in DAI and Fashion Strategy students from different disciplinary backgrounds are enrolled, stimulating de-disciplining. In addition, students are encouraged to have an on-going conversation with other disciplines. The FHIC course's assumption that a fashion collection is not the only result or purpose of a fashion education, is commended by the external referent and the committee.

The committee also notes that the development of the FHIC course, as a replacement of the Fashion Design Course, is an example of the continuous interaction with the changing and challenging context. The FHIC course aims to give students a new and different approach to fashion. The Fashion Strategy course redefined its connection to the professional field by focusing on 'what fashion should do' rather than on 'what fashion could do'.

Based on the discussions held during the site visit, the committee concludes that the incorporation of themes such as decolonialisation, inclusivity, multi-perspectival approaches and questioning singular Eurocentric perspectives are part of the Graduate School's vision. However, in practice

and within the courses, this vision is not yet realised. The committee expresses the need for increasing the criticality regarding these themes and to make the courses more global in that matter.

The committee concludes that the programme has adequate contacts with the professional field, which contribute to the relevance and topicality of the programme. Lecturers have ample (international) professional experience; guest lecturers (practising artists, designers, curators and researchers) are invited on a regular base and students are expected to have their own practice.

Based on the above, the committee assesses this meets the standard.

## Programme

The committee concludes that the programme enables students to realise the intended learning outcomes. Even though the four courses have a different learning route, the before mentioned reference points (context, de-disciplining, research and self-direction) are shared by and visible in each of the courses. The courses ground students in relation to their practices. And focus on self-exploration by students and guide students towards various disciplinary and interdisciplinary contacts. The committee also concludes that research skills are sufficiently being addressed in each course. Research is practice and theory based, can have different forms and is directly connected to students practice or work and learning objectives. The committee notes that the Fashion Strategy course is closely connected to the Fashion Professorship. The committee suggest exploring the possibilities for connecting the other courses to a professorship. De-disciplining is present in all four courses, as students for example work together with students from other disciplines. In addition, the committee notes that the courses actively educate students to disrupt their own professional field. The structure of the learning environment and the small and informal scale of the programme allow for interactive contact between students and tutors and an individual approach. An adequate enrolment procedure is in place.

### Orientation

*Standard 2: The curriculum enables the students to master appropriate (professional or academic) research and professional skills.*

### Findings

In all courses professionals (practicing artists, designers, researchers, curators etcetera) provide guest lectures or are involved as a tutor. Lecturers also bring their own ample experience as practicing artist, designer or researcher and contacts to the programme. In addition, students are expected to bring in their own practice. Students are encouraged to find their own connection to specific modalities inside and outside of the professional field, to extend their scope and to build networks outside of the academy and to smoothen the transition after graduation. The courses therefore organise exchanges, internships, research trips and excursions to encourage students.

At Werkplaats Typografie for example, students work on real assignments for external clients. Werkplaats Typografie offers students ample (international) travelling experience to encourage the exchange of experiences and the possibilities

to develop work in relation to specific contexts. Werkplaats Typografie currently explores the possibility of partly educating students at new venues in Zurich, Mexico City and New York to bring students directly in touch with diverse communities and other networks, with other standards, values, and opinions.

Dai is organised as a roaming course, without a building and fixed classrooms. Students, tutors and staff, meet a week every month at changing locations in and around Europe. These weeks can be characterised as an experimental learning environment, think-tank, networking platform of theory camp. In addition, recurring moorings take place at selected stations in the East and the (rural) South Netherlands.

The FHIC course comprises a series of short- and long-term immersive learning experiences with external partners to support students research. Students explore practices, acquire skills and knowledge, form partnerships, and grow supportive and mutually beneficial communities.

In the Fashion Strategy course, students are tutored by leading critical fashion practitioners and

other professionals from the field of fashion, art and design. In addition, an internship is part of the course.

As mentioned before, research is geared towards developing, exploring and innovating students practice and enabling students to think around practice. Research is expected to be conducted systematically and in a way that can be interpreted and followed by others so that discussion can occur when needed and research should stand up to the critical reflection of others. Within the four courses, research is implemented differently.

The committee also noted that the institute's vision on research has only recently been made explicit and will be shared and discussed more broadly within the institute and Graduate School. The committee supports this, as it noticed that during the site-visit, the term research was used in different ways and discussing this can provide students with a vocabulary to talk about their work.

At FHIC for example, research is part of the aforementioned immersive learning experiences, where students work with facilitator to support their research and their learning objectives. At DAI, research is part of the COOP study groups where makers, researchers, writers, activists and curators work together in curated, cooperative, un-disciplined art research trajectories. DAI prepares students for their thesis with the two-year How To Do Things With Theory trajectory.

In the Fashion Strategy course research is part of the projects students engage in and of designated courses such as Artistic Research I and II. In the projects students are facilitated in formulating, exploring and refining their own research objectives. During the site visit, it was noted that research is mainly focused on practice-based research and that different forms of practice-based research are explored and developed during the course, such as embodied research methodolo-

gies. The course is closely connected to the Fashion Professorship of ArtEZ. The professor is involved in the course and students can participate in research projects of the professorship.

#### *Considerations*

The committee concludes that the programme adequately addresses professional and research skills. The courses ground students in relation to their practices. And focus on self-exploration by students and guide students towards various disciplinary and interdisciplinary contacts. The committee also concludes that research skills are sufficiently being addressed in each course. Research is usually practice based, can have different forms and is directly connected to students practice or work and learning objectives.

The committee notes that the Fashion Strategy course is closely connected to the Fashion Professorship. This ensures the topicality of the research addressed. The other courses are however not explicitly connected to a professorship. The committee suggest exploring the possibilities for connecting the courses to a professorship.

Based on the above, the committee assesses this meets the standard.

#### **Content**

*Standard 3: The contents of the curriculum enable students to achieve the intended learning outcomes.*

#### *Findings*

The programme comprises four courses: Fashion Strategy, Fashion Held in Common, Werkplaats Typografie and DAI Art Praxis. Each course is offered in a full-time modus and has its own characteristics.

As mentioned in standard 1, de-discipling is an important part of the programme. The programme challenges students to create a framework for the exploration of what de-disciplined

practices actually means to them and where this leads them as practitioners. To support de-disciplining, students collaborate with other students/professionals outside of their own programme or discipline and students are expected to transcend their discipline. Through the latter new disciplines emerge and/or gaps between disciplines are filled.

#### *Fashion Held In Common*

The FHIC course embraces nonviolent communication as the core of the curriculum. With this, the programme aims to offer students a vital framework of human values through which they can start to value their actions and activities beyond the framework of the market. Students are supported in establishing creative practices from what is passionately alive in them, instead of having them answer to internalised and or external expectations. According to the programme, this enables them to more easily connect to what is alive in others and to organise their practice in such a way that it makes life more wonderful, both for them and the people they choose to work and connect with.

The FHIC course is organised in different components such as Non-Violent Communication, Practice Plan, Fashion Practice, Community Participation, Community Engagement, Reading Group and Writing Group. Regarding Community Engagement for example, students learn (in playful ways) about accessing and exiting communities, power dynamics, conflict resolution, consensus decision making, and non-verbal communication techniques. The Practice Plan course directly supports the creative practice of students by offering practical and hands-on tools from a wholistic perspective. By connecting to their needs and values, students develop effective strategies for time management, budgeting and identifying and attracting resources. As part of the course, students and lecturers write two books together.

FHIC students the committee met, value the need and value-based character of the programme as well as the support and deadline system of the

practice plan that challenges them to build their own practice.

#### *Werkplaats Typografie*

Werkplaats Typografie aims to develop a critical awareness, understanding and (design) approach in relation to (cultural) information and its distribution. Theory and practice are integrated and interdependent. The course stimulates students to explore and exchange different types of information through publishing, production, presentation and communication, or a combination of these. The main question to be answered during the course is 'What is your work in your work?'. Followed by: 'How do you make that public?'

The first question is an explicit part of the course, in the course component Your Work in Your Work. Here students individually present their work to the group including all tutors and staff. The presentation does not focus on finished works as such but rather on the student's research and the ideas that inform her/his work. This is presented as an exercise in visual and verbal presentation for a (larger) group.

The general course components are scheduled activities, theory and practice. The first includes group projects, workshops, individual presentations and (guest) tutorials. The second component, theory, is focused on close reading and discussion of selected texts, supervised by the theory tutor; a series of presentations conceptualised and curated by the students, and also supervised by the theory tutor; a seminar with distinctive themes and approaches led by guest lecturers; and the articulation, development and implementation of the thesis work, guided by the thesis supervisor. The theory component also includes various excursions. The latter component, practice, is at the core of the course. It is planned around the model of the studio, where students develop their individual design practice and work on assignments by internal or external commissioners. The studio practice is supervised by the design tutors providing weekly tutorials and the course coordinator on an individual basis.

Part of the course is Your Work in Your Work, where students individually present their work to the group including all tutors and staff. The presentation does not focus on finished works as such but rather on the student's research and the ideas that inform her/his work. This is presented as an exercise in visual and verbal presentation for a (larger) group.

#### *DAI*

DAI comprises three components: COOP study groups, How To Do Things With Theory and Planetary Campus. During the components, first and second year students work together. The first, the COOP study groups, form the core of the programme. Study groups consist of three tutors (a practicing artist, a researcher and a curator) and students and are formed for the duration of one academic year. Within these study groups, the tutors initiate and introduce the thematic of their choice to the students. The study groups gather during each DAI-week to share research and to develop a group work. This group work can be an entirely collaborative endeavour, but can also consist of individual works, brought together under the umbrella of the overriding title of the study group. Students and tutors bring in their own knowledge, skills and questions from their specific praxes.

How To Do Things With Theory is aimed at developing students skills to formulate relevant questions, which strengthen their praxes, and to allow them to position their work in broader contexts. It consists of a series of seminars and reading sessions guided by the tutor as well as individual tutoring. The final outcome is a written thesis, which is further elaborated on in standard 11.

The third part of the DAI curriculum is the Planetary Campus. This is presented as an innovative conceptual space where DAI meets with external parties. It operates as a productive interface between academia and the world, between aca-

demical and artistic researchers, practitioners, activists, intellectuals, institutions and other organizations. The Planetary Campus consists of a variety of activities such as the Roaming Assembly; a recurring public symposium that takes place at least four times a year. In addition, students are expected to maintain or develop a functional and convincing web presence.

Students are expected to continue developing their own independent (collaborative or individual) research in their studios at home, at temporary residencies or wherever they travel, while simultaneously engaging with the DAI's 'home-work' and discursive input as provided during the monthly DAI-week, taking place at a variety of locations.

#### *Fashion Strategy*

This course addresses disrupting conventions, challenging beliefs and stirring change within the fashion system. Students are trained as change agents, with a more entrepreneurial approach which prepares them to invent their own profession. The course is very concerned with fashion's intangible practices and focuses on 'what fashion should do' rather than 'what fashion could do'. The course examines fashion beyond the cloth – for example in language, networks and spaces – and explores how fashion can play a fuller role in the production of real social, cultural and economic alternatives, moving towards a more honest and equitable reality for everyone involved.

Components of the course are Artistic Research, Intuitive Strategies, Critical Fashion Media, a study trip to Paris, The Reality of Clothing, In-Company Project (internship) and the Graduation Project. The latter is further elaborated on in standard 11.

Fashion Strategy students value the criticality that is expected of them and that they are challenged to put this criticality into practice, as the committee learned during the site visit.

The site visit made clear that students of all four courses are in general quite satisfied with their course. They recognise and value the focus on un-disciplining and interdisciplinarity in the courses.

#### *Considerations*

The committee concludes that the content of the programme/the four courses enables students to achieve the intended learning outcomes. In all four courses, the relation between theory and practice is present and valued as a necessity for students to build their practice. During the site-visit, the committee noted that the literature and articles used in the programme are up-to-date and relevant for a master programme in Fine Art and Design.

The before mentioned focus on de-disciplining is present in all four courses, as students for example work together with students from other disciplines. In addition, the committee notes that the courses actively educate students to disrupt their own professional field, and to critically question the methods and strategies used in their field in the form of learning based activism. This is for example present in the FHIC course, where the committee notes that de-disciplining is very present and that the course has rather unique focus on social relationships, collaboration and togetherness. Fashion is used as a starting point from where students engage with their context and the world. The work of students can therefore have different forms, also beyond fashion. Werkplaats Typografie also goes beyond graphic design. Interdisciplinarity and de-disciplining are at the heart of the course.

At Fashion Strategy the focus is on 'what fashion could/should do' and the course has a strong relationship with the Fashion Professorship. Students are challenged to critically question the methods, strategies underpinning global fashion practice industries and to determine their own individual positioning within this framework. The committee agrees with the external referent, who noted that by 'thinking 'beyond fashion' and 'be-

yond the garment' the course opens-up the context of fashion, pulls out the threads and questions what really is left behind the desirable facades of fashion and what about the people and the planet?

DAI is unique in its set-up as a roaming course. The committee concludes that interdisciplinarity, collaboration and collectiveness are at the core of the course. The roaming part is by no means "artistic tourism" but rather a monthly recurring thoughtful engagement to the changing context and environment. The roaming part of the programme also contributes to the intensity and care and collectiveness of the course.

The committee concludes that all courses have their own distinctive characteristic, approach and all have a strong identity.

Based on the above, the committee assesses this meets the standard.

In addition, the committee noticed that there is few interaction between courses in general. The committee is of the opinion that the courses can learn from and benefit more from each other's strong assets. The committee therefore challenges the courses to actively learn from each other. This can also contribute to the processes of interaction and conversation between disciplines (de-disciplining), interdisciplinarity and enlarge the "bubble" students are in (see also standard 1).

#### **Learning environment**

*Standard 4: The structure of the curriculum encourages study and enables students to achieve the intended learning outcomes.*

#### *Findings*

Within the programme, self-directed learning takes place in a learning community in which students are at the centre. This community is characterized amongst other things by a high quantity and quality of interactions between all involved, sharing of knowledge and experience, individual



learning and goal setting by students, and the interconnection between learning, (peer) feedback and assessment. The small-scale communities of praxis and learning communities are focused on students' individual work to increase their self-awareness, their ability to be self-critical and their ability to position their own ideas, approaches and style within a complex ecology of contexts.

Within these communities, different forms of teaching are used in each course, that are aimed at supporting self-directed learning. At DAI for example, the monthly COOP study group sessions consist of seminars, reading groups, guest lectures and collective and individual work sessions, next to individual coaching by means of structural, monthly face to face meetings. Part of the DAI Planetary Campus are a variety of activities, such as The Kitchen. In The Kitchen students present "lecture-performances" to their peers, to monthly changing guest respondents and to the Head of Program. The length of the classroom (one week per month intensive working and living together) is also used a pedagogical means by the course, the committee learned during the site-visit.

Werkplaats Typografie for example, uses workshops, studio visits, seminar, excursions, book project, practice, projects, individual presentations, critiques, essay days and the playground as teaching forms. The latter is a three-dimensional physical or editorial space where the students, in discussion with the theory tutor, run a parallel programme that feeds their thesis.

In the first semester of FHIC, lectures, reading groups and workshops provide students with an overview of contemporary thought and practices concerning our collective condition. In subsequent semesters students engage in so-called 10 to 12-week immersive learning experiences. In these immersive learning experiences, students explore practices, acquire skills and knowledge, form partnerships and grow supportive and mutually beneficial communities. The other weeks of

the semester are dedicated to classes and mentoring in Arnhem. The external referent remarked that the structure of the course is quite unique, as it is working to create a fashion education that 1) does not encourage competition within a cohort as a form of motivation, 2) places student wellbeing at the forefront of skills development, 3) emphasises process rather than end result.

The Fashion Strategy course is project based: students work collaboratively on several group projects under supervision of a tutor (an expert in the field involved in the project). Within these projects, students formulate, explore and refine their own research objectives and learn to be autonomous within a community. In the Fashion Strategy course a variety of methods such as (international) excursions, lectures, workshops, visits to fashion weeks, interconnected exercises, self-study, prototyping, embodying, making and tutorials. Students value this collaborative approach, as well as the balance between collaborative and individual work in the course, the committee learned during the site visit.

#### *Considerations*

The committee concludes that the structure of the learning environment and the small and informal scale of the programme allow for interactive contact between students and tutors and an individual approach. The committee notes that the four courses maintain an adequate balance between individual and group work. The committee also notes that the courses are quite different in their approach. The committee values that thanks to these differences, the courses truly succeed in creating effective learning communities with a strong focus on self-directed and student-centred learning. The courses are able to create an ongoing conversation with their students about their work and research.

The focus on student-centered and self-directed learning was also appraised by the external referents. As one of the referents noted, 'students are

required to seek, confront and articulate their own individual and personal values'.

Based on the above, the committee assesses this meets the standard.

### **Intake**

*Standard 5: The curriculum ties in with the qualifications of the incoming students.*

### *Findings*

The legal enrolment criteria apply to programme and the four courses it comprises. The programme aims for small scale education and individual guidance and has an intensive and selective admission procedure in place. Even though the admissions procedure varies per course, all candidates are selected based on their creativity and their contribution to the learning community they will be part of. Students must also prove their English proficiency and have a relevant bachelor's degree. An (skype) interview with two lecturers (or the head) is also part of the procedure.

The admissions procedure of Fashion Strategy for example requires candidates to submit a research proposal that outlines and structures in detail the

practice the applicant will be engaged in during your two years of study. In addition, a description of the candidates' practice, a motivation letter, a portfolio and a CV have to be submitted. Fashion Strategy accepts students from different backgrounds with for example a degree in Journalism of Cultural Studies). The course admits a maximum of twelve students each year.

DAI aims to attract students with a diversity in practice, experience and positions. Students have to be willing to deal with the specific working and living conditions, the course offers as a roaming academy.

### *Considerations*

The committee concludes that the legal enrolment criteria are applicable to the programme. With and within the four different courses the programme meets different backgrounds and interests of the students. The intensive and selective selection procedure ensures that motivated students enrol the programme.

Based on the above, the committee assesses this meets the standard.

## Staff

Based on the site-visit and the documents studied, the committee concludes that the staff involved in the programme is very competent and approachable. In addition, the composition of the staff reflects the international practice of the different courses and lecturers have ample (international) academic and professional experience. The committee also notes that increasing the afore mentioned criticality towards themes such as decolonialisation, diversity and inclusiveness, can have consequences for the composition of the staff involved.

*Standard 6: The staff team is qualified for the realisation of the curriculum in terms of content and educational expertise. The team size is sufficient.*

### Findings

The programme ties in with the ArtEZ employment policy. Within this policy, life-long learning and professionalisation at course, programme and institutional level are supported. The staff policy includes an annual cycle of performance reviews for all members of staff with contracts of 0,4 fte or more. For these staff members courses such as the Basic qualification Examination (Basiskwalificatie Examinering /BKE), the Basic qualification Didactical Competence (Basiskwalificatie Didactische Bekwaamheid /BDB) and the Senior Qualification Examination (SKE) are available. These courses are mandatory for staff with specific teaching and assessment responsibilities.

Within the courses, the head of the course is responsible for bringing together and managing all team members associated with the course. Heads of course are also responsible for appraising the quality of work delivered and for making suitable provisions for training at course level. Staff of FHIC for example have been trained in non-violent communication, a core aspect of the course.

The teams that execute the courses consist of fixed staff as well as freelance staff. Hiring freelancers provides room for flexibility and to quickly respond to changes, fixed staff provides continuity and a point of contact for students. The programme acknowledges that the lack of fixed positions may also cause instability in teams and

that a balance that ensures the pedagogical dimension of the staff is important. The average staff student ratio (of all four courses) is 1:15.

The staff employed are, according to the programme, leaders in their field and committed to the values of the courses: diversity, practice-based research, plurality and engagement. The courses also play an important role in sustaining the ecologies of their professional fields by providing emerging and early career practitioners with opportunities to work in an academic setting in which they come into contact with more experienced practitioners.

The composition of the teams involved in the four courses varies. In 2018-2019 32 core tutors were involved in DAI: 6 theory tutors, 3 tutors leading each of the COOP study groups, and four factory workshops, each led by one or two tutors. In addition, 7 to 8 different guest tutors visit the 9 DAI weeks for at least one, but generally more consecutive days. The FHIC team is small, consisting of 8 core staff members, of which three with a fixed position. The course aims to attract research coordinators for each of the four research tracks that have been defined. According to the course, this will also contribute to the diversification of the team and create a core group that coordinates and facilitates the course collaboratively. In 2018 – 2019 12 lecturers are involved in FHIC, of which 16% hold a PhD and 42% a master's degree.

The core team of Fashion Strategy consists in 2019 – 2019 of 6 lecturers and 23 guest lecturers.

In addition, guest lecturers are involved in expert meetings and the excursion to Paris. Of the core lectures, 80% have a master's degree and 40% hold a PhD. The core team of Werkplaats Typografie consisted in 2018 – 2019 of 7 tutors, 8 guest tutors and 11 visiting guests.

All staff members of the four courses are, next to their teaching practice at ArtEZ, active as artist, researcher, director, entrepreneur theorist, writer or curator etcetera in an international context.

The site visit revealed that students and alumni are in general quite content with their lecturers. They appreciate the small scale and informal character of the programme and the approachability of their lectures/tutors. Tutors also support students in creating their own network and using tutor's network contacts in doing so.

#### *Considerations*

Based on the interviews conducted during the site visit and the provided information about the lecturers, the committee concludes that lecturers/tutors are very committed, competent and rigorous. All lecturers have their own (international) practice, as artist, designer, researcher, curator, director or any other art and design related practice.

The programme is able to realise an adequate balance between fixed and freelance staff. The committee notes that the programme is aware of

the care it takes to balance this and the precarity involved.

Based on the above, the committee assesses this meets the standard.

In addition, the panel notes the following. Even though the composition of the staff is quite international, the committee notes that the staff is in general quite white and Euro-American. With regards to the before mentioned discussions the committee wonders if this predominantly composition of the staff, does not contradict the schools desire for diversity, especially in the current climate when questions of representation are becoming increasingly relevant (as part of decolonial and democratising impulses in education) and the schools desire to attract students from all over the world. In that respect, the committee wonders whether the current staff were sufficiently capable of addressing issues that may emerge from attracting students from across the world where greater demands are being made for more inclusive education.

The committee also remarks that the de-disciplining occurring in the courses can imply student work growing beyond the expertise of the staff involved. It therefore challenges to carefully observe and act upon this potential development.

## Facilities and tutoring

The committee concludes that a sufficient infrastructure is in place for realising the programme. At the locations in Arnhem different and up-to-date studio's, equipment and materials are available. The committee also concludes that the tutoring of students is tailored to the needs of the students, reflects the small and intensive scale of the programme and matches the self-direction. Adequate facilities are in place to provide students with information about the programme, assessments, timetables and to provide extra support for students when needed.

### Facilities

*Standard 7: The accommodation and material facilities (infrastructure) are sufficient for the realisation of the curriculum.*

#### Findings

As mentioned before, DAI is a roaming programme and is offered at different locations throughout Europe, without a fixed building, fixed class rooms and fixed studio spaces. DAI weeks are preferably held in places where alumni reside and where DAI is welcomed. Next academic year, more rural places will be visited during DAI weeks. When meeting in Arnhem Walter books, a small bookshop and art centre, is used as location.

The Fashion courses and Werkplaats Typografie offer their students a fixed base where they can conduct and share their practice to facilitate community building among participants. FHIC and Fashion Strategy are temporarily housed in an ex-shop building on the centre of Arnhem. Werkplaats Typografie is offered in a former radio distribution station, with 24/7 access for students and lecturers. At both locations in Arnhem spaces for individual work (tables/workspaces) are available as well as for group work/socialising (kitchen & social area, meeting room, library).

The programme notes in the self-evaluation report that, for FHIC and Fashion Strategy, larger teaching spaces, public spaces, space for lecturers, tutors and guests to work and general amount of space in relation to the number of students is just not adequate. In the upcoming years the fashion courses want to move to a different

location to accommodate the growth in student numbers and improve the general facilities for study so that students are constantly surrounded by their work and the work of fellow students. In addition, the Fashion Strategy course would like to have an exhibition space to present work to the world outside of the academy.

ArtEZ provides online facilities such as ArtEZ intranet, ArtEZ email, electronic learning environments, student portfolios, free WiFi, printing and copying facilities.

#### Considerations

The committee concludes that the facilities of FHIC, Werkplaats Typografie and Fashion Strategy are satisfactory. Even though DAI uses changing facilities throughout Europe that the committee has not seen during the site visit, it notes that, based on the interviews and the documents studied, these are fitting for the course. The committee supports the ambition of the fashion courses for facilities that match the growing student population.

Based on the above, the committee assesses this meets the standard.

## **Tutoring**

*Standard 8: The tutoring of and provision of information to students are conducive to study progress and tie in with the needs of students.*

### *Findings*

Students are primarily guided by their lecturers and the head of the programme. Each head of course is responsible for ensuring that support also extends to the pastoral needs of students. This is an integral part of the curriculum, that emphasis growth, self-direction and engagement.

In addition, a student counsellor is available for all students that find themselves confronted with personal or study problems where they feel that they could use some help. The student counsellor maintains an independent position at ArtEZ and is therefore able to discuss any subject with a student in complete confidence. An international office is available as well as an International Student

Circle. The latter is a platform/community where all students, not just international students, can exchange information and expertise.

Students (and lecturers) are informed about the programme, assessment, timetables etcetera through a mix of course guides, websites and/or electronic learning environment.

### *Considerations*

The committee concludes that adequate tutoring is available for students. The tutoring ties in with the independence expected from students in a master programme. If needed extra support is available for students.

Based on the above, the committee assesses this meets the standard.

## Quality assurance

The committee concludes that the programme has an adequate quality assurance system in place. ArtEZ's quality assurance system and planning and control cycle is translated within the Graduate School and the programme. The committee notes that all relevant stakeholders are involved in the quality assurance process. The programme combines the formal system with an informal one, in which students feel heard. The committee values greatly the use of external independent referents in the accreditation process; it is proving of the programme's criticality towards itself.

*Standard 9: The programme has an explicit and widely supported quality assurance system in place. It promotes the quality culture and has a focus on development.*

### Findings

The management of the Graduate School has an important and facilitating role in empowering programmes and courses to monitor and reflect on their own performance. This includes conducting and analysing student surveys and consulting widely with experts in the field. The main goal is always to gain a better understanding of how this can stimulate students in their personal and professional growth. The results of surveys are discussed with Advisory Committees of each course and during teaching team meetings. The management meets every quarter with each head of course. Starting 2020, 5-year plans will be instituted as part of a PDCA quality assurance cycle for each course.

In preparing the accreditation and site visit, also external referents were involved (see also standard 11). The external referents attended the courses for consecutive days during the final presentations of students work.

Also, at Graduate School level, a cluster structure is in place that considers growth and development from the perspectives of learning, identity, policy and research experiments. All staff members are invited to join the cluster of their choice.

The above-mentioned Advisory Committee operates at course level and consists of current students and (guest) lecturers. The committee provides input for actualising the curriculum, related to the Education and Examination Regulations. In addition, informal and formal contacts with the professional field, students and lecturers ensure that the courses can be actualised on a yearly basis. More formally, courses organise at least one annual meeting with advisers from the professional field to discuss the educational aims and activities of the course. At Fashion Strategy for example, a yearly expert meeting is organised for and with the graduating class to receive feedback from the professional field. These meetings are documented and the feedback is also used for further improvement of the curriculum. The course also uses the public presentations for input regarding content and format of the curriculum. And every semester a feedback meeting is held with students and the head.

Students are involved in quality assurance by means of the before mentioned Advisory Committee, the International Student Circle where they engage in dialogue about their learning programmes, facilities and other relevant issues that affect their study, and the Education Committee (EC). The latter operates at Graduate School level, across all the master's programmes. The Education Committee discusses policies and strategic decisions with the Graduate School's Director of Growth and Development.

In the development of FHIC, for example, external expert meetings were organised to develop and

refine the curriculum. (Inter) national professionals were involved as well as alumni from different Dutch art academies with a background in fashion, performance, art and textiles. Currently, three students are actively involved in the evaluation, further development and adjustment of the curriculum. The students meet with the head of the course on a weekly basis to discuss the effectiveness of the curriculum and measures for improvement.

#### *Considerations*

The committee concludes that an adequate quality assurance system is in place. The system contains checks and balances to ensure the quality of the programme and the four courses it comprises. Relevant stakeholders such as students, lecturers and the professional field are involved.

Based on the discussions during the site-visit, the committee concludes that students feel heard

and that courses adapt and change due to students feedback. Students have an important role in (re)shaping the courses.

The committee values greatly that, as part of preparing for the site-visit and the accreditation, the programme invited four external independent referents to review the courses and the level of student's graduation work. These reviews were in-depth and critical, and contribute significantly to the ongoing development and quality culture of the programme. Many of the observations made by the external referents were recognisable and comparable with observations of the assessment committee.

Based on the above, the committee assesses this meets the standard.



## Assessment

The committee concludes that an adequate system of assessment is in place. The intended learning outcomes are at the basis of this system. Adequate measures are taken to guarantee the validity, reliability and transparency of the assessments, by using the four-eye-principle in all assessments that count as graduation or final assessment and by communicating assessment procedures at an early stage. For written tests assessment criteria and/or answer models are available. The board of examiners is pro-active in safeguarding the quality of the assessments.

*Standard 10: The programme has an adequate student assessment system in place.*

### Findings

The ArtEZ assessment policy is leading for the programme's assessment system. The institute's assessment policy describes the institute's vision of testing and the aims regarding content, organisation and expertise. It also notes that the testing policy of each study programme is described in a testing plan and worked out in the education and testing programme, the tests themselves, course descriptions and assessment forms. Related to the curriculum and teaching methods, programmes make their own choices regarding the test types used, the units to be tested and the number of formative and summative moments.

In constructing tests, the four-eye principle is used. Practical tests are assessed by using an assessment form, an assessment scale and assessment criteria. For written tests answer models are made. Important (summative) assessments are always made by a committee or according to the four-eyes-principle, with representatives from the professional field also being present. And assessment criteria are derived from the intended learning outcomes and the learning objectives. Examiners with a permanent contract for 0.4 FTE or more are expected to have a BKE certificate. The training programme for this is provided for.

At the level of the programme, assessment provides insight in a) integration of ability and authentic context, b) integral (conscious) processes/choices and c) capability/potential for self-directed growth. The focus is on maximising what

is possible within a given artistic output, rather than on establishing a minimum level.

Formative assessment is an important part of the assessment system. Formative assessment, for example through tutor talks, peer review or studio visits, provides students with continuous feedback from their lecturers, external professionals and peers within the dynamic space of the learning community. Feedback and reflection are an integral part of the programme and also part of the summative assessments.

Varying assessment methods are used in the programme. FHIC for example, uses proactive participation, self-reflection paper, written feedback from facilitators and written reflection summary's by students. Students are assessed twice each semester, where the assessments during half term have a more formative character and the assessments at the end of each semester have a summative character. Student's self-reflection papers are the main input for these assessments. The students and mentors assess in mutual agreement.

In all courses two assessments per year are planned, where the assessment at the end of the first and third semester have a formative character. And the assessments at the end of the first and second year are summative. Usually, all students and tutors of the course as well as external critics or respondents are present at the assessments and accompanying presentation of students work.

At Werkplaats Typografie participation, oral and written presentation and realisation of work are assessed. Students of Werkplaats Typografie are

expected to invite their own external critics for the assessments, who provides them with written feedback on their work. Fashion Strategy uses research diary, research report, presentation (individual and group), essay (visual and textual) and participation as assessment methods. The assessment methods used by DAI include group work, individual work, participation in seminars, individual research and writing, lecture presentation or performance.

Students are informed about the assessments through the different websites and/or by their lecturers. The programme aims to inform students about the assessment procedures well in advance. And in doing so giving students the opportunity to ask for clarification.

Students remarked that in general they are content with the feedback they receive from their lecturers and the opportunity to discuss the feedback with their lectures. The assessments are intensive and constructive.

#### Board of examiners

The central board of examiners is responsible for ensuring all relevant procedures and regulations as described in the Education and Examination Regulations. In addition, assessment policy and plans are observed and acted upon. The board secures the quality of assessments and the final level of students and appoints examiners. The board is organised in three chambers, one for all bachelor's programmes in fine art, one for all bachelor's programmes in music and one for all bachelor's programmes in dance and theatre. The chairs of the chambers form the central board of examiners. And the central board of examiners

functions also as a chamber for all master's programmes.

During the site visit, the committee met with representatives of the board of examiners. It became clear that each year, the board checks the end level of all courses. For the courses part of the master's programme in Fine Art and Design, the relation between (feedback on) students formative assessments and summative assessments is important and checked upon.

#### *Considerations*

The committee concludes that an adequate system of assessment is in place. The quality assurance of the assessment system is adequate. The measures taken to guarantee the validity, reliability and transparency of the assessments match the formative and subjective assessments within art education. These include using the four-eye principle and assessment criteria when possible.

During the site-visit, the committee learned that, due to the recent start of FHIC an external examiner is not yet involved in the assessments.

The board of examiners is pro-active in safeguarding the quality of the assessments. Each year, the board randomly checks the quality of graduation projects. Based on the studied files, the committee noted that the relation between the formative and summative assessments is visible feedback given to students.

Based on the above, the committee assesses this meets the standard.

## Achieved learning outcomes

Based on the studied documents and the interviews, the committee concludes that graduates of the programme achieve the required master level and intended learning outcomes. The committee also established that the courses have an adequate graduation procedure in place. Regarding the final work, the committee supports the evaluations made by the external referents: the focus on de-disciplining is visible in the final work, as well as the different characters of the courses. Based on the work and thesis studied the committee concludes that the achieved level is adequate. The discussions with students and alumni confirmed this; they seem capable of creating their own career path and practice. This was attested by the overview of current practices of alumni.

*Standard 11: The programme demonstrates that the intended learning outcomes are achieved.*

### *Findings*

The programme is completed with graduation, which takes place in the second year. Graduation consists of an individual part and a collective part. In the self-reflection report, it is noted that during the two years of the programme, students work towards integrating their competence and ability. The master's level is used as a benchmark throughout the programme and there is no single master 'test' to prove diploma worthiness.

### *Werkplaats Typografie*

The different components of the course (realisation of students practice, projects with (external) partners, group projects & workshops and critical reflection run throughout the programme and are also assessed in the graduation phase. External guests, the head of the programme and design tutors take part in this assessment.

Students of Werkplaats Typografie also write a thesis, that is the outcome of the students independent study spanning their two years at the WT. In general, the thesis is a collection of projects, which are part of a continuous exploration of concerns and interests in relation to the students position as a graphic designer. The thesis can take any form. The thesis represents the students ideas, working method and their position as a graphic designer. Students are able to present and discuss their thesis with external tutors.

The course leads to a variety of outcomes: research driven, conceptually strong and visually outspoken.

### *DAI*

DAI students also write a thesis. How To Do Things With Theory gears students towards their thesis. Students receive personal guidance from a theory tutor, in principle assigned to them for the duration of the student's two-year trajectory. The thesis advisors also thematically steer and lead monthly plenary seminar sessions. In preparation for these gatherings the students read and discuss a variety of carefully selected theoretical texts. Cinematic and aural works can be presented for collective analysis as well.

At the end of the first year, the foundations for the writing of the thesis in the second year has been laid. The thesis is presented in English and evaluated by a tutor who is part of the How To Do Things With Theory – team, supported by a review written by an invited external respondent. After written permission from the mentoring tutor and the head of program, the given format of the thesis can be adapted to specific needs or abilities.

In addition, the results of the COOP study groups and How To Do Things With Theory are individually reviewed at the end of each year. An assessment form is used and students receive written feedback from at least two tutors. In the final second year presentations part of The Kitchen, an external reviewer is also involved. Students receive a written review, as well as their overall grade.

### *Fashion Strategy*

The graduation project of Fashion Strategy consists of research and the development of a portfolio and presentation. The research supports the concept development and graduation project and results in a thesis. The graduation project starts with concept development and a proposal that is reviewed and defended. The graduation project results in a portfolio and a presentation which are reviewed and defended. The course is finalised with the graduation presentation.

### *Fashion Held In Common*

FHIC started in 2018 – 2019 with the first cohort of students. Each semester is finalised with a 10-day period in which participants present their research and practice to internal and external audiences in the Netherlands.

The programme keeps in touch with the alumni through the learning community and alumni are involved in the programme as (guest) lecturer, respondent or as post experience learners.

The self-evaluation report presented an overview of several alumni winning prizes, engaging in residencies or PhD trajectories, publishing books, and collaborating with national and international designers and platforms. DAI created an alumni embassy; an online platform for alumni to stay in contact with the community.

### *Considerations*

The committee concludes that the programme has an adequate graduation procedure in place. In assessing students final work, two examiners are involved and usually an external examiner (respondents or tutors).

The committee studied graduation work of eighteen recent graduates. The committee notes that the work presented by students and alumni during the site-visit, matches the goals and visions of the courses. In addition, the work reflected the results of de-disciplining and interdisciplinarity, which are an important aspects of all courses. The work showed a strong sense of conceptual rigour, formal resolution and grounding in practice.

In assessing the end level of the programme and the work of the students, the committee agrees with the external referents. In the work of DAI for example, the afore mentioned engagement (see standard 3) as well as the interdisciplinarity are very present. The committee (and the external referent) also noted that in the work, form follows function: the form of the presentation match the researched topics.

Concerning Werkplaats Typografie, the committee agreed with the external referent and noticed that the work and presentations reflect student's individual self-discovery and not so much the contemporary concerns in the world. The quality of the work differs, as in any programme; some students showed in their work a high level of thinking, conceptual rigor and formal resolution, while others seemed more 'lost'. The interdisciplinary character of the programme was also reflected in student's work.

The work of Fashion Strategy students reflects the criticality it proposes. The work was for example related to relevant topics such as critical fashion design practice and discourse, sustainable and circular fashion and textiles, co-design, interaction design and fashion design pedagogies. The committee agrees with the external referent in that the graduation project necessitates a critical underpinning of a fashion design project, that often is not part of most Fashion Masters courses. Students were also skilled in presenting their work to the wider community.

Since FHIC started in 2018 – 2019, presentations of final work have not yet been held.

The meetings with students and alumni during the site-visit confirmed the adequate level of the courses and final work. The students and alumni the committee met with, seem capable of creating their own career path and practice. This was attested by the presented overview of current practices of alumni.

Based on the above, the committee assesses this meets the standard.

## Appendices

## Appendix 1 Assessment committee

Naam panellid	Korte functiebeschrijving van de panelleden (1-3 zinnen)
Ir. R.S. Kloosterman Prof. P. Goodwin	René Kloosterman zit met regelmaat visitaties voor Paul Goodwin is currently Chair of Contemporary Art and Urbanism, University of the Arts London; before he was a.o. lecturer at the Chelsea College of Art and design.
Prof.dr. W. Modest	Wayne Modest is Professor of Material Culture and Critical Heritage Studies, Faculty of Humanities, Vrije Universiteit Amsterdam, and Head of the Research Center for Material Culture, National Museum of World Cultures, the Netherlands.
V. van der Burg BSc	Vera van der Burg studeert M Design aan de Design Academy Eindhoven

## Appendix 2 Programme site visit

2 July 2019

Time	What	Topic
09:45- 10:00	walk-in/coffee&thee/ program hand-out	Coffee/tea, welcome
10:00- 11:15	Committee briefing	As per agenda of the chair
11:15- 12:00	Meeting with -ArtEZ Members of Executive Board (CvB)  -Graduate School (GS) community: Directors, Heads of courses (MFAD CROHO 49114)  -Board of Examiner(s) -Participation Council	<b>ArtEZ Vision on Education &amp; Research;</b>  <b>Development of the Graduate School, collective vision</b>  <b>Identity building and governance.</b>  <b>Short intro of the 4 programs.</b>
12:00- 12:45	lunch/ break	NA
12:45- 14:45	Meeting Master Fashion Strategy Learning Community	<b>Redesigning Systems: short movie, discussion on research and contextuality</b>
14:45- 15:00	coffee break	NA

15:00- 15:15	Short presentation by Fashion Professorship	Fashion professorship connection to education & Research Manifesto
15:15-17:15	Meeting Master Fashion Design (Fashion Held in Common) Learning Community	<b>Curriculum Innovation, Co-creating education, Education Vision on Self Direction and Contextuality</b>
17:15- 18:00	committee meeting	

3 July 2019

Time	What?	Who	Topic
09:45- 10:15	Walk-in/ coffee- thee	A personal welcome by the Werkplaats Typografie learning community	Welcome by students in their premises 'Agnietenplaats'
10:15- 12:15	Meeting Werkplaats Typografie:  the community house; student guided audio tour, student projects, roundtable discussions, Q&A	Head of course/ coordinator (2), teachers (3), alumni (2), referent (1)	<b>Self- direction, co-learning&amp; ownership, making and researching.</b>  <b>Rhythms of research-experimenting-making-learning.</b>  <b>Critical reflections and WT vision on assessments</b>
12:15- 13:15	Lunch + walk/call-in	The accreditation committee members	<b>This is an moment where the committee members can be approached by staff, students, Medezeggenschap , by phone or walk-in.</b>
13:15- 13:45	travel time to Walter books	The accreditation committee members	NA
13:45- 15:45	Meeting Dutch Art Institute (DAI)	Artistic Director DAI (Head of course), coordinator (1), teachers/tutors (2), alumni (2), referent (1).	<b>Research (theory, Phd, roaming and contextual learning);</b>
16:15- 17:15	Closing Note		<b>Perched on a Hyphen; The in-between space to occupy</b>
17:15- 17:45	Panel retreat	The accreditation committee members	
17:45- 18:30	Closing Note by Accreditation Committee (Chair)	All are welcome.	Initial feedback  Closing Note



## Appendix 3 Studied documents

- Self-evaluation: perched on a hyphen
- Reviews by external referents
- Graduate school vision
- ArtEZ Research Manifesto
- Beroepsprofiel en opleidingen profile
- Curriculum description of 4 courses
- Tutors overview
- EER
- Staff overview
- Overview student support facilities
- Huisvestingsplan
- ArtEZ student-staff participation
- NSE results
- Kunstenmonitor
- Assessment policy ArtEZ
- Graduation work of 18 recent graduates (2017-2018)