

Gerrit Rietveld Academie Bachelor Art and Design

*Report of the extended programme assessment
5 and 6 February 2020*

Colophon

Gerrit Rietveld Academie
Fred. Roeskestraat 96 - 98
1076 ED Amsterdam

Programme: Bachelor Art and Design
EC: 240
Location: Amsterdam
Mode of study: Fulltime and part-time
Croho-registration: 39109

Assessment committee

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The committee was presented on 15 Dec 2018 to the NVAO for approval.

The assessment was conducted under the responsibility of
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Summary

On 5 and 6 February 2020 an AeQui committee assessed the bachelor programme in Art and Design of the Gerrit Rietveld Academie. The overall judgement of the committee is **positive**; the quality of the programme meets all standards for both fulltime and part-time study mode.

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 (international) art and design and are in tune with the demands from the professional field. The programme has ample contacts in the (international) professional field, which contribute to the relevance and topicality of the intended learning outcomes and the programme.

Programme

The programme enables students to realise the intended learning outcomes. The committee especially values the Basicyear. This year (or years in the part-time variant) enables students to explore different disciplines, to build their network within the academy and to start developing their own work process. After the Basicyear, students continue in one of the different departments. The departments ground students in relation to their practices and self-exploration is stimulated. The structure of the learning environment and the small and informal scale of the programme allow for student centred and tailor-made learning and interactive and intensive contact between students and their lecturers.

Staff

Staff involved in the programme is very competent and approachable. In addition, the composition of the staff reflects the international practice of the different departments and lecturers have ample (international) academic and professional experience in their field. The Rietveld Academie has a professionalisation and development programme for staff and also offers PhD trajectories for teaching staff, in cooperation with universities.

Facilities

An impressive infrastructure for realising the programme is in place. Up-to-date workshops with equipment and materials are available as well as studio's, educational rooms, a library and other

facilities. The tutoring of students matches the individual and small and intensive character of the programme.

Quality Assurance

The committee values the room for valuable initiatives such as the different student unions, Unsettling, and the Student Council. The programme and the departments it comprises, are systematically evaluated and relevant stakeholders are involved in the quality assurance process. The different stakeholders the committee met, are proud of and loyal to the academy and showed a great sense of ownership. The programme combines the formal system with an informal one, in which students in general feel heard.

Assessment

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, intersubjectivity and transparency of the assessments, by using more eyes in all formal assessments, by communicating assessment procedures at an early stage and by providing students with written feedback. Moreover, external experts are involved in the final examination. The ongoing discourse during the semester with students about their work and work process provides them with valuable individual feedback from their (guest) lecturers and fellow students. The Examination Board is active in safeguarding the quality of the assessments.

Achieved learning outcomes

Graduates of the programme achieve and exceed the required bachelor level and intended learning outcomes. The committee established that the programme has an adequate graduation procedure in place. A delegation of the committee visited the graduation exhibition; the committee is of the opinion that the level of the work presented is in general very high, also by international standards. The work

presented reflects the autonomous, waywardness and experimental character of the academy. The discussions with students and alumni confirmed that they seem very well capable of creating their own artistic practice. This was attested by the overview of current practices of alumni.

Recommendations

In addition to the positive findings on the quality of the programme, the committee makes some remarks for further development.

The committee values the academy's vision on engaged autonomy. Based on the discussions held during the site visit, the committee notes that the vision is still being implemented and is not yet shared by all stakeholders involved. Especially students seemed not yet completely familiar with the concept. The committee supposes that the notion of

engaged autonomy bears a risk of keeping an old dichotomy (engagement opposing autonomy) intact. As a result, the committee finds that the concept is still quite abstract and can be interpreted in different ways by different stakeholders.

The committee understands the need for temporary contracts to uphold the topicality of the programme. It notes however that this should involve a great awareness of the care it takes to balance this and of the precarity involved for freelance staff. The committee therefore supports the Academy's intention to explicate this in a fitting staff policy. Additionally, the committee recommends the programme to look beyond the networks of the head lecturers involved and to create more transparent and public vacancies, and organise the appointment process more formally and more transparently.

All standards of the NVAO assessment framework are assessed positively, hence the committee awards a **positive** recommendation for the accreditation of the bachelor programme in Art and Design. The committee also assessed in practice that the programme ties in with the criteria for the distinctive feature regarding Small-scale Intensive Education. All standards / criteria are assessed positively (see attachment 1), therefore the committee also awards a **positive** recommendation for awarding the distinctive feature.

On behalf of the entire assessment committee,
Utrecht, April 2020

René Kloosterman
Chair

Titia Busing
Secretary

Overview assessment

The following table shows the assessment for each standard.

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

The committee also assessed in practice that the programme ties in with the criteria for the distinctive feature regarding Small-scale Intensive Education. All standards / criteria are assessed positively (see attachment 1), therefore the committee also awards a **positive** recommendation for awarding the distinctive feature.

Introduction

The bachelor programme in Art and Design aims to educate students as artists and designers with a critical attitude towards their own work and the world.

The institute

The Gerrit Rietveld Academie offers one bachelor's programme (approximately 700 students) and two master's programmes (approximately 150 students). In addition, the academy offers two preliminary programmes, the Orientation Course, and a Preparatory Course.

The Executive Board is responsible for the everyday management of the academy. The Executive Board is supported by a compact support organisation, consisting of a secretarial department, two policy officials and the departments of Human Resources, Financial Affairs, Facility Services and Student Affairs.

The Gerrit Rietveld Academie is a small-scale, independent, internationally oriented university of visual arts and design. The academy is committed to the development, realisation, positioning and strengthening of investigative and experimental art education. With a focus on practice and a critical engagement with society, the academy encourages exploring, questioning and imagining the world, and contribute to alternative discourses, processes and forms of making.

The academy presents itself as an international academy. 70% of the students are from outside the Netherlands and represent almost sixty countries.

In recent years, the academy invested in the formation of a community 'in which people cherish differences and can totally disagree with each other'. This has resulted in a new Institution Document (2019 – 2032) as a base for four-year institution plans. To accomplish this, broad consultation and a bottom up process have been organised. Which also leads to a shared language and a new, sustainable structure for internal

conversation that respectfully involves the entire community.

The programme

The bachelor programme in Art and Design (240 EC) is offered in a fulltime and a part-time modus. The programme is offered in the English language as to cater for a very international community of students. The first year is a Basicyear that students have to complete before they start a specialisation. It is a general, formative year that offers a broad and coherent programme, all components of which are mandatory. The focus is on becoming intensively acquainted with numerous views, concepts and working methods, with the aim to linking these to the students' own interests and potential.

After the first year, students continue their education in one of the following departments: Architectural Design, Fine Art, Image & Language, designLAB, Photography, Graphic Design, Jewellery, Linking Bodies, Ceramics, The Large Glass, Fashion, TXT (Textiles) or VAV – moving image. Each department has a different focus. The VAV-moving image department for example focuses on the development of moving images and addresses research across various disciplines such as film, video, sound, animation, performance and installations where videos are combined with 2D and 3D works. In the Fine Arts department for example students enter an ongoing dialogue about the possibilities of fine art as a creative package and as a research discipline. The trajectory within Fine Arts involves a shift from regarding 'things as they are' towards a recognition of the complex existence of materials, objects and ideas with changing contexts.

The part-time variant (DOGtime) starts with two basic years in which students get acquainted with the two departments (Expanded Painting and Unstable Media). After this, students continue their education in one of the two departments.

The assessment

The Gerrit Rietveld Academie 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.

The site visit took place on 5 and 6 February 2020 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 have participated in the other assessment in this cluster.

Since the panel was presented to NVAO on 15 December 2018, formally the NVAO Framework 2016 applies to this assessment. It was agreed upon with the programme to use the NVAO framework of 2018 for reporting purposes (so: 'meets the standard' instead of sufficient-good-excellent). The extended programme assessment applies.

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 the course of 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 (international) art and design and are in tune with the demands from the professional field. The programme adheres to the national bachelor profile for Fine Art and Design. The programme has ample contacts in 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

In recent years, the programme has reassessed and redefined its mission and vision. Whereas in the previous period the focus was on students becoming autonomous as an artist or designer, this has shifted to more awareness regarding the importance of context. Student's own and unique working methods and artistic vision are created in relation to their context and the world. This vision comprises the student's work, the student's positioning within the field and within society. Students are educated as artists or designers with a critical attitude towards their work and the world. This is characterised by the academy as 'engaged autonomy'.

The academy aims to more actively propagate its renewed mission and vision on art and art education and to further develop its vision based on reflection and debate within the academy and with the artistic, social and political field. According to the programme, the confrontation with external developments increases the importance of the academy's core value 'the intrinsic value of art'. This core value is leading in all choices made and actions taken.

The common thread shared by all departments is the focus on stirring students' critical curiosity, their personal interests, quality and background as a starting point and a continuous critical dialogue about the student's work that is created

through a constant interaction between making and thinking. Students are challenged to look beyond their own boundaries and to relate their work to other disciplines within and beyond art and design and to developments in the world. Students learn to take responsibility for their choices and their positioning.

The intended learning outcomes of the programme are based on the Dutch national profile for Fine Art and Design. This profile, established in 2014 by a workgroup representing Dutch institutes, includes the seven competences that are defined for bachelor programmes in art and design. Since the Gerrit Rietveld Academie offers one bachelor's programme in Art and Design, the national competences for both art and design have been combined into one set. These competences include the ability to create, to critically reflect, to grow and innovate, to organize, to communicate, to relate to contextual engagement and awareness and to collaborate.

During the site-visit, the committee discussed the academy's vision of engaged autonomy with several representatives. It was made clear that the academy aims to balance individuality, collectiveness and commitment to each other, the context and the world. It was also noted that in recent years students (and lecturers) also expressed a need for more collaboration and more involvement with societal developments. For lecturers this means for example motivating students to collaborate with others, to go outside of the studio and to participate in the academy's different activities outside of the department. According to the executive board, the term engaged autonomy

is applicable to all levels in the academy. It is reflected in active collaboration with the (societal) context of the academy and is a field of tension that requires constant balancing. Students learn to take their own position and to relate to others and the world. It was furthermore noted that the academy has a strong sense of culture which is closely connected to the students, following this generation's need to engage with the world is therefore fitting with the culture of the academy.

The site-visit also made clear that in the process of redefining the mission and vision of the academy the whole community was invited to participate. During an academy assembly students and lecturers were asked to reflect on specific themes that are part of the institutional plan. In addition, two soundboards were involved.

Links with professional practice

Different ways are used to align the programme with the requirements in the professional field. Lecturers, head lecturers, tutors and guests have ample experience in the (international) field of art and design. Staff involved combine their artistic or design practice and/or curating, writing or research practice with their educational and teaching roles. In addition, all departments organise activities with the outside world by inviting guest lecturers, excursions, internships, extra-curricular projects and exhibitions. Formal feedback from external experts at the final examination includes reflection with the head lecturer on the programme.

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 committee concludes that the programme has adequate contacts with the professional field, which contribute to the relevance and topicality of the different departments. Staff involved have ample (international) professional experience and guest lecturers (practising artists, designers, curators and researchers) are invited on a regular base.

Based on the above, the committee assesses the programme **meets** the standard for both study modes.

Additionally, the committee would like to add a remark. The committee values the academy's vision on engaged autonomy. Based on the discussions held during the site visit, the committee notes that the vision is still being implemented and is not yet shared by all stakeholders involved. Especially students seemed not yet completely familiar with the concept. The committee supposes that the notion of engaged autonomy bears a risk of keeping an old dichotomy (engagement opposing autonomy) intact. As a result, the committee finds that the concept is still quite abstract and can be interpreted in different ways by different stakeholders.

Programme

The committee concludes that the programme enables students to realise the intended learning outcomes. The committee especially values the Basicyear. This year (or years in the part-time variant) enables students to explore different disciplines, to build their network within the academy and to start developing their own work process. After the Basicyear, students continue in one of the different departments. The departments ground students in relation to their practices and self-exploration is stimulated. The structure of the learning environment and the small and informal scale of the programme allows for student centred and tailor-made learning and interactive and intensive contact between students and their lecturers. A selective and intensive 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 both variants, in the Basicyear and in the departments, professionals (practicing artists, designers, researchers, architects, curators etcetera) provide guest lectures or are involved as a guest tutor. Staff members also bring their own ample experience as practicing (international) artist, designer or researcher and contacts to the programme. Moreover, the programme (and different departments) organise contact with the professional field and the outside world through excursions, symposia, extra-curricular projects and exhibitions. The Fashion department for example organises table talks in which artists and designers (usually alumni) are invited to talk about their practice and work. The Architectural Design department developed a diagram with type of work, skills, clients, trends and experience in the Netherlands. This is further explored by visits to studios, architectural bureaus and policy making organisations where architectural designers work. Bureau Rietveld initiates and guides collaborative projects for students with internal and external clients.

Some departments comprise a mandatory internship (Jewellery-Linking Bodies, Architectural Design, Fashion, TXT and designLab). Students are expected to find an internship themselves and

write an action plan. The internship is usually finalised with a presentation for lecturers and fellow students.

In the Basicyear and in the different (fulltime and part-time) departments students learn about and to work with different media. In the Ceramics department for example, students receive a technical introduction to the ceramics process, including construction shapes, making moulds, casting, turning and glazing. Students are encouraged to explore the possibilities of clay and other materials and to use old and new technologies alongside each other. In the Fashion department students work, among other things, towards the fashion show which is held at the end of each year. In the Image and Language department, language is treated as a construction where what students make is equally as important as how they make it. And in the TXT department, which examines the relationship between materiality and the written word, students learn techniques such as weaving, knotting, knitting and printing and how to translate these to different domains.

Students learn to present their work to their lectures and their peers. In addition, through projects and exhibitions, students learn to present their work to a greater audience. This also provides students with insights in how the audience reacts to their work.

Theory is used to develop students critical thinking skills. Students learn to contend, to reflect, are

familiarised with art theory and learn to define what theory can mean for their (future) practice. Theory includes art history, art theory, philosophy and cultural studies. Since students are expected to relate their work to a societal context, the programme deems it important that students are aware of the current discourse and that students can apply research and theoretical reflection to their own work. Research starts in the first year, with students writing down the results of a theoretical research into a report. Students of the Basicyear also work on a knowledge bank on design, where research results are collected and made available in a database. In addition, all students are expected to write a thesis in the final year. The thesis is a precondition for the final exam. The thesis addresses a topic students deem relevant for their artistic practice. The programme aims that students research and thinking processes are related to and interact with students artistic practice and the process of making.

In the part-time variant art and media theory is broadened with philosophy, forensic aesthetics, ethics and the art of war. The programme aims to offer students a broader perspective than art history, to enable students to research current societal issues and relations between art and society.

The form of research varies per department. Within the Architectural Design department for example, students are encouraged to become insatiable curious, critically inspired and urgently resourceful. The site-visit taught the committee that new lecturers of this department share their work and their research with students. The designLAB focuses on design research; designing and creating things. This includes both collective and individual research. In the Photography department research, observation, experiment and production, discussion and text are used to reflect on new properties and applications and a changing significance of photography in society and in the arts. And in the Jewellery – Linking Bodies department, students are challenged to explore how jewellery is able to activate both transdisciplinary and trans-being commitment through materia-

lising sensorial experiences such as touching, feeling and smelling that are embedded in body related objects.

Studium Generale is an extracurricular activity for all students and staff and includes a transdisciplinary theory programme that aims to show how art and design are linked with other domains, how our 'now' is linked with past and future and our 'here' with 'elsewhere'. Studium Generale also organises reading groups, workshops and film-screenings. Rietveld Uncut is a yearly presentation of the academy (in the Stedelijk Museum) where departments and individual students present projects in relation to the theoretical frameworks of Studium Generale. The site-visit explicated that students can apply for this and after being selected, have eight weeks to work on their presentation. They are guided in this extracurricular activity by lecturers and guest lecturers. The Studium Generale reading groups are interdepartmental and accessible for all students. Currently two reading groups are being held.

In addition, an honours programme is available in which second year students work and learn together with students from the University of Amsterdam.

Alumni remarked during the site-visit that there can be more attention for interdepartmental theory. Part-time students value the interdisciplinary and international character of their programme, the committee learned during the site-visit.

Considerations

The committee concludes that the programme proficiently addresses professional and research skills. Self-exploration by students is stimulated and students are continuously challenged to look out for and cross the boundaries of their medium and discipline. Within the part-time variant, students can also relate this to their work experience, which can add another dimension to their creative process.

Lecturers and guest lecturers bring in their own experience as a professional artist, designer, architect etcetera.

Research is interrelated to the artistic, technical and reflective aspects of students creative practice. Within the different (fulltime and part-time) departments and for individual students, research can have different forms.

Based on the above, the committee assesses both modes of the programme **meet** the standard.

Content

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

Findings

As mentioned before, the programme is offered in a fulltime and a part-time variant. The fulltime variant starts with the Basicyear, after which students choose one of the departments. The part-time variant comprises two foundational years after which students choose one of the two available departments. In both modes of study, students are expected to work more independently during the programme and the assignments (or problems) become more complex. In addition, during the programme students increasingly work on their own projects.

The first year (and the first two years of the part-time variant) is in general, focused on initiation, the second year comprises an introduction to the chosen discipline, in the third year deepening students' knowledge and skills is key and in the fourth year, students work on their positioning.

Fulltime mode

The fulltime variant starts with the Basicyear in which students are offered a broad, coherent and mandatory programme. Students become acquainted with numerous views, concepts and working methods, with the aim to linking these to their own interests and potential. With this

formative first year, the programme aims to ensure that all students start from a similar attitude, that students connect with each other which can lead to collaboration in the later years. Students become familiar with involving their tutors in their work (process), being present, interaction with fellow students and the academy and the assignments.

In the Basicyear, students are placed in a group with a fixed team of teachers. One of whom is the student's mentor, who oversees the students overall development during the Basicyear. The Basicyear consists of a weekly programme of five subjects (drawing & painting, sculpture, mixed media, design and art-theory) and assignments. The assignments offer students a starting point. The subjects usually take a whole or half a day a week. The programme is complemented with lectures, excursions to cultural institutions and projects. In addition, collective activities and projects are organised.

After the Basicyear, students start their specialisation in one of the following departments: Architectural Design, Fine Art, Image & Language, designLAB, Photography, Graphic Design, Jewellery - Linking Bodies, Ceramics, The Large Glass, Fashion, TXT (Textiles) or VAV – moving image. Each department offers its own programme with assignments, projects and lectures etcetera. The departments offer room to address topical themes and developments and allow for students to cross and push the boundaries of the discipline.

Each department has a different character and focuses on a different discipline. The Photography department for example focuses on establishing an autonomous artistic practice. The department aims to cultivate a critical attitude that challenges the medium technically, conceptually and theoretically. Students are encouraged to think progressively and act radically. In the Graphic Design department students are offered core subjects such as editing, image, typography and theory,

including specialist courses in drawing, web design, type design, writing and movement. The Fashion department covers areas such as creativity, materiality, execution, presentation, visualisation, theory and communication. Students of the Large Glass department attend classes in reading and writing, philosophy, drawing, spatial thinking and the techniques of glassmaking.

In the first semester of the third year students can opt for an exchange. Students are expected to draw up an action plan that has to be approved by the head lecturer of the department. In addition, departments incorporate international study trips in their programme. Students of the Graphic Design department for example, start their final year with a six week residency in Zurich.

Part-time mode

The programme's part-time variant (DOGtime) has a duration of five years and is organised in two basic years and a three year specialisation in one of the two departments: Expanded Painting and Unstable Media. In the basic years, students are offered different topics such as painting as a concept, ecological cooking, augmented realities, unstable media theory, psychic and narrative drawing, sound and video and the before mentioned theory (see standard 2).

In the Expanded Painting department, students explore and test the boundaries of painting by crossing the physical dimensions of the classical stretched canvas and the use of materials other than paint. Students are encouraged to create an autonomous portfolio in which their choices of thinking, acting and making are made transparent. The latter is also expected from students in the Unstable Media department. In this department students work varies from (generative) software art and web art to interactive installations, performances and analogue mediations between art and science. Students of both departments follow combined classes.

The alumni of the part-time variant the committee met during the site-visit noted that the

programme helped them in creating a language that enables them to continue to make work. In addition, they have discovered new media for their work. Alumni (of both variants) remarked that finding their own language is also related to working as an autonomous artist or designer.

In addition, alumni noted that the Basicyear is very valuable for connections and collaborations with fellow students, also in the remainder of the programme.

The site-visit made clear that students in general value the freedom they experience in the programme. Nevertheless, students remarked that using this freedom and the available space can also be quite challenging and difficult.

Considerations

The committee concludes that the content of the programme (both variants) enables students to achieve the intended learning outcomes. During the site-visit, the committee also noted that the literature used in the programme is up-to-date and relevant for a bachelor programme in Art and Design. The Basicyear in both variants provides students with a very useful foundation for the remainder of the programme. In addition, it prepares students for choosing a fitting department and stimulates collaboration with fellow students and other departments.

The committee concludes that all departments have their own distinctive character, approach and identity. A central aspect of all departments is that the students own fascination and interest is the starting point for creating work, deepening their knowledge of the chosen medium and discipline and finding and crossing borders in this. Reflection, research, experiment and learning to deal with flow, insecurity, doubt and criticism are an essential part of this process.

The committee notes that in the course of the programme students get more space to shape their own education and programme. How this is utilised is up to the students and the different opportunities within the departments.

The committee also notes that the fulltime and part-time variant interact very little with each other, and could benefit more from each other's strong assets.

Based on the above, the committee assesses the programme **meets** the standard for both modes of study.

Learning environment

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

Findings

The programme notes that art education is a continuous dialogue between students and their lecturers, in which students work, work process and choices are constantly questioned. This dialogue can take the shape of individual or group meetings. In these meetings the focus is always on students work and their work process. This includes reflection and deepening the work based on research, theoretical and practical knowledge and different insights. In addition, students are expected to relate their work to a context and to explain the role of societal, theoretical and philosophical notions on their work. By articulating their motivation students become more self-critical, learn to take responsibility and to take their position. Within the group meetings, students learn to critically read each other's work and to articulate their own choices. The individual meetings allow for critical, intensive and individual guidance of students.

In addition, projects, workshops and excursions are important teaching methods. Projects outside of the academy are usually executed in cooperation with other programmes or organisations.

The classes in the Basicyear are characterised as 'learning by doing'. In addition, there is room for reflection, collectively and individually, and more specifically during the mixed media class. This

class takes the whole day and is taught by the student's mentor. The different departments have a small-scale character, independent on the size of the department (ranging from 14 to 96 students). In the first year, the small scale of the programme is ensured by organising students into groups with a fixed team of lecturers.

Each department has its own character and therefore teaching methods. In the Fine Art department for example studio practice, one – to – one tutorials, group classes and theory classes are organised. In addition, students participate in excursions, exhibitions and workshops with guest lecturers. In the Large Glass department students also work independently on their individual projects. In this, they are accompanied by their regular lecturers and guest lecturers. The Architectural Design department organises speculative design studios, real world collaborations, theory seminars and research labs.

The site-visit made clear that students value the small-scale and personal character of their education.

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 lecturers and an individual approach. The committee notes that the different (fulltime and part-time) departments maintain an adequate balance between individual and group work fitting for the character and goals of the programme.

The departments, both fulltime and part-time, are able to create an ongoing conversation with their students about their work and research. With the focus on students individual development, the programme succeeds in realising student-centred and tailor-made learning. This matches the perspective of Bildung.

Based on the above, the committee assesses the programme **meets** the standard for both study modes.

Intake

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

Findings

The legal enrolment criteria apply to the programme. Currently 146 students are enrolled in the Basicyear. The number of students per department varies from 14 students in the Large Glass department to 31 in the Fashion department and 96 in the Fine Arts department.

The programme has an intensive and selective admission procedure in place. The admissions procedure consists of two rounds in which candidates are selected: assessment of the candidates portfolio during consultation and the entrance examination. The first round includes an interview with a lecturer, based on the candidates portfolio. International candidates can submit their portfolio digitally; which will be assessed by a lecturer. After a positive assessment of their portfolio in the first admission round, candidates pass on to the second admission round; the entrance examination. This consists of an admission interview with one or two separate admissions committees. International candidates have to be present in Amsterdam for these interviews. During these

interviews candidates show candidates show a large and varied selection of their work and the results of the home assignments, and answer questions related to their work, their motivation, background and expectations etcetera. Candidates receive the results via e-mail.

The academy offers different preparatory programmes for candidates to prepare for the bachelor's programme.

Considerations

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

The committee notes that even though the student body is quite international; the Dutch delegation is not very diverse. Regarding the realisation of a more diverse and inclusive student body, the committee suggests the programme to more actively interest candidates beyond the regular channels and places.

Based on the above, the committee assesses the programme **meets** the standard, for both study modes.

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 departments and lecturers have ample (international) academic and professional experience in their field. The committee is of the opinion that recruiting lecturers outside of the known networks can add to the diversity of the staff. The Rietveld Academie has a professionalisation programme for staff. The academy also offers PhD trajectories for teaching staff, in cooperation with universities.

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 notes that lecturers are primarily artists, designers, researchers or curators rooted in their own professional practice. Because of this, they ensure the interconnectedness between education and the professional field / the different disciplines. Teaching enables lecturers to transfer their knowledge and experience and to learn from what the students bring in.

Staff of the programme, including the head lecturers of the departments, is usually hired on a flexible basis. According to the programme, this ensures that the programme can tune to changing developments and needs of students by inviting new staff and expertise. The academy aims to balance staff that is aware of the Rietveld heritage (alumni) with staff with a more external perspective.

Lecturers are usually appointed for one day a week. Workshop managers are appointed for two or three days a week and are expected to be available during the opening hours of the workshops.

Head lecturers of departments are usually appointed for a period of eight years. Heads are supported by an assistant. Heads are responsible for defining the curriculum and recruiting new lecturers. New lecturers are expected to be grounded in their own professional practice in painting, sculpture, theory, new media,

performances or collaborative and curative practices. The site-visit explicated that in recruiting new lecturers heads first check their own network. Heads can to some extent decide for themselves how the application process will take place and who will be involved.

The programme invests in professionalisation of staff. To this end study days have been organised where topics such as research, the role of assignments, assessment and Bildung have been addressed. Lecturers can also attend the group 'Lecturers in conversation' that meets eight times and addresses educational themes and dilemmas guided by an external lecturer. After attending this group, lecturers can opt to obtain the basic didactical qualification. For theory lecturers an annual study day is organised. In addition, lecturers can participate in the 'knowledge circle' of Art in Public Space. Lecturers can discuss their need for training with the head lecturer of the department. Lecturers have attended courses on handling work pressure and communication skills. The academy offers PhD trajectories for teaching staff, in cooperation with universities.

The academy is in the process of developing a more active, progressive and sustainable staff policy that on the one hand enables the academy to be agile towards developments and on the other provides a solid core of lecturers that can uphold and convey the academy's mission and educational vision. During the site-visit the committee learned that currently the needs are being identified with the academy, which are translated

in scenarios that will be discussed during one of the study days. This will address issues regarding flexibility and continuity, the size of contracts and specific roles.

Currently, 21,55 fte (131 staff members) are involved in the programme. All theory-lecturers hold a master's degree. In addition, ample guest lecturers are involved. In 2018 – 2019 3,01 fte (international) guest lecturers were involved in the programme. The student staff ratio is 0,2 (excluding guest lecturers). The workshops comprise 21,05 fte (53 staff members).

25% of the lecturers involved have an international background. In addition, all lecturers are active in the field of art and design and combine their own practice with teaching.

The site-visit revealed that students and alumni are in general content with their lecturers. They value the commitment of their lecturers and noted that lecturers are quite generous with their time.

Considerations

Based on the interviews conducted during the site visit and the provided information about the lecturers, the committee concludes that lecturers are very committed, competent and rigorous. All lecturers have their own (international) practice, as artist, designer, researcher, writer, curator,

director or any other art and design related practice. The committee also notes that various opportunities for training of staff are available.

The committee values that the programme is offered in the English language as to cater for a very international community of students. The command of the English language of staff is adequate.

The committee understands the need for temporary contracts to uphold the topicality of the programme. It notes however that this should involve a great awareness of the care it takes to balance this and of the precarity involved for freelance staff. The committee supports the Academy's intention to explicate this in a fitting staff policy.

In recruiting and hiring new lecturers, the committee recommends the programme to look beyond the networks of the head lecturers involved and to create more transparent and public vacancies, and organise the appointment process more formally and more transparently. This can contribute to broadening the diversity of staff and in the end within the community of the academy.

Based on the above, the committee assesses the programme **meets** the standard for both study modes.

Facilities and tutoring

The committee concludes that an impressive infrastructure for realising the programme is in place. Up-to-date workshops with equipment and materials are available as well as studio's, educational rooms, a library and other facilities. The tutoring of students matches the individual and small and intensive character of the programme. The committee values the programme on study skills, this can be very beneficial for students in their transition to higher education in an art school.

Facilities

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

Findings

The Gerrit Rietveld Academie is located in Amsterdam. The academy has twenty-three workshops available for students. The workshops are an essential part of the academy's education. The workshops enable students to use and experiment with different materials and equipment and to learn the (im)possibilities of materials, techniques and equipment. And to develop concepts into tangible projects and products.

In the Ceramics workshop for example different ovens, a glaze laboratory, slab roller, clay and glaze mixer, clay press, potting wheels and a plaster workshop are available. And in the weaving workshop for instance, students can weave cloth on looms (dobby loom, table loom, computer-controlled harness loom, gobelin loom). In addition, a library, canteen, classrooms, a gym for large lectures, presentations and projects, studio's, small auditoria for lectures, work meetings and student initiatives as well as consulting rooms and flexible workspaces are available.

Workshops are open for students from all departments. Workshops also function as a meeting place, as students from different departments and in different phases of the programme work side by side. The workshops are managed by one or two workshop managers. The workshops are also available for the students of the master's programmes.

Considerations

The committee concludes that the programme has ample and very good facilities available. During the tour held in the site visit, the committee was impressed by the high quality of the workshops and the expertise and approachability of the workshop managers. The workshops are kept up to date and can be viewed as hubs for innovation.

Based on the above, the committee assesses the programme **meets** the standard for both study modes.

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 within the department. In addition, the mentor assigned to each group of students is the first point of contact when study problems arise. Moreover, a student counsellor is available for individual guidance and support. The student counsellor can also refer students to the student psychologist that is available at the academy. Specific facilities and trajectories are available for students with a functional disability.

Two coaches are available for students that feel stuck in their artistic development and who cannot be supported by their lecturers or mentor. In individual meetings the coach and student discuss the students work and work attitude in order to get the student started again.

The programme recently started a pilot in which a group of Basicyear students received a five week training in study skills. After evaluation it was decided to make this training available for all students in blocks of five weeks. Students bring in the topics they wish to address and these are usually related to planning, group dynamics, stress and assessments. In cooperation with the Student Council, a part of the 'studievoorschotmiddelen' will be available for extra guidance of students.

The intranet informs students about the programme and the academy and offers room to connect with fellow students and lecturers.

Considerations

The committee concludes that adequate tutoring is available for students. The tutoring ties in with the expected independence and self-organisation on the one hand. On the other hand, the committee values that the programme on study skills has been incorporated as this can help students in their transition from secondary education to art school. The committee also values the use of coaches.

Based on the above, the committee assesses the programme **meets** the standard for both study modes.

Quality assurance

The committee concludes that the programme has an effective quality assurance system in place. The programme and the departments it comprises, are systematically evaluated and relevant stakeholders are involved in the quality assurance process. The different stakeholders the committee met, are proud of and loyal to the academy and showed a great sense of ownership. The programme combines the formal system with an informal one, in which students in general feel heard. The committee values the room for valuable initiatives such as the different student unions, Unsettling, and the Student Council.

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 academy's vision on quality assurance comprises three dimensions: a) the results of the programmes and b) an effective internal organisational and communication structure and optimal educational processes and c) meaningful interaction.

The reflection on the educational process takes place during meaningful exchange. At the larger departments this is organised in meetings with class representatives and the head lecturer of the department in which the programme and possible improvement are discussed. In the smaller departments meetings are usually held with all students and the head lecturer of the department.

Lecturers meet on a yearly basis to discuss the programme of the upcoming academic year. During the assessment of students lecturers also discuss their lectures and guidance and the effect of that. In the final exams an external expert critically reviews the education the students received. In addition, the quality of the programme is discussed during the before mentioned study days. Moreover, during the entrance examinations lecturers of different departments meet and discuss their educational practices.

Student surveys are held every other year, in line with the Dutch National Student Surveys. The

results are discussed in the academy board. Head lecturers of the departments are expected to discuss the results with lecturers and students. Students leaving the academy are asked to fill out an exit survey. In addition, a bi-annual staff survey is held.

The different departments also organise their own quality assurance. In the designLAB department for example, after each semester lecturers evaluate the programme together with the head lecturer of the department. Within the Ceramics department individual evaluations with lecturers are organised. And with the Graphic Design department lecturers share assignments and discuss overlap and gaps in the programme. And the teams involved in the Basicyear meet on a regular base in which also informal evaluation of the programme takes place. Lecturers that teach the same subjects in the Basicyear exchange their educational practices. The entire staff involved in the Basicyear meets twice per year. Evaluations with students in Basicyear have a more informal character.

The bachelor programme of the Rietveld Academie has its own education committee. Prior to this, the master's and bachelor programmes were represented in one committee. Both institutes are connected in the participation council, in which students and staff advise the board of directors.

In addition, several initiatives were initiated to encourage the dialogue between students, staff and board. Examples are Hear! Here!, different student unions, Unsettling, the Student Council and

the Conscious Canteen. The first, Hear! Here! is an experimental listening and dialogue platform that aims to encourage a culture of dialogue by organising dialogue workshops and events for students, lecturers and staff where urgent issues are discussed. The different student unions such as the Black Students Union, the Asian Students Union and the Latin American & Caribbean Union aim to make the community, space and teaching more inclusive and diverse.

The Unsettling Rietveld/Sandberg initiative has started as an intra-curricular initiative between and beyond the structure and discourses of the academy to unsettle the entire institute from the roots up. Unsettling is an initiative by the board of directors and is a response to issues of diversity and inclusion in the school. The aim is to become more inclusive as a space and to set up protocols that deal with questions around the position the school might take in the world as artists and designers.

The Student Council positions itself as a bridge connecting students, staff and teachers with information and resources. The council aims to cultivate an even ground for all students and work for greater transparency within the administrative structures of the institution. The academy has reserved part of the 'studievoorschotmiddelen' for student initiated projects. Project proposals are assessed and avowed by the Student Council. In addition, the board of the academy invests in extracurricular activities, in cooperation with the head lecturers of the departments.

The MR is the participation council that represents staff and students and deals with issues concerning both the Gerrit Rietveld Academie and the Sandberg Instituut.

The committee discussed during the site-visit with several representatives how the programme deals with cultural differences. From the perspective of students this has led to the establishment of different student unions representing students with a specific cultural background. Addressing

cultural diversity and dominant ways of thinking and acting is part of Unsettling.

Students noted that within the programme cultural diversity is discussed within different contexts. It is part of discussing each other's work, of the study skills group and of student's own initiatives. An example of the latter is students from a similar cultural background creating a reading group in which (art) theory from their own region is studied and discussed. Or a student union inviting guest lecturers with a similar background.

Alumni noted that the departments in general react willingly to their suggestions for improvement of the programme. Within the departments different kind of meetings are held to discuss this, for example during the weekly meetings in designLab or the meetings of the student representatives within the Fine Art department with the department head.

Alumni noted that initiatives such as Unsettling and the different student unions make a contribution to the transparency within the Academy.

Considerations

The committee concludes that an efficient quality assurance system is in place. The system contains checks and balances to ensure the quality of the programme and the different standing and temporary courses it comprises. Relevant stakeholders such as students, lecturers and the professional field are involved. In general, the committee noticed that all stakeholders share a great sense of pride, loyalty and ownership towards the academy.

The committee notes that initiatives such as the different student unions and the Student Council are very important and supported by the academy, and highly values that the institute leaves room and funding for students and staff to raise questions and start initiatives in the organisation. The committee challenges the programme to grasp this moment of change and to explore how

these initiatives and structures can be rooted and have lasting consequences within the academy.

Based on the discussions during the site-visit, the committee concludes that students in general feel heard and that the programmes within the departments adapt and change due to feedback.

Based on the above, the committee assesses the programme **meets** the standard for both study modes.

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, intersubjectivity and transparency of the assessments, by using more eyes in all formal assessments, by communicating assessment procedures at an early stage and by providing students with written feedback. Moreover, external experts are involved in the final examination. The ongoing discourse during the semester with students about their work and work process provides them with valuable individual feedback from their (guest) lecturers and fellow students. The Examination Board is active in safeguarding the quality of the assessments.

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

Findings

The programme notes that assessment is a continuous and integral part of education. Assessments verify in what direction and with what results students are developing. This provides students with insight in the quality of their work and work processes and helps them in developing their own judgment.

Assessment of students development is a continues part of the individual and group meetings about students work and work processes. During these meetings students receive feedback and advise. In these meetings, lecturers relate the development in students work and work process to the competences (intended learning outcomes).

In addition, twice per year, at the end of each semester, a formal assessment takes place. During these assessments, students show all their work of the semester to all lecturers involved. In the part-time programme, these assessments are open to public.

In general, these assessments include students work as well as their work process. Criteria used include creativity, authenticity, visual quality, conceptual quality, technical aspects and knowledge, knowledge of the context and selecting, organising and articulating information. In the assessments students background, development,

commitment, attendance and perseverance are also considered.

Lecturers are expected to assess students work and work process prior to the formal assessment. During the assessment, the lecturers involved formulate a shared final conclusion (sufficient, insufficient or doubt). The oral feedback students receive is accompanied by written feedback. Students can discuss this feedback (afterwards) with their lecturer or mentor.

Within the Jewellery department deep dialogues are organised next to the end of semester assessments. During these dialogues students show in twenty minutes all their work to a group of lecturers. The goal is to have a group talk and a dialogue about the work rather than an assessment. Students are expected to reflect on their work and work process and formulate questions for the lecturers involved. Students can also invite a fellow student to participate. With this dialogue, students learn that different teachers can have different opinions about the work shown.

At the end of the Basicyear, students receive their binding study advice. This can also include the advice to redo the Basicyear, with different lecturers and assignments. When a student is advised to stop, the student is not allowed to apply for the programme in the next two years.

Students are informed about the structure of the assessments and the lecturers that will be present

beforehand by their lecturers and the head lecturer. The site-visit explicated that students and alumni are in general content with the assessments and the feedback they receive from their lecturers. The assessments are by some students perceived as a conversation about students work and match with an independent studio practice. Others view the assessments as more restrictive and an interruption of their work process. Students value that they receive the feedback also in written form and are able to discuss this with their lecturers.

Students also noted that during the semester they receive a lot of informal feedback from their lecturers as part of the ongoing discussions about their work.

Examination Board

The Examination Board is responsible for the quality of the assessments and the end level of the programme. It consists of five members, including an external member. The board approves the jury involved in the assessments that are held at the end of each semester, approves what to do when a student fails or gets a 'doubt' and regularly visits a selection of examinations. The board also yearly checks if students dossiers are complete and the written feedback provided on the assessment forms.

Considerations

The committee concludes that an adequate system of assessment is in place. The quality assurance of the assessment system is also sufficient. The measures taken to guarantee the validity, intersubjectivity and transparency of the assessments match the formative and subjective assessments within art education. These include using the four-eye principle, involvement of external experts, assessment criteria and written feedback. In addition, the committee notes that the programme is (by means of the lecturers) able to have an ongoing conversation with students about their work and work process which provides them with valuable individual feedback during the semester.

The Examination Board is active in safeguarding the quality of the assessments. Each year, the board randomly checks the quality of the student files.

Based on the above, the committee assesses the programme **meets** this standard for both study modes.

Achieved learning outcomes

Based on the studied documents and the interviews, the committee concludes that graduates of the programme achieve and exceed the required bachelor level and intended learning outcomes. The committee also established that the programme has an adequate graduation procedure in place. A delegation of the committee visited the graduation exhibition. The committee is of the opinion that the level of the work presented is in general very high, also by international standards. The work presented reflects the autonomous, waywardness and experimental character of the academy. The discussions with students and alumni confirmed that they seem very well capable of creating their own artistic 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 graduation phase of the programme consists of the final examination. The students thesis is a precondition for entering the final examination. Preparation for the final examination starts at the beginning of the final year (for both fulltime and part-time students). In this phase, students are informed about the entry requirements, the requirements for the thesis and their final work and the different procedures. With their final work students are not only expected to meet the criteria of their department but also to explicitly position themselves related to their chosen theme.

Before the final examination a green light assessment takes place. During this assessment students' progress in their final year is assessed and lecturers involved express their confidence that students are capable of passing the final examination. Alumni noted during the site-visit that a red light can for example lead to delaying the final examination with six months. An orange light is a warning sign and does not have to lead to postponing the final examination.

The final examination involves a committee that includes the students lecturers of the final year and one or two external experts. The external experts represent the field or discipline the students work in and mainly assess the relevance of the students work in the professional field (or

discipline). During the final examination students present their work with an oral explanation. External experts ask questions and provide students with feedback. The dialogue that arises is meant to be constructive and critical. After this, the lecturers and external expert(s) discuss the students work, work process and presentation and determine whether the student has passed the examination.

The programme is finalised with the public final exhibition of students work. This exhibition is open to all, including press, peers, gallery owners and friends and family. Each year the Gerrit Rietveld Award is awarded to three students (Autonomous Arts, Applied Arts and Thesis). The winners are selected by three external juries and can present their work in a specific exposition for a broader audience.

The academy and the programme keep in different ways in touch with alumni. The Rietveld Society is a platform for alumni to stay in touch and to stimulate new initiatives and collaborations. Alumni receive a monthly newsletter and invitations to events. One of the current goals for the Rietveld Society is to make itself more visible for members and for the outside world. The programme notes that alumni are asked for festivals, by gallery owners, for presentations and exhibitions. In addition, alumni win young talent awards and acquire residencies at for example the Rijksakademie, de Ateliers or the Jan van Eijk. Moreover, alumni enrol in master's programmes or start collectives with fellow artists or designers. An alumni

survey shows that after graduation, alumni benefit most from the programme's reputation, collaborations and the support from their lecturers. Alumni are involved in projects and exhibitions of the academy, work for the departments or workshops and provide workshops, lectures or presentations.

Considerations

The committee concludes that the programme has an effective graduation procedure in place. Within all departments the programme is finalised with a final examination focusing on students work and work process. In assessing students final work, multiple examiners including external experts are involved.

In preparing the site-visit, three members of the committee visited the graduation exhibition (2019). The committee viewed the work presented by the students and discussed with several students. The committee is of the opinion that the level of the work presented is in general high, also by international standards. The committee concludes that the work reflects the autonomous, waywardness and experimental character of the

academy. The committee gained the impression that the conceptual quality of the work is as important as the quality of its materialisation. In some cases, the committee found the work presented slightly hermetic and not with an intention to communicate particularly. The committee notes that the focus on engagement is visible in most of the work that is presented in the past graduation show.

Additionally, the committee reviewed eighteen theses. The studied theses were of a good quality standard and reflect the programme's principle that research can take different forms.

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

Based on the above, the committee assesses the programme **meets** this standard for both study modes.

Appendices

Appendix 1 Assessment of the distinctive feature

The programme currently holds the distinctive feature Small-scale Intensive Education; therefore in this assessment the committee conducted a so-called practice-assessment, based on the originally applied framework (2011). The programme's self-evaluation report included a reflection on the different standards regarding the distinctive feature for both study modes.

Standard A - Intended Learning Outcomes: *The objectives and intended learning outcomes are aimed at realising an above-average level in one or more academic discipline(s) and/or professional practices in the domain concerned. In addition, the programme focuses on broadening and development of related personal attitudes and skills.*

Findings

The intended learning outcomes of the programme are based on the Dutch national profile for Fine Art and Design. This profile, established in 2014 by a workgroup representing Dutch institutes, includes the seven competences that are defined for bachelor programmes in art and design. Since the Gerrit Rietveld Academie offers one bachelor's programme in Art and Design, the national competences for both art and design have been combined into one set. These competences include the ability to create, to critically reflect, to grow and innovate, to organize, to communicate, to relate to contextual engagement and awareness and to collaborate.

In recent years, the programme has reassessed and redefined its mission and vision. Whereas in the previous period the focus was on students becoming autonomous as an artist or designer, this has shifted to more awareness regarding the importance of context. Student's own and unique working methods and artistic vision are created in relation to their context and the world. This vision comprises the student's work, the student's positioning within the field and within society. Students are educated as artists or designers with a critical attitude towards their work and the world. This is characterised by the academy as 'engaged autonomy'.

The academy aims to more actively propagate its renewed mission and vision on art and art education and to further develop its vision based on reflection and debate within the academy and with the artistic, social and political field. According to the programme, the confrontation with external developments increases the importance of the academy's core value 'the intrinsic value of art'. This core value is leading in the choices made and actions taken.

During the site-visit, the committee discussed the academy's vision of engaged autonomy with several representatives. It was made clear that the academy aims to balance individuality, collectiveness and commitment to each other, the context and the world. It was also noted that in recent years students (and lecturers) also expressed a need for more collaboration and more involvement with societal developments. For lecturers this means for example motivating students to collaborate with others, to go outside of the studio and to participate in the academy's different activities outside of the department. According to the Executive Board, the term engaged autonomy is applicable to all levels in the academy. It is reflected in active collaboration with the (societal) context of the academy and is a field of tension that requires constant balancing. Students learn to take their own position and relating to others and the world. It was furthermore noted that the academy has a strong sense of culture which is closely connected to the students; following this generation's need to engage with the world is therefore fitting with the culture of the academy.

Considerations

Based on interviews and the examination of underlying documentation, the committee concludes that the intended learning outcomes are aimed at realising an above-average level in one or more academic discipline(s) and/or professional practices in the domain concerned.

After the Basicyear, students have (within the departments) more freedom to shape their own programme. The common thread shared by all departments is the focus on stirring students' critical curiosity, their personal interests, quality and background as a starting point and a continuous critical dialogue about the students' work that is created through a constant interaction between making and thinking. Students are challenged to look beyond their own boundaries and to relate their work to other disciplines within and beyond art and design and to developments in the world. Students learn to take responsibility for their choices and their positioning.

Based on the above, the committee **positively** assesses this standard for both study modes.

Standard B - Curriculum Content: *The curriculum and the extracurricular activities are inextricably bound. Their contents tie in with the intended level and the broadening as formulated in the intended learning outcomes. Students and staff share responsibility for the organisation of the extracurricular activities.*

Findings

In both variants, in the Basicyear and in the departments, professionals (practicing artists, designers, researchers, architects, curators etcetera) provide guest lectures or are involved as a guest tutor. Staff members also bring their own ample experience as practicing (international) artist, designer or researcher and contacts to the programme. Moreover, the programme (and different departments) organise contact with the professional field and the outside world through excursions, symposia, extra-curricular projects and

exhibitions. The Fashion department for example organises table talks in which artists and designers (usually alumni) are invited to talk about their practice and work. The Architectural Design department developed a diagram with type of work, skills, clients, trends and experience in the Netherlands. This is further explored by visits to studios, architectural bureaus and policy making organisations where architectural designers work. Buro Rietveld initiates and guides collaborative projects for students with internal and external clients.

Studium Generale is an extracurricular activity for all students and staff and includes a transdisciplinary theory programme that aims to show how art and design are linked with other domains, how our 'now' is linked with past and future and our 'here' with 'elsewhere'. Studium Generale also organises reading groups, workshops and film-screenings. Rietveld Uncut is a yearly presentation of the academy (in the Stedelijk Museum) where departments and individual students present projects in relation to the theoretical frameworks of Studium Generale. The site-visit made clear that students can apply for this and after being selected, have eight weeks to work on their presentation. They are guided in this extracurricular activity by lecturers and guest lecturers. The Studium Generale reading groups are interdepartmental and accessible for all students. Currently two reading groups are being held.

In addition, an honours programme is available in which second year students work and learn together with students from the University of Amsterdam.

Several initiatives have started to encourage the dialogue between students, staff and board. Examples are Hear! Here!, different student unions, Unsettling, the Student Council and the Conscious Canteen. The first, Hear! Here! is an experimental listening and dialogue platform that aims to encourage a culture of dialogue by organising dialogue workshops and events for students,

lecturers and staff where urgent issues are discussed. The different student unions such as the Black Students Union, the Asian Students Union and the Latin American & Caribbean Union aim to make the community, space and teaching more inclusive and diverse.

The Unsettling Rietveld/Sandberg initiative has started as an intra-curricular initiative between and beyond the structure and discourses of the academy to unsettle the entire institute from the roots up. Unsettling is an initiative by the Executive Board and is a response to issues of diversity and inclusion in the school. The aim is to become more inclusive as a space and to set up protocols that deal with questions around the political positions the school might take in the world as artists and designers.

The Student Council positions itself as a bridge connecting students, staff and teachers with information and resources. The council aims to cultivate an even ground for all students and work for greater transparency within the administrative structures of the institution. The academy has reserved part of the 'studievoorschotmiddelen' for student initiated projects. Project proposals are assessed and avowed by the Student Council. In addition, the board of the academy invests in extracurricular activities, in cooperation with the head lecturers of the departments.

Considerations

The committee concludes that the curriculum and the extracurricular activities are inextricably connected. The curriculum and extracurricular activities match the level of the programme and reflect the specific focus of the programme and the departments involved. Extracurricular activities can be interdepartmental such as Studium Generale and Uncut. In addition, departments and students organise their own activities such as workshops, excursions and lectures. Student initiative in this is encouraged and supported by the academy.

Based on the above, the committee **positively** assesses this standard for both study modes.

Standard C - Curriculum Learning Environment:

The didactic concept is based on a challenging learning environment, small-scale and intensively designed education and a learning community of students and lecturers. The small-scale character and intensity of the education are evidenced by the degree of participation and preparation expected from the students. The organisation of the programme is aimed at students having a nominal study progress, including extracurricular activities.

Findings

The programme notes that art education is a continuous dialogue between students and their lecturers, in which students work, work process and choices are constantly questioned. This dialogue can take the shape of individual or group meetings. In these meetings the focus is always on students work and their work process. This includes reflection and deepening the work based on research, theoretical and practical knowledge and different insights. In addition, students are expected to relate their work to a context and to explain the role of societal, theoretical and philosophical notions on their work. By articulating their motivation students become more self-critical, learn to take responsibility and to take their position. Within the group meetings, students learn to critically read each other's work and to articulate their own choices. The individual meetings allow for critical, intensive and individual guidance of students.

In addition, projects, workshops and excursions are important teaching methods. Projects outside of the academy are usually executed in cooperation with other programmes or organisations.

The classes in the Basicyear are characterised as 'learning by doing'. In addition, there is room for reflection, collectively and individually, and more specifically during the mixed media class. This class takes the whole day and is taught by the student's mentor. The different departments have a small-scale character. In the first year, the small scale of the programme is ensured by organising

students into groups with a fixed team of lecturers.

As mentioned before, each department has its own character. In the Fine Art department for example studio practice, one – to – one tutorials, group classes and theory classes are organised. In addition, students participate in excursions, exhibitions and workshops with guest lecturers. In the Large Glass department students also work independently on their individual projects. In this, they are accompanied by their regular lecturers and guest lecturers. The Architectural Design department organises speculative design studios, real world collaborations, theory seminars and research labs.

The site-visit explicated that students value the small-scale and personal character of their education.

Considerations

The committee concludes that a small-scale and intensively designed learning environment is in place. The structure of the learning environment and the small and informal scale of the programme allow for interactive contact between students and lecturers and an individual approach. The committee notes that the different (fulltime and part-time) departments maintain an adequate balance between individual and group work fitting for the character and goals of the programme (and department).

The departments, both fulltime and part-time, are able to create an ongoing conversation with their students about their work and research. With the focus on students individual development, the programme succeeds in realising student-centred and tailor-made learning.

Based on the above, the committee **positively** assesses this standard for both study modes.

Standard D- Intake: *The programme uses an adequate selection procedure aimed at the intake of*

motivated and academically and/or professionally talented students, with suitability for and interest in the small-scale and intensive educational concept combined with extracurricular activities being part of the criteria.

Findings

The programme aims for small scale and intensive education and individual guidance and has an intensive and selective admission procedure in place.

The admissions procedure consists of two rounds in which candidates are selected: assessment of the candidates portfolio during consultation and the entrance examination. The first round includes an interview with a lecturer, based on the candidates portfolio. International candidates can submit their portfolio digitally; which will be assessed by a lecturer. After a positive assessment of their portfolio in the first admission round, candidates pass on to the second admission round; the entrance examination. This consists of an admission interview with one or two separate admissions committees. International candidates have to be present in Amsterdam for these interviews. During these interviews candidates show a large and varied selection of their work, and answer questions related to their work, their motivation for the programme and for the extracurricular activities, background and expectations et cetera.

Considerations

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

Based on the above, the committee **positively** assesses this standard for both study modes.

Standard E – Quality of staff: *The staff demonstrably command the specific expertise and skills required to achieve the objectives of small-scale and intensive education. The programme actively monitors that teachers hold the required qualifications and, if necessary, ensures that teachers are trained in these aspects.*

Findings

The programme notes that lecturers are primarily artists, designers, researchers or curators rooted in their own professional practice. Because of this, they ensure the interconnectedness between education and the professional field / the different disciplines. Teaching enables lecturers to transfer their knowledge and experience and to learn from what the students bring in.

Staff of the programme, including the head lecturers of the departments, is usually hired on a flexible basis. The academy aims to balance staff that is aware of the Rietveld heritage (alumni) with staff with a more external perspective. Lecturers are usually appointed for one day a week. Workshop managers are appointed for two or three days a week and are expected to be available during the opening hours of the workshops.

25% of the lecturers involved have an international background. In addition, all lecturers are active in the field of art and design and combine their own practice with teaching.

The programme invests in professionalisation and development of staff. For example, study days have been organised where topics such as research, the role of assignments, assessment and Bildung have been addressed. Lecturers also participate in the intervision-group 'Lecturers in conversation' that addresses educational themes and dilemmas and is guided by an external lecturer.

The site-visit revealed that students and alumni are content with their lecturers. They value the commitment of their lecturers and noted that lecturers are quite generous with their time.

Considerations

The committee concludes that very competent staff is committed, rigorous and capable of realising the small scale and intensive education. The dedication of lecturers definitely contributes to the strong "sense of community" that the committee noticed during the site-visit. Staff and students form a true working and learning community,

All lecturers have their own (international) practice, as artist, designer, researcher, writer, curator, director or any other art and design related practice. The committee also notes that sufficient opportunities for training and development of staff are available.

Based on the above, the committee **positively** assesses this standard for both study modes.

Standard F – Quantity of staff: *The number of staff is sufficient in terms of providing small-scale and intensive education, substantiating close contact between staff and students, and providing individual counselling to students outside the educational context.*

Findings

The programme notes that lecturers are primarily artists, designers, researchers or curators rooted in their own professional practice.

Head lecturers of departments are appointed for a period of eight years. Heads are usually supported by an assistant. Heads are responsible for recruiting new lecturers, based on the expected capacity need. New lecturers are required to be grounded in their own professional practice in painting, sculpture, theory, new media, performances or collaborative and curative practices.

Currently, 21,55 fte (131 staff members) are involved in the programme. All theory-lecturers hold a master's degree. In addition, ample guest lecturers are involved. The student staff ratio is 1 lecturer on 5 students, and this even excludes guest lecturers. The workshops comprise 21.05 fte (53 staff members).

25% of the lecturers involved have an international background.

The site-visit revealed that students and alumni value the commitment of their lecturers and noted that lecturers are quite generous with their time.

Considerations

The committee concludes that staff is sufficient and is committed, rigorous and capable of realising the small scale and intensive education. The dedication and presence of lecturers definitely contributes to the strong "sense of community" that the committee noticed during the site-visit.

Based on the above, the committee **positively** assesses this standard for both study modes.

Standard G - Facilities: *The programme has its own infrastructure with facilities for small-scale and intensive education and common extracurricular social activities.*

Findings

The Gerrit Rietveld Academie is located in Amsterdam. The academy has twenty-three workshops available for students. The workshops are an essential part of the academy's education. The workshops enable students to use and experiment with different materials and equipment and to learn the (im)possibilities of materials, techniques and equipment. And to develop concepts into tangible projects and products.

In the Ceramics workshop for example different ovens, a glaze laboratory, slab roller, clay and glaze mixer, clay press, potting wheels and a plaster workshop are available. And in the weaving workshop for instance, students can weave cloth on looms (dobby loom, table loom, computer-controlled harness loom, gobelin loom). In addition, a library, restaurant, classrooms, a gym for large lectures, presentations and projects, studio's, small auditoria for lectures, work meetings

and student initiatives as well as consulting rooms and flexible workspaces are available.

Workshops are open for students from all departments. Workshops also function as a meeting place, as students from different departments and in different phases of the programme work side by side. The workshops are managed by one or two workshop managers. The workshops are also available for the students of the master's programmes.

Considerations

The committee concludes that the programme has ample and very good facilities available. During the tour held on the site visit, the committee was impressed by the high quality of the workshops and the expertise and approachability of the workshop managers. The workshops are kept up to date and can be viewed as hubs for innovation.

Based on the above, the committee **positively** assesses this standard for both study modes.

Standard H - Realised Learning Outcomes: *The contents and the level of the tests and the final projects are in line with the level and the broadening as formulated in the intended learning outcomes. Graduates are admitted to demanding postgraduate programmes and/or jobs. The success rates are substantially higher than with other relevant programmes that have not been granted the distinctive feature, and at least comparable with other relevant programmes that do have the distinctive feature.*

Findings

The graduation phase of the programme consists of the final examination. The thesis is a precondition for entering the final examination. Preparation for the final examination starts at the beginning of the final year (for both fulltime and part-time students). In this phase, students are informed about the entry requirements, the

requirements for the thesis and their final work and the different procedures. With their final work students are not only expected to meet the criteria of their department but also to explicitly position themselves related to their chosen theme.

The final examination involves a committee that includes the students lecturers of the final year and one or two external experts. The external experts represent the field or discipline the students work in and mainly assess the relevance of the students work in the professional field (or discipline). During the final examination students present their work with an oral explanation. External experts can ask questions and provide students with feedback. The dialogue that arises can be constructive and critical. After this, the lecturers and external expert(s) discuss the students work, work process and presentation and determine whether the student has passed the examination.

The programme is finalised with the public final exhibition of students work. This exhibition is open to all, including press, peers, gallery owners and friends and family. Each year the Gerrit Rietveld Award is awarded to three students (Autonomous Arts, Applied Arts and Thesis). The winners are selected by three external juries and can present their work in a specific exhibition for a broader audience.

The academy and the programme keep in different ways in touch with alumni. The Rietveld Society is a platform for alumni to stay in touch and to stimulate new initiatives and collaborations. Alumni receive a monthly newsletter and invitations to events. One of the current goals for the Rietveld Society is to make itself more visible for members and for the outside world. The programme notes that alumni are asked for festivals, by gallery owners, for presentations and exhibitions. In addition, alumni win young talent awards and acquire residencies at for example the Rijksakademie, Ateliers or the Jan van Eijk. Moreover, alumni enrol in master's programmes or start collectives with fellow artists or designers. An alumni survey shows that after graduation, alumni

benefit significantly from the programme's reputation, collaborations and the support from their lecturers.

Alumni can also use the academy's facilities up to a year after graduation.

Considerations

The committee concludes that the programme has an effective graduation procedure in place. Within all departments the programme is finalised with a final examination focusing on students work and work process. In assessing students final work, multiple examiners including external experts are involved.

In preparing the site-visit, three members of the committee visited the graduation exhibition. The committee viewed the work presented by the students and discussed with several students. The committee is of the opinion that the level of the work presented is in general high, also by international standards. The committee concludes that the work reflects the autonomous, waywardness and experimental character of the academy. Additionally, the committee reviewed eighteen theses. The studied theses were of a good quality standard and reflect the programme's principle that research can take different forms.

The meetings with students and alumni during the site-visit confirmed the high level of the programme and the final work. The students and alumni the committee met with, seem very well capable of creating their own practice. This was attested by the presented overview of current practices of alumni and the acquired residencies at for example the Rijksakademie, de Ateliers or the Jan van Eijk.

The committee is impressed by the success rate of the programme: 71% of the students of the fulltime variant graduates after four years (cohort 2014). This number has increased gradually in the past years. According to information provided by the Vereniging Hogescholen, this rate exceeds the success rate of comparable bachelor

programmes in art and design (with runner ups being at 64%).

In the part-time variant 43% graduate after four years; the committee thinks this is an acceptable rate for a part-time programme.

Based on the above, the committee **positively** assesses this standard for both study modes.

Appendix 2 Assessment committee

Ir. R.S. Kloosterman	René Kloosterman zit met regelmaat visitaties voor en was de afgelopen twee jaar betrokken bij drie praktijktoetsen van het bijzonder kenmerk kleinschalig en intensief onderwijs
I. Limon MA	Imara Limon is curator en conservator van het Amsterdam Museum.
W. van Oldenborgh BA	Wendelien van Oldenborgh is een vrij gevestigd ontwerper en kunstenaar. Ze is docent aan diverse internationale kunstacademies
Prof. W. de Rooij	Willem de Rooij is beeldend kunstenaar en docent aan de Städelschule Frankfurt
Dylan Vianen	Dylan Vianen is een van de initiatiefnemer van de Bildung Academie, Amsterdam. Sinds 2016 is hij Hoofd Onderwijs, alsmede adviseur en debatleider
V. van der Burg	Vera van der Burg rondde in oktober 2019 haar opleiding M Design af aan de Design Academy Eindhoven. Thans is zij opleidingscoördinator aldaar

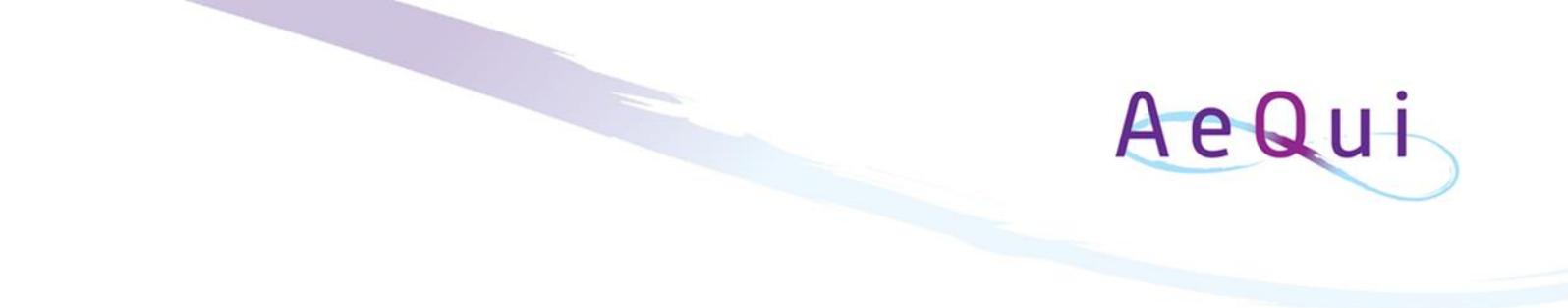
Het panel werd ondersteund door Titia Busing, gecertificeerd secretaris.

Appendix 3 Programme site visit

dag	Tijd	Wat
5 februari 2020	12:15- 12:30	Ontvangst
	12:30- 14:00	Lunch + overleg
	14:00 – 14:30	Bestuur Kennismaking, doel programma
	14:30 – 15:45	Docenten en hoofden
	15:45 – 16:00	Korte pauze
	16:00 – 17:00	Alumni
	17:00 – 17:15	Afsluiten dag bepalen aandachtspunten
6 februari 2020	9:30 – 10:15	Student chapter
	10:15 – 11:15	Studenten 6 VT, 2 DT
	11:30 – 12:00	Examencommissie
	12:00 – 13:00	Lunch
	13:00 – 14:00	Rondleiding + gesprekken met werk- plaatsbeheerders
	14:00 – 15:30 Carrousel	Studiebegeleiding
		Unsettling
		Studentcouncil initiatieven
		Hear Here
		Leesgroep SG, filmprogramma
Honoursprogramma Bibliotheek		
15:30 – 17:00	Aanvullend onderzoek, formuleren conclusies	
17:00 – 17:30	Terugkoppeling resultaten en afsluiting visitatie	

Appendix 4 Studied documents

- Kritische Reflectie 2020
- Student chapter
- OER en toetsbeleid
- Instellingsplan 2020 – 2025
- Kwaliteitsafspraken
- Overzicht docenten en werkplaatsbeheerders
- Floorplan Graduation Show 2019
- 18 afstudeertheses



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