

ARTS AND CULTURE STUDIES

ERASMUS SCHOOL OF HISTORY,

CULTURE AND COMMUNICATION

ERASMUS UNIVERSITY ROTTERDAM

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This report was finalised on 13 June 2019.

REPORT ON THE BACHELOR'S PROGRAMME ARTS AND CULTURE STUDIES AND THE MASTER'S PROGRAMME ARTS AND CULTURE OF ERASMUS UNIVERSITY ROTTERDAM

This report takes the NVAO's Assessment Framework for the Higher Education Accreditation System of the Netherlands for limited programme assessments as a starting point (September 2018).

ADMINISTRATIVE DATA REGARDING THE PROGRAMMES

Bachelor's programme Arts and Culture Studies

Name of the programme:	Arts and Culture Studies (Algemene Cultuurwetenschappen)
CROHO number:	56823
Level of the programme:	bachelor's
Orientation of the programme:	academic
Number of credits:	180 EC
Specializations or tracks:	Algemene Cultuurwetenschappen (ACW) - Dutch International Bachelor in Arts and Culture Studies (IBACS) - English
Location:	Rotterdam
Mode of study:	full time
Language of instruction:	Dutch, English
Double degree programme: partner institutions involved:	Department of Arts and Culture Studies ESHCC EUR, Codarts Rotterdam, Willem de Kooning Academy Rotterdam
type of degree awarded:	double degree
Submission deadline NVAO:	01/05/2020

Master's programme Arts and Culture

Name of the programme:	Arts and Culture (Algemene Cultuurwetenschappen)
CROHO number:	60087
Level of the programme:	master's
Orientation of the programme:	academic
Number of credits:	60 EC
Specializations or tracks:	Arts, Culture and Society (ACS) Cultural Economics and Entrepreneurship (CEE) Place, Culture and Tourism (PCT)
Location:	Rotterdam
Modes of study:	full time, part time
Language of instruction:	English
Submission deadline NVAO:	01/05/2020

The visit of the assessment panel Arts and Culture to the Erasmus School of History, Culture and Communication of Erasmus University Rotterdam took place on 28 February and 1 March 2019.



ADMINISTRATIVE DATA REGARDING THE INSTITUTION

Name of the institution:	Erasmus University Rotterdam
Status of the institution:	publicly funded institution
Result institutional quality assurance assessment:	positive

COMPOSITION OF THE ASSESSMENT PANEL

The NVAO approved the composition of the panel on 28 January 2019. The panel that assessed the bachelor's programme Arts and Culture Studies and the master's programme Arts and Culture consisted of:

- Prof. dr. J. (Jan) Baetens, professor in Literary Theory and Cultural Studies at the KU Leuven (Belgium) [chair];
- Prof. dr. A. (Annick) Schramme, professor in Cultural Management at the University of Antwerp (Belgium);
- Drs. P.H.G.J. (Patrick) Cramers MPM, manager Strategic Alliances at NWO/SIA;
- Drs. Y.H.M. (Yoeri) Meessen, associate director Education & Public Affairs at the Witte de With Center for Contemporary Art in Rotterdam;
- E.M. (Eeke) van der Wal MA, research master's student Cultural Analysis at the University of Amsterdam [student member].

The panel was supported by dr. F. (Fiona) Schouten, who acted as secretary.

WORKING METHOD OF THE ASSESSMENT PANEL

The site visit to the bachelor's programme Arts and Culture Studies and the master's programme Arts and Culture at Erasmus School of History, Culture and Communication (ESHCC) of Erasmus University Rotterdam was part of the cluster assessment Arts and Culture. Between February and December 2019, the panel assessed 34 programmes at 10 universities. The following universities participated in this cluster assessment: Erasmus University Rotterdam, Leiden University, Open University, University of Groningen, Maastricht University, University of Amsterdam, Tilburg University, Radboud University Nijmegen, Utrecht University, and Vrije Universiteit Amsterdam.

On behalf of the participating universities, quality assurance agency QANU was responsible for logistical support, panel guidance and the production of the reports. Dr. Fiona Schouten was project manager for QANU. Fiona Schouten, Petra van den Hoorn MA and dr. Jesseka Batteau acted as secretaries in the cluster assessment.

Panel members

The members of the assessment panel were selected based on their expertise, availability and independence. The panel consisted of the following members:

- Prof. dr. J. (Jan) Baetens (chair)
- Prof. dr. A. (Annick) Schramme (chair)
- Prof. dr. P.B.M. (Paul) van den Akker
- Dr. J. (Jeroen) Boomgaard
- Prof. dr. R.L. (Rosemarie) Buikema
- Prof. dr. A.S. (Ann-Sophie) Lehmann
- Prof. dr. K. (Karel) Vanhaesebrouck
- Prof. dr. H.J.G. (Henri) Beunders
- Em. prof. dr. S.L. (Sible) de Blaauw
- Drs. A.N. (Lex) ter Braak
- Em. prof. dr. C.A. (Claudine) Chavannes-Mazel

- Prof. dr. P.A.J.M. (Peter-Arno) Coppen
- Drs. P.H.G.J. (Patrick) Cramers MPM
- Prof. dr. M. (Mark) Delaere
- Prof. dr. M. (Mark) Deuze
- Prof. dr. A. (Alexander) Dhoest
- Drs. M.J. (Marie-José) Eijkemans
- Em. prof. dr. R.E.O. (Rudi) Ekkart
- Prof. dr. phil. W.D. (Wolf-Dieter) Ernst
- Prof. dr. J.B.H. (Johan) de Haan
- Prof. dr. K. (Koenraad) Jonckheere
- Prof. dr. S. (Susan) Legêne
- Prof. dr. P. (Philippe) Meers
- Drs. Y.H.M. (Yoeri) Meessen
- Prof. dr. J. (Joost) Raessens
- Dr. M. (Margriet) Schavemaker
- Drs. E.A.M. (Liesbeth) Schönningh
- Prof. dr. C.B. (Cas) Smithuijsen
- Dr. M.T.A. (Marie-Thérèse) van Toor
- Prof. dr. E. (Lies) Wesseling
- Dr. M (Marlous) Willemsen
- M. (Mirjam) Deckers BA (student member)
- S.W.J. (Stef) van Ool BA (student member)
- V.L. (Vivian) van Slooten MA (student member)
- E.M. (Eeke) van der Wal MA (student member)

Preparation

On 10 September 2018, the panel chair was briefed by QANU on his role, the assessment framework, the working method, and the planning of site visits and reports. A preparatory panel meeting was organised on 14 January 2019. During this meeting, the panel members received instruction on the use of the assessment framework. The panel also discussed their working method and the planning of the site visits and reports.

The project coordinator composed a schedule for the site visit in consultation with the Faculty. Prior to the site visit, the Faculty selected representative partners for the various interviews. See Appendix 4 for the final schedule.

Before the site visit to Erasmus University Rotterdam, QANU received the self-evaluation reports of the programmes and sent these to the panel. A thesis selection was made by the panel's chair and the project manager. The selection consisted of 15 theses and their assessment forms for each programme, based on a provided list of graduates between 01-09-2017 and 30-09-2018. A variety of topics and tracks and a diversity of examiners were included in the selection. The project manager and panel chair assured that the distribution of grades in the selection matched the distribution of grades of all available theses.

After studying the self-evaluation report, theses and assessment forms, the panel members formulated their preliminary findings. The secretary collected all initial questions and remarks and distributed these amongst all panel members.

At the start of the site visit, the panel discussed its initial findings on the self-evaluation report and the theses, as well as the division of tasks during the site visit.

Site visit

The site visit to Erasmus University Rotterdam took place on 28 February and 1 March 2019. Before and during the site visit, the panel studied the additional documents provided by the programmes. An overview of these materials can be found in Appendix 5. The panel conducted interviews with



representatives of the programmes: students and staff members, the programme management, alumni and representatives of the Examination Board. It also offered students and staff members an opportunity for confidential discussion during a consultation hour. No requests for private consultation were received.

The panel used the final part of the site visit to discuss its findings in an internal meeting. Afterwards, the panel chair publicly presented the panel's preliminary findings and general observations.

Consistency and calibration

In order to assure the consistency of assessment within the cluster, various measures were taken:

1. The panel composition ensured regular attendance of (key) panel members, including the chair;
2. The coordinator was present at the panel discussion leading to the preliminary findings at all site visits.

Report

After the site visit, the secretary wrote a draft report based on the panel's findings and submitted it to the project manager for peer assessment. Subsequently, the secretary sent the report to the panel. After processing the panel members' feedback, the project manager sent the draft report to the Faculty in order to have it checked for factual irregularities. The project manager discussed the ensuing comments with the panel's chair and changes were implemented accordingly. The report was then finalised and sent to the Faculty and University Board.

Definition of judgements standards

In accordance with the NVAO's Assessment framework for limited programme assessments, the panel used the following definitions for the assessment of the standards:

Generic quality

The quality that, from an international perspective, may reasonably be expected from a higher education Associate Degree, Bachelor's or Master's programme.

Meets the standard

The programme meets the generic quality standard.

Partially meets the standard

The programme meets the generic quality standard to a significant extent, but improvements are required in order to fully meet the standard.

Does not meet the standard

The programme does not meet the generic quality standard.

The panel used the following definitions for the assessment of the programme as a whole:

Positive

The programme meets all the standards.

Conditionally positive

The programme meets standard 1 and partially meets a maximum of two standards, with the imposition of conditions being recommended by the panel.

Negative

In the following situations:

- The programme fails to meet one or more standards;
- The programme partially meets standard 1;

- The programme partially meets one or two standards, without the imposition of conditions being recommended by the panel;
- The programme partially meets three or more standards.

SUMMARY JUDGEMENT

Bachelor's programme Arts and Culture Studies

Intended learning outcomes

The panel believes that the chosen profile of the bachelor's programme Arts and Culture Studies, following the 'Rotterdam approach' through a multidisciplinary emphasis on the socio-economic and political contexts that allow arts and culture to flourish, is very clear, relevant to the contemporary and rapidly changing field, and recognisable in the different tracks and courses. It recommends making explicit how multi- and interdisciplinary elements are operationalised in relation to each other. The panel supports the addition of the English-language track IBACS and the retention of the original Dutch track in the bachelor's programme. It considers the double degree programme Rotterdam Arts & Sciences Lab (RASL) with Codarts and Willem de Kooning Academy to have great added value for students who wish to combine practising art with academic knowledge and skills.

The panel studied the intended learning outcomes of the programme and concludes that in general they have been formulated with clarity and in a realistic manner. The outcomes are aligned with the professional and research field for which they prepare graduates, as well as with the programme's own profile. They match national and international requirements and correctly reflect the academic level of a bachelor's programme.

Teaching-learning environment

The panel concludes that the curriculum and the teaching-learning environment of the bachelor's programme are designed and implemented in such a way that students are enabled to achieve the intended learning outcomes. The design of the programme is conducive to its feasibility, and students clearly receive plenty of support and guidance. Students have the opportunity to shape their own educational experience. Teaching methods are activating, varied, and adapted to the learning trajectory of the students. The panel is pleased with the quality of the teaching and support staff and praises the staff members' commitment to the students.

The panel noticed that the track-specific courses in the ACW specialisation do not always reflect the track's local orientation. It advises making sure that their content is set apart explicitly from the corresponding courses in the IBACS track. It is pleased with the academic skills trajectory in the programme, but recommends repeating the comparative approaches taught in BA1 to ensure that attention is paid to methodology at a later stage, for instance in the thesis. In line with the programme's context-oriented and multidisciplinary profile, less attention is paid to art objects and practices themselves. The panel understands this choice, but does find that art could have a slightly larger place in the curriculum. The programme could initiate collaborations with the professional field in order to manage this. The panel considers the programme's double degree cooperation in RASL with Codarts and WDKA to be of clear added value to students in the programme. Keeping the double degree feasible for students is an impressive achievement.

The panel encourages the programmes to strengthen and consolidate its ties with the professional field and to work towards a more embedded and structural collaboration in order to harvest information and inspiration for the development and implementation of new directions within the programme. It also advises the management to monitor staff quantity and the balance between temporary and permanent staff members. It recommends steering away from drastic innovations in order to keep the workload manageable.

Student assessment

According to the panel, the assessment policies and protocols in the programme are very well designed and extensive. As a result, the assessment is well-regulated. The assessment methods are sufficiently varied and clearly reflect the level of the programmes. Thesis assessment is done according to clear criteria by two assessors who fill out the assessment form independently and then discuss the final grading. In case of discrepancies, doubts, or high or low grades, a third assessor is

involved. The assessment forms are clear and usually filled out in sufficient detail. The panel is pleased with the proactive role of the examination board in monitoring and promoting the quality of assessment.

As a part of the N=N system in BA1, the bachelor's programme offers possibilities to compensate grades. The panel noticed that the programme carefully monitors the consequences of this compensatory system. The programme saw an increase in fraud cases over the past period, but this was addressed rapidly and clearly by the examination board.

Achieved learning outcomes

The panel is pleased with the level of the bachelor's theses, whose themes are often topical and original. It did find that in many cases, rather broad conclusions are drawn based on a very small set of empirical data. Bachelor alumni usually continue in a master's programme and do not encounter adjustment problems, either in Rotterdam or elsewhere.

Master's programme Arts and Culture

Intended learning outcomes

The panel believes that the chosen profile of the master's programme Arts and Culture, following the 'Rotterdam approach' through a multidisciplinary emphasis on the socio-economic and political contexts that allow arts and culture to flourish, is very clear, relevant to the contemporary and rapidly changing field, and recognisable in the different tracks and courses. It recommends making explicit how multi- and interdisciplinary elements are operationalised in relation to each other. The three tracks of the master's programme [Arts, Culture and Society (ACS), Culture, Economics and Entrepreneurship (CEE) and Place, Culture and Tourism (PCT)] are clearly defined, and the new PCT track has much potential according to the panel.

The panel studied the intended learning outcomes of the programme and concludes that in general they have been formulated with clarity and in a realistic manner. The outcomes are aligned with the professional and research field for which they prepare graduates, as well as with the programme's own profile. They match national and international requirements and correctly reflect the academic level of master's programmes.

Teaching-learning environment

The panel concludes that the curriculum and the teaching-learning environment of the master's programme are designed and implemented in such a way that students are enabled to achieve the intended learning outcomes. The design of the programme is conducive to their feasibility, and students clearly receive plenty of support and guidance. Students have the opportunity to shape their own educational experience. Teaching methods are activating, varied, and adapted to the learning trajectory of the students. The panel is pleased with the quality of the teaching and support staff and praises the staff members' commitment to the students.

The master's programme offers clearly distinguished tracks whose interdisciplinary content results in challenging courses. The premaster programmes preparing incoming students for the various tracks play an important role in creating a level playing field among a diverse group of students. The amount of guidance students receive in the thesis trajectory can vary between projects. The panel noticed that both the supervisors and the students seemed to be happy with this freedom, because it facilitates a more individual approach. According to the panel, this is indeed a good thing as long as care is taken that the individual trajectories do not diverge too much and students are informed about the amount of freedom they and their supervisors have.

The panel encourages the programme to strengthen and consolidate its ties with the professional field and to work towards a more embedded and structural collaboration in order to harvest information and inspiration for the development and implementation of new directions within the



programmes. It also advises the management to monitor staff quantity and the balance between temporary and permanent staff members. It recommends steering away from drastic innovations in order to keep the workload manageable.

Student assessment

According to the panel, the assessment policies and protocols in the programme are very well designed and extensive. As a result, the assessment is well-regulated. The assessment methods are sufficiently varied and clearly reflect the level of the programme. Thesis assessment is done according to clear criteria by two assessors who fill out the assessment form independently and then discuss the final grading. In case of discrepancies, doubts, or high or low grades, a third assessor is involved. The assessment forms are clear and usually filled out in sufficient detail. The panel is pleased with the proactive role of the examination board in monitoring and promoting the quality of assessment.

The panel found that electives in the master's programme use more experimental or creative assessment methods, such as podcasts, than obligatory courses. It recommends introducing such methods into the regular courses in order to motivate and activate students. Master's students defend their thesis before their supervisor and second assessor, which the panel considers a good practice. It does recommend making the impact of this presentation on the final grade more explicit on the assessment form. Currently, there is only very limited space for a qualitative assessment.

Achieved learning outcomes

According to the panel, the master's theses are of an adequate level. It recommends considering how the master's theses can become more relevant to the professional field. In spite of the difficult job market, master alumni often manage to find a position in the cultural field and/or at an academic level. In order to improve the outlook of new alumni, the programme could draw on its older alumni to show different perspectives and get new (international) alumni connected. The panel is pleased that measures are being planned.

The panel assesses the standards from the *Assessment framework for limited programme assessments* in the following way:

Bachelor's programme Arts and Culture Studies

Standard 1: Intended learning outcomes	meets the standard
Standard 2: Teaching-learning environment	meets the standard
Standard 3: Student assessment	meets the standard
Standard 4: Achieved learning outcomes	meets the standard

General conclusion	positive
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Master's programme Arts and Culture

Standard 1: Intended learning outcomes	meets the standard
Standard 2: Teaching-learning environment	meets the standard
Standard 3: Assessment	meets the standard
Standard 4: Achieved learning outcomes	meets the standard

General conclusion	positive
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The chair, prof. dr. Jan Baetens, and the secretary, dr. Fiona Schouten, of the panel hereby declare that all panel members have studied this report and that they agree with the judgements laid down

in the report. They confirm that the assessment has been conducted in accordance with the demands relating to independence.

Date: 13 June 2019

DESCRIPTION OF THE STANDARDS FROM THE ASSESSMENT FRAMEWORK FOR LIMITED PROGRAMME ASSESSMENTS

Standard 1: Intended learning outcomes

The intended learning outcomes tie in with the level and orientation of the programme; they are geared to the expectations of the professional field, the discipline, and international requirements.

Findings

Profile

The bachelor's and master's programmes in Arts and Culture of Erasmus School of History, Culture and Communication at Erasmus University Rotterdam follow the 'Rotterdam approach' towards the domain of Arts and Culture Studies. This means that they emphasise the socio-economic and political contexts that allow arts and culture to flourish. The programmes, therefore, concentrate on the context within which art, culture and the creative industries exist. They have chosen to combine a local and a global perspective. They pay special attention to how art and culture are produced, distributed, consumed, and valued. In the programmes, students learn to search for answers to current questions about art and culture as an integral part of wider societal developments. This sociological and economic perspective is supplemented with elements from history, policy and entrepreneurship. The panel believes this multidisciplinary profile is very clear and relevant to the contemporary and rapidly changing field. It noticed that the programmes combine multidisciplinary and interdisciplinary elements and recommends making explicit how these two approaches are operationalised in relation to each other.

Bachelor's programme Arts and Culture Studies

Since the last site visit, the bachelor's programme has continued offering the Dutch-language track *Algemene Cultuurwetenschappen (ACW)*. It did introduce an English-language specialisation in 2014: *International Bachelor Arts and Culture Studies (IBACS)*. While initially only the language used in tutorials and assignments differed, in 2016 the programme introduced substantial differentiation between the two tracks. Although the Dutch programme has gained a more international perspective thanks to the start of IBACS, and IBACS attracts more students than the Dutch programme, the programme management argues that both programmes have their relevance and their own *raison d'être*. The panel supports this view and believes that continuing the Dutch track is important in order to cater to the Dutch art and cultural world and to those students (often Dutch) who prefer to focus on both the Netherlands and the international context.

In line with the Rotterdam approach, IBACS started a double degree programme in December 2015, *Rotterdam Arts & Sciences Lab (RASL)*, for students who wish to combine performing or visual arts school training with an academic bachelor in Arts and Culture. Art students from *Codarts Rotterdam* and *Willem de Kooning Academy (WDKA)* who enrol in the programme get the opportunity to obtain a full IBACS degree after five years on top of their arts degree from one of the partner institutions (300 EC for both programmes combined). The panel considers the double degree programme to have a great added value for students who wish to combine practising art with academic knowledge and skills. This cooperation is also in line with the ambition and policy of the programme to create a fruitful interaction between practising artists and the academic world.

Master's programme Arts and Culture

The master's programme of Arts and Culture consists of three tracks: *Arts, Culture and Society (ACS)*; *Culture, Economics and Entrepreneurship (CEE)*; and *Place, Culture and Tourism (PCT)*. In the ACS specialisation, the relationship between art and society is studied from a sociological and policy perspective. In the CEE specialisation, students examine the interaction between art, culture and commerce by studying markets, cultural organisations and the creative industry from an economic perspective. The PCT specialisation aims to serve a new niche in tourism and cultural heritage, in which a combination of the ACS and CEE expertise is offered. PCT was introduced in

2018 and is based on the assumption that understanding society in an era of mobility and globalisation requires a thorough understanding of the interplay between culture and tourism. Today's society requires new professionals who are able to approach tourism as a cultural as well as economic phenomenon.

The panel found that the tracks are clearly defined and separate. It believes that the three specialisations together create a strong profile for the programme and that the recent addition of the PCT track has great potential. Students make well-informed choices on which track to apply for and understand the differences between them.

Intended learning outcomes

The panel studied the intended learning outcomes of the programmes (cf. Appendix 1) and concluded that in general they have been formulated with clarity and in a generally realistic manner. It noted that the programmes have taken care to align the learning outcomes with the professional and research field for which they prepare graduates and with their own profile. In particular, the emphasis on international skills and different disciplinary approaches seems to adequately reflect the context-oriented 'glocal' and multidisciplinary Rotterdam approach. The outcomes match national and international requirements and correctly reflect the academic level of bachelor's and master's programmes.

The panel has some suggestions to fine-tune the intended learning outcomes. It advises the bachelor's programme to evaluate whether the section on Dublin Descriptor 2 is not overly focused on the international implementation of knowledge and comprehension, in contrast to the other sections. This impression could be avoided by explicitly referring to national as well as international dimensions. It also recommends rephrasing intended learning outcome 11, which it considers ambitious for a bachelor's programme. It was pleased to learn that the master's programme took the advice of the previous assessment committee to heart and differentiated the intended learning outcomes on knowledge and understanding to separately reflect the three specialisations. Learning outcome 2 reflects the main methodology of each track. PCT has a separate outcome (6), reflecting the fact that this track is the latest addition to the programme. This could be integrated into outcome 1.

Considerations

The panel believes that the chosen profile of the programmes, following the 'Rotterdam approach' through a multidisciplinary emphasis on the socio-economic and political contexts that allow arts and culture to flourish, is very clear, relevant to the contemporary and rapidly changing field, and recognisable in the different tracks and courses. It recommends making explicit how multi- and interdisciplinary elements are operationalised in relation to each other. It supports the addition of the English-language track IBACS and the retention of the original Dutch track in the bachelor's programme. It considers the double degree programme Rotterdam Arts & Sciences Lab (RASL) with Codarts and Willem de Kooning Academy to have great added value for students who wish to combine practising art with academic knowledge and skills. The three tracks of the master's programme [Arts, Culture and Society (ACS), Culture, Economics and Entrepreneurship (CEE) and Place, Culture and Tourism (PCT)] are clearly defined, and the new PCT track has much potential according to the panel.

The panel studied the intended learning outcomes of the programmes and concludes that in general they have been formulated with clarity and in a generally realistic manner. The outcomes are aligned with the professional and research field for which they prepare graduates, as well as with the programmes' own profiles. They match national and international requirements and correctly reflect the academic level of bachelor's and master's programmes.

Conclusion

Bachelor's programme Arts and Culture Studies: the panel assesses Standard 1 as 'meets the standard'.



Master's programme Arts and Culture: the panel assesses Standard 1 as 'meets the standard'.

Standard 2: Teaching-learning environment

The curriculum, the teaching-learning environment and the quality of the teaching staff enable the incoming students to achieve the intended learning outcomes.

Findings

Curriculum: bachelor's programme

The bachelor's programme Arts and Culture Studies (180 EC) has a yearly intake of 80-120 students in the English-language IBACS track and around 20-30 in the Dutch- and English-language ACW track. The first bachelor year (BA1) consists of eight mandatory courses (60 EC) in which students gain a thorough basis in the world of art, culture, and media. In BA2 and BA3, 95 EC is taken up by theoretical and statistical-methodological core courses, a research workshop, focus area courses which correspond to tracks in the master's programme, an internship, and the bachelor thesis. Students also choose a minor (15 EC) and electives (10 EC). See appendix 2 for an overview of the curriculum.

The panel studied the design of the bachelor's programme and discussed it with representatives of the programme as well as students and alumni. It concluded that the programme is well-designed, building up gradually from general subjects to more specialised focus area courses. It noticed that in the assessment plan, the learning objectives for the various courses clearly lead up to the achievement of the intended learning outcomes.

With regard to the two tracks, the panel considers their distinct profiles to be well-chosen. It agrees with the choice for English in the IBACS and large parts of the ACW track, which permits the intake of international students and matches the international perspective on the arts and culture sector implied in the context-related focus. At the same time, the panel is pleased that the programme has opted to keep offering some of the ACW courses in Dutch and to focus on the Dutch cultural field in these three courses. This caters specifically to students with an interest in the Dutch context. The panel did notice that whereas much of the ACW-specific course content differs greatly from the IBACS courses, other content differed mainly in the language used. It advises making sure that all ACW course content reflects the specific local orientation of this track.

The panel appreciates the way academic skills are taught throughout the programme. It is particularly pleased with the well-designed Academic Skills course at the start of the first year (BA1). This course teaches students the basics of the philosophy of science and trains their analytical and writing skills. It confronts students with a comparative analysis of a range of methodologies from the social sciences and humanities. The course is followed by a research workshop in BA2 and the bachelor thesis trajectory in BA3, so that students become well-versed in doing research and familiar with qualitative as well as quantitative research methods.

During the site visit, the management stated that the programme aims to teach students how to make well-informed choices about which method is best suited for a research topic, rather than how to combine different research methods in an interdisciplinary way. The panel considers this an understandable choice in the context of a bachelor's programme and finds that it matches the attention paid to methodology in the Academic Skills course. However, it noticed that not all of the bachelor theses it read explicitly discussed the choice of methodology, even though students have been made aware of the importance of this step and have been taught to reflect on their methodological approach from the start of the programme. It therefore advises repeating the comparative approaches taught in BA1 later on in the programme (e.g. in the research workshops and the thesis trajectory), so that students make their choice of methodology more explicit in their final thesis.

The panel finds that the curriculum clearly reflects the programme's multidisciplinary profile and context-oriented Rotterdam approach. As a consequence, less attention is paid to art objects and practices themselves, unless students make use of their elective space to do so. It understands this choice, but finds that art deserves to have a slightly larger place in the curriculum to provide all students with a basic understanding of this aspect. Since they are trained in the area of art and culture studies, they should be able to grasp not only the economic and social context in which art is created and received, but also art objects and practices in themselves, in an academic way. In order to include these in the curriculum, the programme could initiate or expand collaborations with the professional field.

Curriculum: master's programme

The annual intake for the English-language master's programme Arts and Culture (60 EC) varies between 75 and 100. Students apply directly to one of the three possible specialisations. Over the past years, CEE attracted between 50 and 60 students, ACS between 23 and 39, and the new PCT specialisation 10 in 2018. Students are selected based on their motivation and prior education; depending on their specialisation, they are required to have some prior training in economics (CEE), sociology or a similar course (ACS), or the humanities or a relevant background in the social sciences, such as sociology (PCT). The former two specialisations require prior training in quantitative research methods, the last considers prior training in qualitative methods desirable. For all three specialisations in the master's programme Arts and Culture, the department developed a premaster's programme, which consists of 60 EC of relevant courses, including a bachelor-level thesis. Successful completion of a premaster gives direct access to the chosen master specialisation.

The three specialisations have a similar setup. At the start of the programme, 20 EC are dedicated to thematic courses in the field of the specialisation. The master thesis class or research workshop to prepare the thesis takes 5 EC and the thesis itself 20 EC. For the remaining 15 EC, students can choose from a limited list of courses that are offered within the programme's field. Among these electives, there is always at least one research seminar. The electives vary for each track, but a number of them are accessible to students from all three tracks, such as International Art Markets or Media Tourism. The panel finds that this setup provides the tracks with a clear and coherent structure and allows for depth and specialisation, even though it means the role of multi- and interdisciplinarity is somewhat reduced.

The content of the ACS and CEE specialisations clearly reflects the profiles of the tracks. The focus on arts and culture studies is combined with sociological and economic approaches. The ACS track combines advanced courses on sociology and cultural policy with courses such as Creative Cities, where art and social studies approaches are used, combined and compared in a well-designed way. The CEE track allows students to focus on cultural entrepreneurship and/or cultural economics and applies their approaches and theories to the cultural and creative sectors. The panel is pleased with the way these two tracks approach the world of art and culture from various disciplinary perspectives and with the distinctive and challenging course content that results from this combination. It also noticed to its satisfaction that in doing so, the specialisations take a clear international approach. The new PCT specialisation, which started in 2018, differs from the other two in combining sociological and economic elements in a thematic focus on tourism, paying special attention to critical heritage studies and cultural heritage management. While it is too early to assess this track, the panel considers its design and content to be clear. Students currently enrolled in the programme confirmed this impression during the site visit.

Professional orientation

The panel was pleased to see that the bachelor's and master's programmes put great effort into their relations with the professional field. RASL and the obligatory internship in the bachelor's programme are promising examples. The programmes also regularly include guest lecturers. In addition, the recent start of thematic network meetings three times a year with a changing group of people from



the field seems an appropriate alternative to the earlier Advisory Board that is no longer functioning due to members leaving their jobs or moving away from Rotterdam.

The panel, nevertheless, observed that the relations with the professional field are still a work in progress. They now seem to be connected to individual courses and projects and are organised on an individual rather than a structural basis. Contacts with the professional field are currently based on the programmes' needs and curricula, so that two-way communication is limited. According to the panel, this is a missed opportunity, especially since the vibrant local context offers many opportunities to enrich the curricula. It therefore encourages the programmes to strengthen and consolidate their ties with the professional field and to work towards a more embedded and structural collaboration in order to harvest information and inspiration for the development and implementation of new directions within the programmes.

Student-centred learning

In both programmes, students have the opportunity to shape their own educational experience. In the bachelor's programme, they have 25 EC (minor and electives) they can fill according to their own preferences. The minor (15 EC) can be followed within the faculty, at other faculties or at the universities in Delft and Leiden. The minor and elective space can also be used to include an international exchange in BA3. Moreover, the choice of a focus area in BA2 and BA3 (20 EC) is recommended, but not mandatory. Students who want to specialise in another area can do so, if permitted by the programme and the examination board. Talented students can be selected for an honours programme in BA2 (15 EC). In the master's programme, the options are more limited due to the duration of the programme. Here, too, students can choose various electives. Also, they choose the theme of their thesis topic.

Feasibility and guidance

The panel considers that the support structure and guidance for students is well established and implemented in the programmes. During the site visit, it learned from students and alumni that they consider the organisational structure and information provided to students to be adequate. Students and alumni also mentioned that the department is characterised by a personal approach and an informal culture, and that this makes students (including the non-Dutch IBACS and master's students) feel at home. The panel also met with the programmes' study advisor, who is in frequent contact with students and whose support is highly appreciated by them.

The bachelor's programme adheres to the university-wide system N=N (Nominal = Normal), whereby students are expected to complete B1 at the end of the first year, not leaving any courses open. In spite of an assessment system allowing for the compensation of unsatisfactory grades (cf. Standard 3), this demands hard work from the BA1 students and is potentially stressful. In the bachelor's programme Arts and Culture, the system appears to work well. The panel was pleasantly surprised to learn that this binding study advice (BSA) on the basis of 60 EC has not led to serious issues and indeed has proven to be effective in achieving better student success. Feasibility is further improved through a mentoring programme in BA1, with each student being part of a group mentored by an older student. These mentor students are supervised by a staff member, which guarantees the quality of the mentoring.

The timing of the mandatory internship was adapted to improve the programme's feasibility. Since 2015, the internship (15 EC) has been scheduled in BA2, following the advice of the previous assessment committee. This enables students to concentrate on their BA thesis in their final year, without having to divide their time between a thesis and an internship at the end of BA3. Students are informed about practical and content issues relating to internships in a detailed internship manual. When arranging their internship, they receive advice and support from the internship coordinator and draw upon the connections of staff members and supervisors. All internships are supervised by a member of the academic staff (academic supervisor) and a representative of the organization providing the internship (company coach). In surveys, students evaluate the internship very positively. The panel concludes that the organisation of the internship is well-designed.

The panel learned that the department's broad network across the cultural field is crucial and helpful in the search for high-quality and diverse internships. It also learned that for the non-Dutch-speaking students from IBACS, it is still a challenge to find internships in the Netherlands. In some cases, the programme tries to realise an internship abroad (very often in the home country). The panel fully understands the challenge which the department faces in this respect and trusts that the programme will continue to give this a high priority, particularly given the mandatory nature of the internship.

The programme has a carefully designed thesis trajectory. The trajectory focuses on empirical research and begins with the bachelor thesis class (BTC, 5 EC). In small-scale interactive tutorials of 8-12 students, students are guided step by step in developing their research design and preparing draft versions of thesis chapters. The resulting thesis is elaborated with the use of the feedback received in the tutorials. Bachelor theses are supervised by the BTC lecturers. The panel is pleased with this setup, which avoids delays in completing the programme. A point of attention is that students mentioned they sometimes struggle with balancing the time constraints imposed by the thesis trajectory and their own ambitions when writing their thesis.

Students enrolled in the double degree RASL programme combine the bachelor's programme with a WDKA or Codarts programme. This requires careful planning and scheduling (cf. Appendix 3). The panel discussed this issue with responsible management and staff members, as well as with RASL students, and concluded that this complex organisation is undertaken with the utmost care. The three programmes collaborating in RASL monitor the process carefully and are successfully managing to smoothly combine schedules. As a result, no great issues have yet been encountered in the three years that this five-year double degree programme has been operative. Students dropping out usually do so for content-related motives rather than because of the difficulty presented by the combination of programmes. The panel considers this an impressive achievement and praises the programme for making it work so well.

In the master's programme, the various tracks, and especially CEE, receive a partly international student population from very different educational backgrounds. The diversity of their previous education makes it challenging to offer a programme that is feasible for all without compromising the level and content. The one-year, 60 EC premaster programmes for students who lack disciplinary training (e.g. in economics or empirical methodology) are an important factor in creating a level playing field at the start of the master's programme. The success rates in the tracks of students who participated in a premaster are demonstrably high, which the panel finds laudable.

The preparation for the thesis in the master's programme is less strictly regulated than that in the bachelor's programme. At the start of the year, during a thesis market, students receive information about the different fields they can choose and about the different supervisors. At that moment, they make a preliminary choice for their thesis subject. Later in the year they can change or adapt the subject before they start researching and writing. Students enrol in the MA thesis class/research workshops, which function in parallel to the bachelor's thesis class, and receive individual guidance. The amount of guidance they receive can vary between thesis projects. This offers room for different approaches between supervisors. The panel noticed that both the supervisors and the students seemed to be happy with this freedom, because it allows for a more individual approach. According to the panel, this approach is indeed a good thing as long as care is taken that the individual trajectories do not diverge too much, creating inequality between students, and as long as students are informed about the amount of freedom they and their supervisors have, for instance in changing the thesis topic. Not all students interviewed by the panel were aware that there was room for flexibility here.

Teaching methods

In line with the programmes' educational approach, teaching is done in small-scale, interactive groups of at most 20 students. Teaching in the bachelor's programme progresses from knowledge acquisition towards more independence: lectures supported by tutorials occur mainly in the first half



of the programme, while the second half shows a greater variety. The small scale of the master specialisations allows for even more intensive contact both among students and between students and lecturers. Teaching mainly takes the form of seminars, in which students actively participate and apply scientific theories in assignments and presentations. The panel was pleased to learn that where possible, teaching in the programme is enhanced by the diversity of students and a vibrant international classroom. The diverse backgrounds of the international students in terms of both nationality and their prior education is referred to and made use of in in-class projects and discussions, enriching the content of the programme.

The panel is positive about the fact that the department experiments with new ways of studying and 'learning-by-doing'. Small class sizes and the use of digital learning methods, such as pecha kucha presentations, blended learning, and the online community 'Feedback Fruits', are motivating students take an active role. The management aims to increase the use of innovative and digital teaching methods, which the panel appreciates and encourages.

Teaching staff

The panel concludes that the programmes are taught by a dedicated and well-qualified staff. The didactic quality of permanent staff members is safeguarded by the obligation to obtain a basic teaching qualification (UTQ). The programmes also pay attention to English proficiency when hiring new staff members (C1 level is required) and offer senior staff voluntary courses to improve proficiency. Student evaluations indicate that this policy is successful. The panel was pleased to learn that the programmes grant teaching and support staff a personalised budget and ample opportunity to follow additional training, e.g. on assessment or diversity. It praises the programmes' commitment to continuous training.

Staff quantity is sufficient to teach the programmes, but management and staff informed the panel that staff members experience a high workload. This is partly due to the department's rapid growth in student numbers, for which compensation is still delayed. The programmes resolve this by hiring temporary staff members, but are keenly aware that this short-term solution could be at the expense of longer-term coherence and continuity. This is especially the case for PTC, which is largely developed by temporary staff members. The panel advises carefully monitoring the balance between staff on temporary contracts and permanent staff. It recommends looking into the possibility of hiring staff on temporary contracts with a longer duration than 1 year, as is currently done, in order to safeguard continuity. Another reason for the experienced high workload is the development of new programmes, tracks (PTC) and courses. The panel advises the management to monitor the amount of time and energy it takes to set up something new and to provide sufficient means to guarantee the continuity of staff involved in new programmes or courses. It recommends steering away from drastic innovations in order to keep the workload manageable.

Considerations

The panel concludes that the curriculum and the teaching-learning environment of both the bachelor's and the master's programme are designed and implemented in such a way that students are enabled to achieve the intended learning outcomes. The design of the programmes is conducive to their feasibility, and students clearly receive plenty of support and guidance. In both programmes, students have the opportunity to shape their own educational experience. Teaching methods are activating, varied, and adapted to the learning trajectory of the students. The panel is pleased with the quality of the teaching and support staff and praises the staff members' commitment to the students.

In the bachelor's programme, the panel noticed that the track-specific courses in the ACW specialisation do not always reflect the track's local orientation. It advises making sure that their content is set apart explicitly from the corresponding courses in the IBACS track. It is pleased with the academic skills trajectory in the programme, but recommends repeating the comparative approaches taught in BA1 to ensure that attention is paid to methodology at a later stage, for instance in the thesis. In line with the programme's context-oriented and multidisciplinary profile, less

attention is paid to art objects and practices themselves. The panel understands this choice, but does find that art could have a slightly larger place in the curriculum. The programme could initiate collaborations with the professional field in order to manage this. The panel considers the programme's double degree cooperation in RASL with Codarts and WDKA to be of clear added value to students in the programme. Keeping the double degree feasible for students is an impressive achievement.

The master's programme offers clearly distinguished tracks whose interdisciplinary content results in challenging courses. The premaster programmes preparing incoming students for the various tracks play an important role in creating a level playing field among a diverse group of students. The amount of guidance students receive in the thesis trajectory can vary between projects. The panel noticed that both the supervisors and the students seemed to be happy with this freedom, because it facilitates a more individual approach. According to the panel, this is indeed a good thing as long as care is taken that the individual trajectories do not diverge too much and students are informed about the amount of freedom they and their supervisors have.

The panel encourages both programmes to strengthen and consolidate their ties with the professional field and to work towards a more embedded and structural collaboration in order to harvest information and inspiration for the development and implementation of new directions within the programmes. It also advises the management to monitor staff quantity and the balance between temporary and permanent staff members. It recommends steering away from drastic innovations in order to keep the workload manageable.

Conclusion

Bachelor's programme Arts and Culture Studies: the panel assesses Standard 2 as 'meets the standard'.

Master's programme Arts and Culture: the panel assesses Standard 2 as 'meets the standard'.

Standard 3: Student assessment

The programme has an adequate system of student assessment in place.

Findings

Assessment and assessment system

Assessment at the ESHCC follows a faculty-wide policy which is in line with the university-wide assessment system. This policy was developed into an assessment protocol. The panel found that these documents and policies are very well designed and extensive. As a result, assessment in the programmes is well-regulated. Both programmes make use of such mechanisms as the peer-review principle in the construction of tests, assessment matrices and rubrics. They also have assessment plans which demonstrate the way in which the intended learning outcomes are assessed throughout the programme.

The panel observed that in both programmes, the assessment types are sufficiently varied, ranging from written exams to presentations and written assignments. Assessment can be formative or summative and clearly reflects the level of the programme. In the bachelor's programme, assessment shows more variation as the curriculum progresses. In the master's programme, written assignments and papers are prominent, but in-class participation is also often part of the final grade. The panel noticed that electives in this programme use more experimental or creative assessment methods, such as podcasts, than obligatory courses. The panel recommends introducing such methods into the regular courses in order to motivate and activate students throughout the mandatory part.



Thesis assessment is done according to clear criteria by two assessors who fill out the assessment form independently and then discuss the final grading. In case of discrepancies, doubts, or high or low grades, a third assessor is involved. The assessment forms are clear and usually filled out in sufficient detail. Master's students defend their thesis before their supervisor and second assessor, which the panel considers a good practice. It does recommend making the impact of this presentation on the final grade more explicit on the assessment form. Currently, there is only very limited space on the form for a qualitative assessment of the thesis defence.

As a part of the N=N system in BA1, the bachelor's programme offers possibilities to compensate grades. In BA1, a moderately insufficient grade (at least 5.0) can be compensated in a maximum of two courses with a 7.0 or higher for a different course. A fail needs to be compensated by a pass for one or more courses together representing at least the same number of credits. The compensation rule applies in BA2/3 for a maximum of two courses in total. The bachelor thesis class (BTC), the internship and the bachelor thesis are excluded from compensation. The panel noticed that the programme carefully monitors the consequences of this compensatory system.

Examination board

The panel discussed assessment in the programmes with the faculty-wide examination board. It concluded that this board is clearly in control of the quality of assessment. The examination board not only performs checks on courses and theses, but also helped develop the faculty-wide assessment policy and protocols. It introduced assessment matrices in the programmes and provides staff training on themes related to assessment. The panel is pleased with the board's proactive role in monitoring and promoting the quality of assessment.

The self-evaluation mentioned that in the bachelor's programme, relatively many cases of fraud were reported in the academic year 2017-2018. The panel discussed this issue with the examination board. Its members explained to the panel that these fraud cases were usually to do with unwitting, 'light' plagiarism among first-year students. The examination board fine-tuned the system for imposing sanctions in order to achieve more consistency and a better distinction in gradations. The procedure regarding suspicion of plagiarism was re-determined in 2017; all lecturers received new instructions concerning plagiarism. The panel is pleased with the rapid and clear solution implemented by the examination board.

Considerations

According to the panel, the assessment policies and protocols in the programmes are very well designed and extensive. As a result, the assessment is well-regulated. The assessment methods are sufficiently varied and clearly reflect the level of the programmes. Thesis assessment in both programmes is done according to clear criteria by two assessors who fill out the assessment form independently and then discuss the final grading. In case of discrepancies, doubts, or high or low grades, a third assessor is involved. The assessment forms are clear and usually filled out in sufficient detail. The panel is pleased with the proactive role of the examination board in monitoring and promoting the quality of assessment.

As a part of the N=N system in BA1, the bachelor's programme offers possibilities to compensate grades. The panel noticed that the programme carefully monitors the consequences of this compensatory system. The programme saw an increase in fraud cases over the past period, but this was addressed rapidly and clearly by the examination board.

The panel found that electives in the master's programme use more experimental or creative assessment methods, such as podcasts, than obligatory courses. It recommends introducing such methods into the regular courses in order to motivate and activate students. Master's students defend their thesis before their supervisor and second assessor, which the panel considers a good practice. It does recommend making the impact of this presentation on the final grade more explicit on the assessment form. Currently, there is only very limited space for a qualitative assessment.

Conclusion

Bachelor's programme Arts and Culture Studies: the panel assesses Standard 3 as 'meets the standard'.

Master's programme Arts and Culture: the panel assesses Standard 3 as 'meets the standard'.

Standard 4: Achieved learning outcomes

The programme demonstrates that the intended learning outcomes are achieved.

Findings

Thesis quality

The panel read 15 bachelor's and 15 master's theses. It was pleased with the level of the bachelor's theses. Bachelor students are free to choose their own thesis topic, which often results in a degree of personal engagement in the choice of subject. The panel found that as a result of this approach, thesis themes are often topical and original. It noticed that the theses don't always explain the choice of methodology (see also standard 2). It also found that in many cases, rather broad conclusions were drawn based on a very small set of empirical data or relying mainly on secondary data. This was usually seen and commented on by the assessors, but it has a negative impact on the overall quality of theses.

According to the panel, the master's theses are of an adequate level. Depending on the topic and the chosen specialisation (CEE or ACS), they take a quantitative or mixed-methods approach. They vary greatly and show originality and personal motivation. The panel considers this a positive aspect, but it also points out that this personal nature limits the applicability of the theses. It recommends considering how the master's theses can become more relevant to the professional field.

Alumni success

The panel found that bachelor alumni usually continue in a master's programme and that they do not encounter adjustment problems, either in Rotterdam or elsewhere. The performance of master's alumni seems positive. In spite of the difficult job market, students often manage to find a position in the cultural field and/or at an academic level. In order to improve the outlook of new alumni, the programme could draw on its older alumni to show different perspectives and get new alumni connected. The inclusion of international alumni is a new challenge. The panel is pleased with the fact that the programme management is drawing up an action plan to keep track of and work together with its alumni.

Considerations

The panel is pleased with the level of the bachelor's theses, whose themes are often topical and original. It did find that in many cases, rather broad conclusions are drawn based on a very small set of empirical data. Bachelor alumni usually continue in a master's programme and do not encounter adjustment problems, either in Rotterdam or elsewhere.

According to the panel, the master's theses are of an adequate level. It recommends considering how the master's theses can become more relevant to the professional field. In spite of the difficult job market, master alumni often manage to find a position in the cultural field and/or at an academic level. In order to improve the outlook of new alumni, the programme could draw on its older alumni to show different perspectives and get new (international) alumni connected. The panel is pleased that measures are being planned.

Conclusion

Bachelor's programme Arts and Culture Studies: the panel assesses Standard 4 as 'meets the standard'.



Master's programme Arts and Culture: the panel assesses Standard 4 as 'meets the standard'.

GENERAL CONCLUSION

The panel assessed standards 1, 2 3, and 4 of both the bachelors' programme Arts and Culture Studies and the master's programme Arts and Culture as 'meets the standard'. Based on the NVAO decision rules regarding limited programme assessments, the panel therefore assesses the programmes as 'positive'.

Conclusion

The panel assesses the *bachelor's programme Arts and Culture Studies* as 'positive'.

The panel assesses the *master's programme Arts and Culture* as 'positive'.

APPENDICES

APPENDIX 1: INTENDED LEARNING OUTCOMES

Bachelor's programme Arts and Culture Studies

DD 1: Knowledge and comprehension	
ILO	<i>Graduates will have knowledge and understanding of:</i>
1	The nature, the art historical development and the organization of the production, distribution and consumption of a broad range of arts and culture products from a Dutch, international and comparative perspective.
2	The implications of using an international, comparative perspective for theory and research in the field of arts and culture.
3	The societal meaning of arts and culture and the societal structures and processes in which arts and culture function in national, international and comparative perspective.
4	The relevant national and international theoretical concepts and approaches from economics, sociology and media studies to scientifically study arts and culture.
5	The primary methods of social science research and their applicability to the field of arts and culture studies.
6	Art history, aesthetics, heritage and other object related knowledge which is discussed in the degree programme. In addition to this, students are aware of and know about current debates about the role and meaning of arts and culture in the present, globalized society.
7	(Major theoretical perspectives on) the role of cultural factors in arts and culture and communication processes.
DD 2: Implementation knowledge and comprehension	
	<i>Graduates will be able to:</i>
8	Analyze, reflect on, and formulate the international dimensions of current issues and problems in the field of arts and culture, drawing on relevant academic and professional sources and creatively applying current theoretical concepts, insights, methodologies and research techniques.
9	Evaluate and contribute to (the development of) strategies, policies, actions, or research addressing current art and culture related problems and its international and intercultural dimensions.
10	Empirically study the international and globalized field of arts and culture, and apply previously done research to different cultural contexts.
11	Apply the acquired knowledge, insights and skills in the arts and culture discipline independently in the international practice of the arts and culture (labor market).
DD 3: Judgement	
	<i>Graduates will be able to:</i>
12	Analyze the societal origin and effect of arts and culture from a national, international and comparative perspective based on the acquired knowledge and understanding.
13	Can apply diverse methods of social science research to answer relevant scientific questions, with special attention to cross-national and cross-cultural comparison.
14	Critically analyze and value new scientific articles on arts and culture; develop considered, critical views and opinions on arts and culture related issues that are sustained by relevant and reliable information and demonstrate the awareness of international and cultural variations.
DD 4: Communication	
	<i>Graduates will be able to:</i>
15	Present their findings in a scientifically substantiated manner, both orally and in writing, for an international audience.
16	Communicate their viewpoints and findings to different target groups.
17	Collaborate and communicate effectively with people who have diverse (national, cultural, disciplinary) backgrounds.
DD 5: Learning ability	
	<i>Graduates will be able / inclined to:</i>
18	Reflect on their own learning and competences and identify their personal learning needs and interests.
19	Function within international and culturally diverse professional and educational settings and look across the borders of their own field of study, home countries and cultures.
20	The ability to comprehend cultural limitations and restrictions.
21	To appreciate cultural differences.



Master's programme Arts and Culture

DD 1: Knowledge and comprehension	
ILO	<i>Graduates will have knowledge and understanding of:</i>
1	(ACS) The development, organization and dynamics of the national and international art world and cultural industries, in particular concerning social, organizational and policy aspects and related to developments of society as a whole; (CEE) The development, structure and dynamics of the national and international art world and creative industries, in particular concerning economic and professional aspects and related to developments of society as a whole; (PCT) The development, organization and dynamics of the national and international cultural tourism industry, in particular concerning social, organizational and policy aspects, and related to developments of society as a whole.
2	The key theoretical insights, empirical studies, and current scientific discussions concerning the field of arts and culture, with a focus on the social sciences, in particular (ACS) cultural sociology (CEE) economic theory (PCT) cultural sociology.
3	(ACS) Development of social scientific theory and research policy on organizational issues within the traditional field of arts and culture; (CEE) Development of social scientific theory and research on policy and organization within the transnational field of the arts and the creative industries; (PCT) Development of cultural studies and humanities theory and research on policy and organizational issues within the transnational fields of culture and tourism.
4	(ACS) Development of social scientific theory and insights in the national and international field of cultural participation; (CEE) Development of social scientific theory and research on cultural economics from a comparative and transnational perspective; (PCT) Development of cultural studies and humanities theory and insights in the national and international field of cultural participation (as tourism).
5	(ACS) The way in which involved parties build and develop education and communication in the national and international field of arts and culture and understand these from a comparative perspective; (CEE) Development of social scientific theory and the research on cultural entrepreneurship from a comparative and transnational perspective; (PCT) The way in which involved parties build and develop communication in the national and international fields of culture and tourism and understand these from a comparative and transnational perspective.
6	(PCT) The analysis of cultural tourism from an economic perspective.
DD 2: Implementation knowledge and comprehension	
	<i>Graduates will be able to:</i>
7	Formulate relevant research questions and apply a broad range of research skills which allows them to analyze qualitative and quantitative data.
8	Translate practical questions from the international field of arts and culture to researchable and scientifically valid theses.
9	Independently conduct research in the field of Arts and Culture by applying various (qualitative and quantitative) research methods and document this in a clearly structured manner.
DD 3: Judgement	
	<i>Graduates will be able to:</i>
10	Offer a critical contribution to the scientific debate on the field of arts and culture, with special attention to cross-national and cross-cultural comparison.
DD 4: Communication	
	<i>Graduates will be able to:</i>
11	Present their findings in a scholarly manner, both orally and in writing.
12	Communicate their viewpoints and findings to different target groups.
13	Collaborate and communicate effectively with people who have diverse (national, cultural, disciplinary) backgrounds.
DD 5: Learning ability	
	<i>Graduates will be able / inclined to:</i>
14	Systematically analyze complex processes and theses from the field of arts and culture and demonstrate awareness of international and cultural variations.
15	Make a significant contribution to international and culturally diverse professional and educational organizations, in both the public and the private sector, and apply the gained knowledge and skills independently and creatively, thereby transcending the borders of their own field of study, home countries and cultures.

APPENDIX 2: OVERVIEW OF THE CURRICULUM

Bachelor's programme Arts and Culture Studies

All courses are 5 credits unless otherwise indicated

BACHELOR PROGRAMME ACW / IBACS

First Year	TERM 2	TERM 3	TERM 3
CC1001 <i>History of Western Arts and Culture (10 credits)</i>	CC1003 Sociology of Arts and Culture (10 credits)	CC1005 Introduction to the Economics of Arts and Culture (10 credits)	CC1021 Arts, Culture and Media (10 credits)
CC1008 Academic Skills	CC1016 Introduction to Social Science Methods	CC1006 Introduction to Cultural Policy CC1018 Introductie Kunst- en Cultuurbeleid	CC1022 Cultural & Creative Industries CC1023 Culturele en Creatieve
Second Year			
CC2005 Contemporary Approaches in Cultural Sociology	CC1017 Marketing Arts and Culture	CC2017 Advanced Economics of Arts and Culture	CC2020 Internship (15 credits)
CC2007 Aesthetics	<p><u>Focus area course (1/9):</u></p> <ul style="list-style-type: none"> - CC3203 Economic Geography of Creativity and Urban Development - CC3107 Economics of Cultural Heritage - CC2039 <i>Theory of the Avant-Garde</i> - CC3201 Media Industries: Trends and Strategies - CC2008 Values of Culture - CC2044 History of the Art Market - CC3124 Audience Studies: Current Perspectives 	CC2014 Methods of Qualitative Research	



	-CC2050 Consumption and Identity -CC2051 Cultural Studies		
Electives: - CC9010 Art of Filmmaking - CC2043 Cultural Heritage Studies - CC2053 Globalisation, Culture and Place	CC2010 Introduction tot Statistical Analysis	Research workshop: -CC3113 Recognition in the Visual Arts -CC3072 Cultural Lifestyles and Participation -CC3073 Cultural Management -CC3167 Media Tourism	
Third Year			
Minor or Exchange (15 credits)	Exchange (15 credits) OR: Focus Area Course (2/9) <i>See subjects mentioned in the second year</i>	CC2015 Sociology, Culture and Modernity CC3105 Advanced Economic Aspects of Cultural Industries CC3123 Introduction Arts Education CC2045 Introductie Kunsteducatie ----- CC3202 Bachelor Thesis Class (from mid term 3)	Bachelor Thesis Class (till mid term 4) CC3000 Bachelor Thesis (10 Credits)

Master's programme Arts and Culture

MASTER PROGRAMME

Arts, Culture and Society

TERM 1	TERM 2	TERM 3	TERM 4
<p>CC4024 Thematic Seminar 1: Advanced Sociology of Arts and Culture</p>	<p>Electives: (2 out of 3):</p> <ul style="list-style-type: none"> - CC4022 Creative Cities - CC4018 Artistic careers - CC4023 Ethnographic Research into Culture Participation 	<p>Thematic Seminar 5: Electives (1 out of 7):</p> <ul style="list-style-type: none"> - CC4015 Media Tourism - CC4105 Cultural Management - CC4017 Arts Education - CC4117 International Art Markets - CC4119 Economics of Fashion, Design and Architecture - CC4121 The Changing Social and Economic position of the Arts in Society - CC4025 <i>Aesthetics and the Sociology of Art: A History of Convergence</i> 	<p>MA Thesis</p>
<p>CC4006 Thematic Seminar 2: Critical Heritage Studies</p>	<p>CC4021 Thematic Seminar 4: Art, Audiences and Perception</p>	<p>CC4050 Start MA Thesis (20 credits)</p>	
<p>CC4022 Thematic Seminar 3: Cultural Policy</p>			
M A S T E R T H E S I S C L A S S			



Cultural Economics and Entrepreneurship

TERM 1	TERM 2	TERM 3	TERM 4
CC4111 Cultural Economics: Theory	CC4112 Cultural Economics: Empirical Research Or: CC4120 Cultural entrepreneurship: Empirical Research	Electives (2 out of 8): -CC4105 Cultural Management -CC4117 International Art Markets -CC4116 Economics of Performing Arts -CC4119 Economics of Fashion, Design and Architecture -CC4015 <i>Media Tourism</i> -CC4121 The Changing Social and Economic position of the Arts in Society -CC4025 <i>Aesthetics and the Sociology of Art: A History of Convergence</i> -CC4160 Project course	Ma thesis
CC4118 Cultural Organizations	CC4106 Innovation in Cultural Industries		
CC4115 Cultural Entrepreneurship	CC4107 Research workshop	CC4150 Start MA Thesis (20 credits)	

Place, Culture and Tourism

TERM 1	TERM 2	TERM 3	TERM 4
Thematic Seminar 1: <i>CC4201 Cultural Sociology of Tourism</i>	Thematic Seminar 4: <i>CC4203 Cultural Heritage Management</i>	Elective seminar (choose 2): -CC4117 International Art Markets - CC4119 Economics of Fashion, Design and Architecture - CC4121 The Changing Social and Economic position of the Arts in Society - CS5040 Trending Topics in Media Studies (<i>vanuit research master Media Studies</i>) - CM4493 New Media, Politics and Campaign - CC4015 Media Tourism - CC4025 Aesthetics and the Sociology of Art: A History of Convergence - Other electives outside of the EUR	MA thesis
Thematic Seminar 2: <i>CC4202 Economics of Cultural Tourism</i>	Research Seminar: <i>CC4204 Researching Cultural Tourism</i>		
CC4006 Thematic Seminar 3: Critical Heritage Studies			
CC4206 MA Thesis Class		CC4250 Start MA thesis (20 credits)	



APPENDIX 3: DOUBLE DEGREE PROGRAMME

The Arts and Culture Department participates in the Rotterdam Arts & Sciences Lab (RASL). In this partnership IBACS offers double degrees with Codarts and Willem de Kooning Academy. The double degree allows students to combine their IBACS study with a programme either at Codarts or at Willem de Kooning Academy. The current design of this double degree curriculum allows students to finish both programmes within 5 instead of 7 years. The curriculum is a 300 EC programme. When they complete this trajectory, students will receive a diploma from both institutions.

- Credit transfers

Selected courses from the partner programmes are accepted for the IBACS programme. The number of credits is maintained, however a 'pass' is registered as a grade.

- Willem de Kooning Academy

1. Internship 15 EC

2. Practice 3 15 EC

3. Minor 30 EC

60 EC total

- Codarts (generic model)

Year 1	11
Music theoretical education (mte)	
sem 1	3
Mte sem 2	3
Genre specific history	3
Practical harmony sem 2	2
Year 2	14
Mte year 2	6
Practical harmony sem 2	2
Practical harmony sem 3	2
Rhythmic training/ solfege sem 1	2
Rhythmic training/ solfege sem 2	2
Year 3	5
Genre specific courses year 3	3
Practical harmony sem 5	2
Year 4	24
Mte sem 5	3
Mte sem 6	3
Genre specific courses year 4	3
RASL entrepreneurship module	15
Year 5	6
Genre specific courses year 5	6
TOTAL	60

- **Examination programme** The regular IBACS examination programme forms the basis of the IBACS as double degree programme. Students enrolled in the double degree programme will follow a tailored examination programme.

APPENDIX 4: PROGRAMME OF THE SITE VISIT

Thursday 28 February 2019

09.30 h. – 09.45 h.	Arrival and welcome panel
09.45 h. – 12.30 h	Preparatory meeting panel
12.30 h. – 13.00 h	Lunch
13.10 h. – 14.00 h.	Interview with programme management, preceding a presentation of rasl 13.00-13.10
14.00 h. – 14.30 h	Break – deliberations panel
14.30 h. – 15.15 h	Interview students bachelor programme
15.15 h. – 16. 00 h.	Interview lecturers bachelor programme
16.00 h. – 16.30 h	Break – deliberations panel
16.30 h. – 17.15 h	Interview students master programme
17.15 h. – 18.00 h.	Interview lecturers master programme

Friday 1 March 2019

09.00 h. – 10.30 h	Deliberations panel (closed session) and from 10.00 – 10-30 walk in consultation hour
10.30 h – 11.15 h.	Interview examination board
11.15 h. – 11.45 h	Break – deliberations panel
11.45 h. – 12.45 h	Final interview with formal and programme management
12.45 h. – 13.15 h	Lunch
13.15 h. – 15.30 h	Panel draws op preliminary findings and prepares the oral report
15.30 h. – 16.00 h.	Presentation oral report and preliminary judgment
16.00 h. – 16.15 h	Break
16.15 h. – 17.15 h.	Development interview
17.15 h. – 18.15 h.	Plenary presentation of preliminary findings and judgment, reception



APPENDIX 5: THESES AND DOCUMENTS STUDIED BY THE PANEL

Prior to the site visit, the panel studied fifteen theses of the bachelor's programme Arts and Culture Studies and fifteen theses of the master's programme Arts and Culture. Information on the selected theses is available from QANU upon request.

During the site visit, the panel studied, among other things, the following documents (partly as hard copies, partly via the institute's electronic learning environment):

- Annual reports Examination Board ESHCC 2016-2017 and 2017-2018
 - Annual Reports Programme Committee Arts and Culture Studies 2015-2016 and 2016-2017
 - Assessment Protocol Examination Board ESHCC
 - ESHCC Assessment Policy
 - ESHCC Educational Quality Assurance System
 - ESHCC Educational Policy Plan 2014-2018
 - ESHCC Educational Policy Plan 2019-2023 (draft)
 - Educational vision EUR
 - Educational vision ESHCC
 - Writing Guide Media, Communication and Culture
 - Education Figures 2017-2018
 - Overview Student Population 2018-2019 (1 October)
 - Mentorboek 2018-2019 ACW
 - Testimony alumna Elena Bird
 - Sample projects of the coarse Theory of the Avant-Garde (such as 3-D prints)
 - Rotterdam Arts & Sciences Lab (RASL): programmes and curriculum
 - List of partner universities (student exchange)
- Course materials of: Social Science Methods (BA-1), Academic Skills (BA-1), Introduction to Cultural Policy (BA -1), Theory of the Avant-Garde (BA-2/3), Creative Cities (MA ACS), Cultural Economics: Theory (MA CEE) en Cultural Sociology of Tourism (MA PCT):
- Course guide (practical details, course outline, subject orientation, course objectives, course organization, assignments, evaluation and assessments, plagiarism, general requirements for all written assignments, description of class and tutorial contents and assignments per week, summary of required and recommended literature, specimen examinations with grading matrices)
 - Written examination
 - Example assignments and or essays (plus comments)
 - Lecture slides
 - Assessment matrix
 - Answer sheet
 - Literature
 - Report course evaluation