



Postbus 5050
NL-3502 JB Utrecht
+31 30 87 820 87
www.AeQui.nl
info@AeQui.nl

Research Master Arts & Culture University of Amsterdam

*Report of the limited programme assessment
27 November 2020*

Utrecht
March 2022
www.AeQui.nl
Assessment agency for higher education

Colophon

University of Amsterdam
Spui 21
1012 WX Amsterdam
Result of the institutional quality assurance audit: positive

Programme: Research Master Arts & Culture
EC: 120
Tracks: Art Studies (from academic year 2020 – 2021 Art and Performance Research)
Artistic Research (from academic year 2020 – 2021 Art and Performance Research)
Arts of the Netherlands (AoN) (from academic year 2020 – 2021 part of the dual master Curating Arts and Culture)
Cultural Analysis
Mode of study: Fulltime
Croho-registration: 60829

Assessment committee

prof. dr. Annick Schramme, chair
prof. dr. Isabel Maria De Oliveira Capelo Gil, domain expert
dr. Peter Sonderen, domain expert
em. prof. dr. Paul Huvenne, domain expert
Rachel Fletcher, MA, student member
drs. Titia Buising, secretary
The committee was presented to the NVAO for approval.

The assessment was conducted under the responsibility of
AeQui Nederland
Postbus 5050
3502 JB Utrecht
www.AeQui.nl

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Summary

On 27 November 2020 an AeQui committee assessed the research master programme in Arts & Culture of the University of Amsterdam. The overall judgement of the committee is that the quality of the programme is positive, and therefore meets the standards.

Intended learning outcomes

The committee concludes that the intended learning outcomes **meet the standard**. The committee concludes that the intended learning outcomes (exit qualifications) have been concretised with regard to content, level and orientation and therefore meet international requirements for arts and culture and are appropriate with the demands from the (academic) field. The programme has a strong focus on relevant and core academic research and educating students for a research career in- and outside academia. In addition, the programme has a distinctive interdisciplinary character.

The programme is unique in the Netherlands. The Cultural Analysis track and the Arts of the Netherlands (AoN) track are one of a kind. In addition, the collaboration between the Artistic Research track and the Art Studies tracks are very special and individual. The merge of the AoN track with the dual master Curating Arts and Cultures has only very recently been introduced. Therefore, it is too early to evaluate the impact of this change on the programme. Overall the committee recognizes the reasons for this merger and supports it.

Programme

The committee assesses that the programme **meets the standard**. The committee concludes that the programme enables students to realise the intended learning outcomes. The programme's focus on core research is reflected in the structure and content of the tracks and (core) modules. The programme is very closely integrated with the research of different research institutes and the lecturers involved. This provides clarity to the strong academic focus and topicality of the tracks and the modules.

The programme is rich in content and strongly student-centred. The tracks provide students with ample opportunity to create their own learning path. The electives, tutorials, seminars, individual supervision and the possibility to do an internship contributes to this. The interactive and small-scale teaching methods allow for in-depth discussions that meet the level and intensity of a research master programme.

The international character of the programme is reflected in the multi-national profile of the staff involved, the international students attending and the international character of the fields of study and research. The committee therefore concludes that the international reputation of the programme is more than appropriate.

The legal enrolment criteria are applicable to the programme. Lecturers are very competent, highly qualified and enthusiastic. The staff involved is highly international and very active in (international) research and renowned research schools as well.

Assessment

The committee concludes that the programme has an adequate system of assessment in place, and that the programme **meets this standard**. The quality assurance of the assessment system is solid and effective measures are taken to guarantee the validity, reliability and transparency of the assessments. These include using assessment dossiers, assessment matrices, the more-eye principle in the core modules, assessment criteria and written feedback.

The level of the different assessments studied during the online assessment was high and an appropriate variety in forms of assessment is used. Students are satisfied with the feedback they receive from their lecturers. The Examinations Board is active in safeguarding the quality of the assessments by for example annually checking the quality of the theses. In addition, yearly selected themes are reviewed.

Achieved learning outcomes

The committee assesses that the programme **meets this standard**. Based on the studied documents and the interviews, the committee concludes that graduates of the programme regularly achieve more than the required masters level and the intended learning outcomes. It was confirmed in the meeting with students and alumni that they are very well prepared to develop their own career path as PhD or researchers within their specific field. The committee concludes that the overall academic quality of the studied theses is high and agreed with the grades given. The themes discussed in the studied theses are overarching and interesting. In addition, the structure of the studied theses is cogent. Moreover, some of the studied theses showed innovative combinations of theory.

Recommendations

To further improve the programme, the committee has made the following suggestions:

- Reflection on the programme's legacy, proposition and positioning within the (international) field could be strengthened and add

to the quality of the programme. In building the bridges between the different disciplines, the interdisciplinary and/or multidisciplinary character of the programme can be made more explicit and should also include theories and the use of different methodologies in artistic research.

- To improve the information, communication and organisation of the internship. In addition, the committee suggests the programme to provide students with a background in arts with more information about the structure and organisation of the programme.
- To be more sensitive towards intercultural differences between students and lecturers and to ensure that these differences are addressed in all levels of the programme (for example content, research methodology and communication).
- To provide more studio's for students to work on their art practice. This can also contribute to the embeddedness and visibility of the new Art and Performance Research track (which combines the Art Studies track and the Artistic Research track) within the faculty and university.
- To standardise the assessment process of the thesis for all tracks, so that the role of both examiners is clear and is consistent across all tracks.
- To improve in the assessment form of the thesis how the grade is attributed.

All standards of the NVAO assessment framework (including the Specification of Additional Criteria for Research Master's Programmes) are assessed positively, hence the committee awards a **positive recommendation** for the accreditation of the research master programme in Arts & Culture of the University of Amsterdam. The committee concludes that the overall assessment of the programme meets the standard.

On behalf of the entire assessment committee,
Utrecht, March 2022

Annick Schramme
Chair

Titia Buising
Secretary

Introduction

The research master programme in Arts & Culture presents itself as an interdisciplinary programme dedicated to academic research on the relationships and dialogues between art and culture objects, practices, concepts and institutions.

The institute

The programme is part of the Faculty of Humanities of the University of Amsterdam. At the University of Amsterdam 30,000 students, 6,000 staff members and 3,000 PhD candidates study and work in a diverse range of fields. The Faculty of Humanities houses disciplines such as Foreign Languages, Dutch Studies, Arts, History, Archaeology, Theatre Studies and Philosophy, but also research fields as New Media, Digital Humanities, and Conservation and Restoration.

The faculty is organised in eight departments. The research is organised within the faculty research institute, the Amsterdam Institute for Humanities Research (AIHR), led by the Director of Faculty Research. The AIHR houses five Research Schools: the Amsterdam Center for Language and Communication, the Amsterdam School for Regional and Transnational and European Studies, the Amsterdam School for Cultural Analysis, the Amsterdam School of Historical Studies and the Amsterdam School for Heritage, Memory and Material Culture. In addition, the faculty participates in the interfaculty Institute for Logic, Language and Computation.

The programme

The English taught research master programme in Arts & Culture comprises 120 EC and is offered in a fulltime variant. The programme offers different tracks. While the overall programme focuses on research into objects and concepts of art and culture, the individual tracks offer different specialisations. Until academic year 2019 – 2020, the programme consisted of the following tracks:

- Art Studies;
- Artistic Research;
- Arts of the Netherlands;

- Cultural Analysis.

Starting academic year 2020 – 2021, the programme offers the following tracks:

- Cultural Analysis;
- Art and Performance Research.

As of academic year 2020 – 2021, the Arts of the Netherlands (AoN) track is paired with the dual master programme Curating Art and Cultures (CAC) which is part of the Heritage Cluster in the department Art and Culture Studies. With this move, the university aims for a more suitable embedding of the track and to meet recommendations of the previous assessment of Art Studies for a tighter and more coherent programme. AoN and CAC show similarities: both collaborate closely with museums, have substantial internships, are object-oriented and embrace historical perspectives. In addition, the programmes are complementary: within the context of a museum AoN focusses on research, CAC on curating; AoN focusses at the period 1400-1900 while CAC's focus is 1850-2020.

Also, starting academic year 2020 – 2021, the Art Studies track and the Artistic Research track have been merged into one track: Art and Performance Research Studies, offering two specialisations: Artistic Research and Art and Performance Research Studies. With the new name the programme aims to make the interdisciplinary character more explicit. The programme expects that the new track (and name) will attract more students from performing art disciplines.

The tracks follow the faculty's structure for research master programmes, which entails that each track consists of core modules, electives, tutorials and a thesis project. An internship can also

be part of the tracks. Since the programme aims for an international student cohort and enables students to do a PhD at internationally renowned universities, it is taught in English.

Since the last accreditation, not only the aforementioned restructuring has taken place. In addition, the programme also introduced tools to guarantee the quality and alignment of assignments and thesis and protocols for facilitating internships. Furthermore, the programme has placed more emphasis on developing transferable skills such as proposal and application writing, networking and group projects.

The committee noted that the programme did not adopt the recommendation regarding the structure of the programme. The committee is however of the opinion that the programme has acted appropriately on this recommendation. In response to the national agreements among the deans in the context of Sustainable Humanities to keep the number of master programmes in the humanities limited in order to counteract subsequent fragmentation, together with the strong need of the teams involved to build on shared expertise, the programme decided not to split off the Cultural Analysis track. In the recent period, the programme has focused on strengthening the coordination between the tracks. The Cultural Analysis track shares its interdisciplinary focus on artistic and cultural objects with the Art and Performance Research track. This has resulted in a closer cooperation between the Art and Performance Research track and the Cultural Analysis track in the form of exchange of common electives and a better specification of the final qualifications and learning outcomes which have been laid down in the Teaching and Examination Regulations (OER) in consultation with the education committee.

In addition, regarding the restructuring of the programme, the committee stresses that the merging of the Art Studies and Artistic Research tracks into one Art and Performance Research

track (with the specializations Artistic Research and Art & Performance Research) has not resulted in a new programme. The committee found that this merger did not fundamentally change the design and content of the tracks. The former tracks already shared two core modules; to these a third core module has been added. This module is similar to the former module Archive of the track Artistic Research. Furthermore, as in the former tracks, students in the current tracks follow courses on research skills, electives and write a thesis. Students of the Art Studies track focus on artistic research, and students of the Artistic Research track focus on academic research. With the name of the track Art and Performance Research, the programme aims to emphasize the interdisciplinary nature of the programme and to attract students from performing arts disciplines.

The committee considers that the new tracks are substantially the same as the former tracks, they are taught by the same staff, they have the same assessment forms (derived from the same assessment policy), and they operate under the same Examinations Board. Therefore, the committee is of the opinion that the quality of the current programme is the same as that of the former tracks.

The assessment

The University of Amsterdam assigned AeQui 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 assessment was planned in a period in which the programme was transitioning to the new tracks and in which the assessment was postponed. The present report reflects the programme as presented in the self-evaluation report: the programme in academic year 2019 – 2020.

The visitation and assessment took place in an online format. The committee agreed unanimously to this. The preparatory meeting of the committee and the discussions with representatives of the programme took place digitally, but did not differ from an on-site assessment. The online programme provided the committee with good insights regarding the quality of the programme.

No use was made of the (digital) open consultation hour. The committee explicitly oriented itself to the cluster the programme is part of. This was done with the full committee, during the preparatory consultations and at the conclusion of the assessment. The knowledge required for this was present in (part of) the committee.

The online assessment took place on November 27th 2020 in accordance with the programme in

appendix 2. In this document, the committee is reporting on its findings, considerations and conclusions according to the 2018 NVAO framework for limited programme assessment (including the Specification of Additional Criteria for Research Master's Programmes). The committee assessed in an independent manner. At the conclusion of the online 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.

As part of the online assessment, a development dialogue will take place in 2021. The results of this meeting have no influence on the assessment written down in this report.

Intended learning outcomes

The committee concludes that the intended learning outcomes have been adequately concretised with regard to content, level and orientation and meet international requirements. The intended learning outcomes reflect the Dublin descriptors. The committee notes that the programme is unique in the Netherlands. The Cultural Analysis track and the AoN track are, together with the collaboration between the Art Studies track and the Artistic Research track, one of its kind. The committee recognises the legacy of the Cultural Analysis track and school of thought it created in the field. The committee supports the merge of the AoN track with the dual master Curating Arts and Cultures, it is however too soon to assess the impact of this merger. The programme has a strong focus on fundamental academic research and educating students for a research career in- and outside academia. In addition, the programme's interdisciplinary focus is also clear. Reflection on the programme's legacy, proposition and positioning within the (international) field could add to the quality of the programme. The committee concludes that the programme **meets** the criteria for this standard.

Findings

The research master programme in Arts and Culture presents itself as an interdisciplinary programme, dedicated to academic research on the relationships and dialogues between art and cultural objects, practices, concepts and institutions. The programme encompasses historical as well as contemporary forms of art and culture and corresponding theoretical and practical approaches. Even though the kinds of objects and approaches vary in the different tracks, the programme (except the AoN track) embraces the study of performative, musical, and visual practices and objects of art and culture in a cross-disciplinary, cross-media and inter-artistic environment.

The programme aims to attract students with a developed idea of their own research interests and provides them with the possibility to hone their skills to a standard that will enable them to apply for a PhD position or enter the workforce as professional researchers. The programme is open to practitioners of artistic research. The programme's main goal in this is to teach students how to reflect critically on their own project in order to strengthen their case and position their research properly; rethinking as a basis for critical thinking.

The programme aims to equip students with the knowledge and understanding of the discipline that they need to gain admission to a doctoral programme; to train them in the competences they need to perform high-quality academic research and ensure its publication in professional journals; and to enable them to hold a position in the public or private sector which calls for advanced research skills. These goals have been translated into five programme specific exit qualifications. The programme also adheres to the nine general qualifications that are defined for all research masters at the humanities faculty. In addition, for all tracks track-specific qualifications have been defined.

The faculty-wide exit qualifications apply to all master programmes (including research master programmes) of the faculty. In addition, advanced research skills are addressed in the specific exit qualifications for the research master's programmes. These include:

- applying the insights obtained in one's own field or discipline to adjacent fields of science;
- the ability to connect topics from one's own discipline to current social debates and to indicate possible contributions to this debate;
- the ability to formulate an individual research approach that is embedded in current scientific research questions;

- reflecting on their own positioning and knowledge and being able to indicate in which areas they can develop further;
- having gained practical experience with current (international) research.

Compared to the regular masters programmes, the research master programme focuses on training research skills and acquiring a critical, academic outlook. In addition, there is ample room for the development of students' own academic interests. The research master programme prepares students for 'science as a profession', paying attention to the social embedding of personal research expertise and the value and meaning of the skills used in practice. For each track, specific exit qualifications are formulated aimed at the specific field of study and the independent performance of research in the specific field.

The programme collaborates closely with diverse partners in research and art practice to provide the students with the necessary experience in research practices. These include internal (UvA) and external (national and international) research institutes such as the Amsterdam School for Cultural Analysis, the Amsterdam School for Heritage, Memory and Material Culture and the Netherlands Institute for Cultural Analysis. The staff members involved are also member of these or other research schools.

Art Studies

The Art Studies track aims to engender cross- and transdisciplinary research. The track focuses on a) the genealogy of the academic disciplines of art and performance from the early modern period when the arts and sciences were not yet separate, b) the trans-historical perspective of shared and connected networks, themes and objectives, and c) the cross-disciplinary connection with and reflection on historical as well as contemporary philosophical concepts, such as aesthetics and affect. In addition, the track aims to challenge and strengthen students to develop a position within the national and international debates about that role and its history.

Artistic Research

The Artistic Research track is a collaboration between the Gerrit Rietveld Academy and the University of Amsterdam. The students artistic practice is the central point of departure for in-depth theoretical studies. This practice is understood as the activities taking place at the studio, when the artist is involved in art-related activities. The programme aims for students to develop excellent academic research skills to enable them to combine their art practice, translated into pieces shown in exhibitions, with the production of textual materials to be shared at conferences or published as articles and books. Graduates are expected to reflect on their own artistic output and its social/political implications. In addition, graduates are expected to excel as both artists and scholars, making artwork for exhibitions and writing papers for presentations at conferences and publication in peer-reviewed journals.

Until academic year 2019 - 2020, there was a closely collaboration between the afore mentioned tracks. Starting academic year 2020 - 2021 these two tracks have been merged to the Art and Performance Research track. With this new track the programme aims to provide an even richer interdisciplinary field of knowledge and practices, combining academic and artistic research students and lecturers within an academic environment. The new track aims to strengthen the interdisciplinary focus of the track by consequently exchanging two types of knowledge: the practical artistic expertise necessary for artistic research on the one hand, and the scholarly knowledge and expertise necessary to conduct proper PhD research on the other.

Cultural Analysis

The interdisciplinary Cultural Analysis track addresses the academic study of contemporary culture from a broad humanities perspective. Students are trained in the theoretically informed close-reading of a wide range of cultural objects, including film, music, literature, visual art and new media, but also cultural phenomena, such as populism, precarity and posthumanism. With its roots

in comparative literature, philosophy and cultural studies, the track draws upon diverse traditions of interdisciplinary analysis including narratology, postcolonial theory, cultural anthropology, visual analysis, semiotics, queer theory, critical race theory, comparative analysis and continental philosophy. The track is attentive to the particularities of the cultural object.

In addition, the track aims to provide students with the competencies to further pursue their research interests at a professional level or secure a PhD position. Moreover, academic competencies such as working effectively in networks and teams, preparing an academic text for publication, and distinguishing between, and developing research questions suitable for, projects of different scopes – presentations, articles, funding applications or a long-term, advanced research project such as a PhD - are addressed.

Arts of the Netherlands

The Arts of the Netherlands (AoN) track is the result of a collaboration of the University of Amsterdam with the Rijksmuseum as founding partner and other museums and cultural institutions in the Netherlands, Belgium, France and Italy. The track aims to train future custodians of Netherlandish art with a research background. In doing so, the track focusses on the artistic tradition of the Netherlands from circa 1400 - 1900 in an international context and is committed to the integrated study of various media and forms of artistic expression. The track combines a historical approach with an object-oriented perspective in gearing students toward a research-driven approach. The track aims to equip students with the knowledge and understanding of the discipline they need in order to perform independently and professionally as researchers in the part of the international public or private sector that calls for a deep understanding of Netherlandish art in its wider context. Students are trained to become junior researchers or curators in museums, for private collectors/art trade, at universities or in cultural or heritage institutions, and are trained for

advanced graduate research in a PhD programme. As mentioned before, starting academic year 2020 – 2021, the track has merged into the dual master Curating Arts and Cultures.

During the online assessment the committee discussed the restructuring of the programme with representatives from the management. The committee learned that the restructuring of the programme is part of the restructuring of the graduate school. Small programmes and tracks do not offer sustainability both content wise and financially. The two new tracks cover all fields of the former tracks (with the exception of the AoN track) and consist of a larger number of students and lecturers. The new tracks share the interdisciplinary approach to arts and culture and move beyond the traditional subdisciplines. In addition, within both new tracks the focal point of research is cultural objects. In the Cultural Analysis track cultural objects are approached from a critical theoretical perspective; in the Art and Performance Research track from a theoretical framework related to art and knowledge in and of the arts.

Considerations

Based on the interviews and the examination of underlying documentation, the committee concludes that both the generic and the specific intended learning outcomes tie in with (inter)national requirements for this field. The specific exit qualifications for the research master's programmes address advanced research skills, fitting for a research master programme. The committee notes that the faculty-wide exit qualifications for master's programs address ethics in research; this is related to the Dutch Code of Conduct for Academic Practice.

Based on an overview of the relation between courses and intended learning outcomes (as provided in the assessment matrices) and the course descriptions (course manuals), the committee notes that all intended learning outcomes are covered. These matrices also provide insight in

the alignment between the intended learning outcomes (or exit qualifications) and the Dublin descriptors.

The committee notes that the programme is unique in the Netherlands. The Cultural Analysis track and the AoN track are one of its kind. The committee recognises the legacy of the Cultural Analysis track and school of thought it created in the field. Regarding cultural analysis the programme created a global field and it became an international scholarly hub of a research model in arts and humanities. The AoN track is unique in the specific position it occupies with the Dutch system and remarkable in leveraging the uniqueness of the Dutch artistic tradition.

Even though the collaboration between the Art Studies track and the Artistic Research track is unique, the committee expresses its hope that in the new Art and Performance track the unique character of the Artistic Research track will not be lost.

The programme has a strong focus on fundamental academic research and educating students for a research career in- and outside academia. In addition, the programme's interdisciplinary focus is also clear. The committee is, however, of the opinion that reflection on the programme's legacy, proposition and positioning within the (international) field could be strengthened and add to the quality of the programme. In building the bridges between the different disciplines, the interdisciplinary or multidisciplinary character of the programme can be made more explicit and should also include theories and the use of different methodologies in artistic research.

The committee supports the merge of the AoN track with the dual master Curating Arts and Cultures.

Based on the above, the committee assesses that the programme **meets this standard**.

Teaching-learning environment

The committee concludes that the programme enables students to realise the intended learning outcomes. The programme's focus on fundamental research is reflected in the structure and content of the tracks and the (core) modules. The programme is very closely tied in with the research of several research institutes and the lecturers involved. This contributes to the strong academic focus and topicality of the tracks and (core) modules. The programme has a student-centred focus and offers students ample room for making their own choices within the field of arts and culture. Continued attention to monitoring the coherence of the students' individual programmes is important to the committee. The committee appreciates the interactive and small-scale teaching methods used in the programme. This allows for in-depth discussions that meet the level and intensity of a research master programme. The committee encourages the programme to be more sensitive towards intercultural differences between students and lecturers and to ensure that these differences are addressed in all levels of the programme (for example content, research methodology and communication). The staff is very international, competent, enthusiastic and involved. Lecturers are very active in research as well. Lecturers make their ample contacts inside and outside academia available for their students. The committee notes that the legal enrolment criteria are applicable to the programme. The committee suggests to add more studio's for students to work on their art practice. The committee concludes that the programme **meets** the criteria for this standard.

Findings

Programme

As mentioned the programme comprises different tracks. All tracks share the same principles of programming and have an individual curriculum. All tracks offer 36 EC core modules, a thesis project, and additional space for electives, internships and tutorials. The curriculum allows 36 EC for electives and internships and 18 EC for tutorials. The core modules are programmed in the first three semesters and are building blocks for the thesis project in the final fourth semester.

Electives and tutorials offer students the opportunity to deepen or frame specific knowledge about their research field and topic, or to acquire specific research skills. Students are free to choose electives and tutorials, this is monitored by their track coordinator/tutor. Electives can be chosen from other UvA (research) master programmes or of from other institutes. Electives can also be organized as research internships; tutorials can be taken with experts in the field or organized as supervised specific archival research. For

all tracks, a minimum of 6 and a maximum of 12 EC has to be acquired from national research institutes.

Students start the programme with a plan for their research project. During the programme, students further develop, reflect on, and position their research project. The first year of the programme focuses on developing students' skills in theoretically informed research. The second year is devoted to training students to put their research skills into practice in the form of a thesis.

Art Studies

In the core modules a wide variety of theoretical frameworks and perspectives (historical, analytical, comparative) is embraced, investigated and put to use, such as visual analysis, representational theory, reception and perception theories, anthropological and sociological theories, history and philosophy of science, aesthetics and the new materialist philosophy. The first core module (Art Studies within and across the Humanities) focuses on key issues of the interdisciplinary field, its possibility and advantages, its main methods and

approaches, and how to translate this to the student's own research. Students prepare a research proposal and write a critical reflection on their research question.

The second core module (Art, Affect and Knowledge in the Early Modern Period) addresses the key issues within the early modern history of the arts and sciences and their theoretical foundations. This includes using sources, translations and archives, recognizing methodologies, theoretical approaches and concepts, investigating pivotal moments, and finding correspondences with contemporary theories and practices.

The third core module (Contemporary Concepts and Practices in the Arts), challenges students to reflect on their own research projects through concepts and practices which are important today. The assignments are focused on learning to position their research within the context of current debates. In all modules (independent) research skills are addressed and students work on the positioning of their research project. This leads to the thesis seminar in the final semester, which is focused on the planning and writing of the thesis through peer review and learning from each other.

Students of the Art Studies track noted during the online assessment that the core courses with students from the Artistic Research track are valuable. This supports them in developing their own mindset and to reflect on theory and art. In addition, the input of alumni during lectures about their formulating, funding and executing their PhD research is appreciated.

Alumni of the Art Studies track value the interdisciplinarity and the independence expected of them in the track. This interdisciplinarity was present in the core courses, the electives and in the research methods from different fields. Alumni remarked that the internship opportunities can be made more widely known.

Artistic Research

The Artistic Research track is focused on developing students research projects through the dual

approach of combining practice-based and theoretical research. Students gain insight into and training in new and experimental forms of research. These provide alternatives to traditional approaches by developing practice-based research together with fundamental, theoretical research. The track comprises four core modules, of which two are shared with the Art Studies track (Art Studies within and across the Humanities and Contemporary Concepts and Practices in the Arts, see paragraph before). In the first core module (Artistic Research: Methods and Discourse) students learn to situate artistic practices within the various categories of the discipline.

The fourth core module (The Archive) addresses the contemporary archive, contextualizing art-making in relation to an ever-expanding archive of art and textual practices.

In the track, students develop their academic framework alongside their artistic practice. Students present their artistic practice at three moments during the programme: the end of the first, third and fourth semester. Students are responsible for the continuity in the production of their artwork. This is monitored by a few studio visits by the coordinators and guest-artists and by the tutorials. The track does not offer classes in art-making; the tutorials are in place for the students to acquire skills or experience not encompassed by the curriculum.

Students of the Artistic Research track the committee met with, value the interdisciplinarity and the different perspectives within the track. For students with a background in art, unfamiliarity with the university system (digital learning environment, credits etcetera) can be confusing. An introductory course for art students could be helpful in this.

Alumni of the Artistic Research track noted during the online assessment that their art practice was an integral part of the programme. In addition, research was an integral part of their art practice. Lecturers encouraged them to create a symbiosis between the two and to pursue a PhD in artistic research. Alumni also noted that the opportunities for the latter have increased in recent years.

Moreover, alumni remarked that artistic research can have many forms other than a PhD.

Currently, the two tracks discussed above are merged into the Art and Performance Research track. This track offers two specialisations: Artistic Research and Art & Performance Research. The new track will share electives with the Cultural Analysis track in which students of both tracks can participate. Moreover, it will be possible to follow shared tutorials in the context of Amsterdam School for Cultural Analysis.

Students of the new Art and Performance Research track noted that the first core course, on art and performance research within humanities, was very valuable in developing their research skills. This course provided them with more theoretical knowledge and challenges them to look beyond their own artistic discipline. Students also expressed a need for information on the structure of the programme.

Regarding the new Art and Performance Research track lecturers mentioned during the online assessment that the number of art students enrolling into the track has increased. It was also remarked that the structure of the new track is similar to the old tracks and that art practice is an integral part of all three core modules. In addition, students can opt for a practice tutorial and engage in the two exhibitions that are part of the track. The track aims for a solid interweaving of academic research and practice where both art and curating are understood to be an analytical practice. Lecturers noted that the interaction with and between artists and art researchers is valued by students.

Cultural Analysis

The track focuses on the methodology of cultural analysis, as developed at the Amsterdam School for Cultural Analysis. The programme has an interdisciplinary character. The first two core modules (Objects for Cultural Analysis and Concepts for Cultural Analysis) focus on training students in

the practice of cultural analysis. The third core module (Research Seminar in Cultural Analysis) aims to refine students analytic skills in preparation for writing their thesis and trains students in academic and professional competencies. These include presenting research and giving verbal and written feedback to peers, locating suitable publication outlets, building networks, preparing texts for publication, and writing differing kinds of proposals with a particular focus on applying to PhD programmes.

Students of the Cultural Analysis track the committee met with, value the interdisciplinarity of the track and the different background of students. This enables productive discussions. At the start of the programme, it does however take some time for everyone to get geared into the same direction and some orientation on how to move through the programme would be welcome.

Regarding the Cultural Analysis track alumni noted that the process of acquiring a PhD position was a formal part of the programme. This was considered also useful in writing a PhD proposal.

Arts of the Netherlands

In the four core modules students are familiarized with the limits and possibilities of different sources and methodological approaches in relation to the object, historiography, and research questions. In addition, the core modules (and tutorials) aim at training research skills and acquiring knowledge. The historical orientation of the track is translated in the order of courses starting from the Middle Ages to the nineteenth century (recommended elective). In the third and fourth semester, students develop greater autonomy during a seven month internship (four days a week) and in their thesis. In the internship students are expected to apply their skills and interests in a museum or cultural institution. This allows them to experience how the dynamics of an institute influences their work, and to prepare for a future profession. Students are tutored by their museum advisor and an internship advisor at the

university. Throughout the track there is an exchange between the museum and the university: museum professionals teach academic core modules and recommended electives while academic staff teach on-site; both also work together in the same module.

Students of the AoN track the committee met with remarked that the internship broadened the scope of their research methods. This included researching and understanding art.

AoN alumni support the move of this track into the dual master Curating Arts and Cultures. This can also strengthen the specific research community. This was confirmed by the lecturers during the online assessment. Lecturers remarked that since the merge of the tracks starting this academic year, the synergy between the two is more visible and a process of community building is taking place. Lecturers also noted that the new position of the AoN track allows students to become the specialist the field is looking for.

The topic of research ethics is addressed in both the Art & Performance Studies track and the Cultural Analysis track. This is part of the Thesis Seminar and will be formalized in the accompanying study manuals next academic year. In the Cultural Analysis track, it is also addressed through a statement on the track's central Canvas page and in the Research Seminar of the first semester in the second academic year. In the Art & Performance Studies track, a recent topic is explored in the Thesis Seminar by faculty members in discussion with students, which among other things draws on the theme of 'ethics in cross-cultural research'.

The committee learned during the online assessment that alumni in general felt adequately prepared to start their professional career after the completion of the programme. Alumni noted that their discussions with the track coordinator and the internships are useful in acquiring a PhD position. The career events offered by the university are known but not attended. Alumni remarked

that the individual and more informal discussions with and guidance from their track coordinator and lecturers were helpful in this.

Alumni, in general, also remarked that advising students to define their research interest before they start their internship is valuable. Alumni noted that during their studies, interaction with students from the other tracks was rather limited.

Students in general expressed during the online assessment a need for more sensitivity towards intercultural differences between students and in the programme. During the online assessment this was confirmed by the lecturers. Lecturers noted that this also should be reflected in the research methodologies addressed in the programme.

The online assessment learned that students have different experiences regarding their internships. Students from the Art Studies track noted a lack of (general) information and supervision. Individual meetings with the coordinator were however very helpful. Students of the AoN track however remarked they were well informed and in contact with their coordinator.

Students also in general, value the interaction with students with a background in art. They find the exchange with artists regarding theory and art work indispensable for their own development. They noted that the support for the academic relevance of art and artists within the university is important and should be improved within the university.

During the online assessment, the committee discussed how interdisciplinarity is addressed in the programme. It became clear that this is inherent to the interdisciplinary character of the different tracks. In the Cultural Analysis track for example objects and concepts from different disciplines are discussed from different perspectives and backgrounds. Interdisciplinarity is related to the framing of objects. In addition, students are encouraged to expand their research skills and to question the implications of this for their own

work and research. In the Artistic Research track students are encouraged to be critical towards (the disciplines of) the humanities. And are encouraged to for example study other disciplines within humanities, what interdisciplinarity can be and what the concept of art can be. In addition, research within this track is also interdisciplinary, trans medial, and multidisciplinary, including for example theory as well as hands-on material research.

The committee also discussed the support available for students with less experience in academic research. Lecturers noted that courses are available. In addition, the close readings and discussions in the regular courses and the interaction between students from different perspectives is very helpful in this. The communal reading and discussion of challenging theoretically and artistic work also challenges all students and allows for in-depth studying.

Learning environment

The programme ties in with the faculty's ambition to create an inspiring and small-scale environment in which students are intensively prepared for a career in research. The training of research skills and the acquiring of a critical, academic viewpoint are essential elements of this learning environment.

Within this learning environment students have considerable room to develop and pursue their own academic interests. The research master prepares students for 'science as a profession', paying attention to the societal embedding of the personal research expertise and the value and meaning of the skills used in practice.

The programme aims to balance between mandatory teaching (in core modules) and individual choice through seminars, tutorials, individual supervision and the option of an internship. Tutorials provide focused attention in a small-group setting on particular concepts or topics related to a staff member's research.

Students and alumni are in general quite content with the programme, the online assessment revealed. Alumni noted that, within their track, they experienced being part of a research community, in which they were encouraged to engage in their own research interest. This was facilitated by for example theoretically informed closed reading, tutorials and peer review sessions with fellow students and lecturers.

The committee learned during the online assessment that during the Covid-19 pandemic the first course of the academic year 2020 – 2021 was taught at the university. With this, the programme aimed to start forming the community of students and for students to get to know each other. Seminars were held online and after some weeks internships at museums were also possible again. The latter is especially valued by the programme and the students. During the internship, students follow the guidelines of the institution, which usually include working from home.

In the second core module of the Art Studies track the written essay was replaced with a video essay during the Covid-19 pandemic. This new form of assessment will be continued. Lecturers in addition noted that the online education allowed for students to see each other (online) during research at their internships. Students of the AoN track for example created a (online) tutorial on the technical aspects of renaissance art.

Intake

The legal enrolment criteria apply to programme. The programme recruits students with a developed idea of their own research interests and provides them with the possibility to hone their skills to a standard that will enable them to apply for a PhD position or enter the workforce as professional researchers.

The programme has a selective admission procedure in place. Students submit their diploma, list of grades, a writing sample, a letter of motivation and two references online to the admissions of-

office. The admissions committee decides on admitting students to the programme. The admissions committee consist of three core lecturers that review each application individually. The results are discussed and decided upon in the admissions committee.

The Artistic Research track is designed for autonomous artists who have completed a bachelor's degree at an arts academy or a university bachelor in an art-related discipline who wishes to develop further within an academic institution. An interview with the student is part of the selection process.

The tracks have a small-scale character and an international student population. In the Art Studies track and Artistic Research track for example between 15 and 20 students enrol each year. For the Cultural Analysis track this is between 15 and 25 students and for the AoN track between 6 and 14 students per year. Half of the student population is international, mostly from Europe and North and South America. The AoN track attracts slightly more international students, also from Asia.

Staff

The programme aims for staff from both the museum and academic world. In addition, the programme aims for internationally highly regarded experts in the field to be involved. Staff share their national and international networks with students. The programme aims for the diversity of the students' cultural and academic backgrounds to be mirrored in the composition of the teaching staff. Staff-members from different disciplines (music studies, theatre studies, art history, cultural studies, cultural analysis, artistic research) are teaching in the programme.

All lecturers, including thesis supervisors, have ample teaching and research experience. In addition, all lecturers and supervisors are affiliated with a research school within the Amsterdam Institute for Humanities Research and have considerable experience in international publishing. All

lecturers are involved in supervising master theses, and several supervise PhD research, as (co)supervisor. All lecturers have acquired their university teaching qualification (BKO) and are experienced in English-language teaching to students from diverse disciplinary and cultural backgrounds.

Each core course has a course coordinator, who is responsible for the majority of the teaching in the core modules and supports the design and structure of the assessments. In the Art Studies track and Artistic Research track two professors and four assistant professors are involved in the core modules. The core team of the Cultural Analysis track comprises one professor, one associate professor, three assistant professors and one lecturer with a PhD. The core modules of the AoN track are taught by two full professors, two assistant professors and an associate professor.

All staff members are affiliated with one of the faculty research schools that function under the umbrella of the Amsterdam Institute for Humanities Research (AIHR). These include more specifically the Amsterdam School for Cultural Analysis (ASCA), the Amsterdam School of Historical Studies (ASH) and the Amsterdam School for Heritage, Memory and Material Culture (AHM). These research schools not only carry out the research program but also provide lectures, workshops and conferences. The most recent assessment of the research schools was 'excellent' or 'very good' for each of the three components.

In addition, the national research schools not only conduct research, but also provide education and organize lectures, workshops and conferences for students. These national research schools (under the flag of LOGOS) are also regularly assessed, and found to be good in their activities with regard to research and education.

In total 13 fte is involved in the programme (excluding guest lecturers). The staff student ratio is on average 1:4,3 (also excluding guest lecturers). The online assessment learned that each

core module is taught by two lecturers, with different backgrounds and traditions.

The online assessment revealed that students and alumni are in general quite content with their lecturers. They appreciate the engagement of their lectures and their support in sharing their network for internships, first jobs and in writing and publishing articles.

Facilities

Students are guided on an individual basis, primarily by their track coordinator and their supervisors (for tutorials and thesis). To support students in finding their own way in the study programme, introductory meetings are organized for each track for first-year students. These introductory meetings provide students with detailed information about the programme.

The track coordinator (as a tutor) monitors students' progress and discusses their ambitions for their research project and ways to realize them. The track coordinator also introduces students to supervisors (for tutorials, internships and thesis) and discusses the best options for electives, tutorials and research school-courses. A study advisor is available for more personal matters.

The programme committee discusses the evaluations and gives advice/feedback to the teaching staff if needed. The committee also organizes its own evaluations (including oral) and checks and advices on the teaching and examination regulations and the thesis guidelines.

Students remarked during the online assessment that the programme could invest more in meetings for students, where students can meet, get to know each other and a community can start forming. On track-level students experience being part of a community, on programme-level this can be improved according to the students the committee met with. A student association could be helpful in this. Students also noted their unfamiliarity with the study advisor.

Lecturers, when asked during the online assessment, noted that the new tracks will include more formal extracurricular activities for students. In addition, lecturers expect that the new structure of the programme and the plans for shared electives, will encourage the interaction between students from different tracks.

Considerations

The committee concludes that the programme and different tracks enable students to realise the intended learning outcomes. For all tracks, the intended learning outcomes (or exit qualifications) are translated in course-specific objectives which are stipulated in the course descriptions, course manual or syllabus.

The programme's focus on fundamental research is reflected in the structure and content of the tracks and (core) modules. The programme is very closely tied in with the research of different research institutes and the lecturers involved. This contributes to the strong academic focus and topicality of the tracks and the modules. In addition, students of each track go through the entire research cycle on their own. They independently set up their research, carry it out, report on it and position themselves in the debate.

Regarding electives of (regular) master programmes, the committee noted that research master's students do not receive separate treatment or assessment when taking these courses at master's level. The committee is of the opinion that the large proportion of specific courses in the research master's (which are not open to regular master's students) make it possible for students to achieve the specific exit qualifications. The combination of core modules, tutorials and electives at national research schools (at least 54 EC) and the thesis (30 EC) makes that a minimum of 84 EC of the 120 EC consists of research master specific education. The committee endorses this approach and is of the opinion that through this structure and the guidance of their lecturers, students are well prepared for doing research.

The committee also notes that the programme is rich in content and strongly student-centred. The tracks provide students with ample opportunity to create their own learning path. The electives, tutorials, seminars, individual supervision and the possibility to do an internship contribute to this. The committee also supports the intention of joint electives.

Continued attention to monitoring the coherence of the students individual programmes is important to the committee.

The committee appreciates the interactive and small-scale teaching methods used in the programme. This allows for in-depth discussions that meet the level and intensity of a research master programme. Based on the studied documents, the committee concludes that relevant and up-to-date literature and articles are used in the programme.

The international character of the programme is reflected in the international profile of the staff involved, the international students attending and the international character of the fields of study and research. The committee therefore concludes that the international name and language of the programme is more than appropriate. In addition, the committee establishes that the lecturers involved are experienced in English-language teaching to students from diverse disciplinary and cultural backgrounds.

The committee noted differences in how internships are dealt with in the different tracks. It therefore recommends the programme to improve the information, communication and organisation of the internship. In addition, the committee suggests the programme to provide students with a background in arts with information about the structure of the programme.

The committee encourages the programme to be more sensitive towards intercultural differences between students and lecturers and to ensure

that these differences are addressed in all levels of the programme (for example content, research methodology and communication).

The committee places a high value on community building in a programme where students not only follow a different track but also (individual) electives. The committee therefore supports the need expressed by students for more formal extracurricular activities and the programme's intention to organise these in the new (current) structure.

The legal enrolment criteria are applicable to the programme. The selection procedure ensures that motivated students enrol the programme. Even though the facilities available for students are adequate, the committee suggests to add more studio's for students to work on their art practice. This can also support the embeddedness and visibility of the Art and Performance Research track within the faculty and university.

During the online assessment, the committee met very competent, strongly qualified and enthusiastic staff members. Lecturers are very engaged with students and the programme. The committee also values the highly international character of the staff and that lecturers are very active in (international) research and renowned research schools as well. As said before, this is also reflected in the courses. Lecturers have ample contacts inside and outside academia, and put these to good use for their students.

In general, the committee concludes that the high individual quality of the staff and of the students attending ensures the good quality of the programme. The committee also notes that reflection on the programme's legacy, proposition and positioning could add to the quality of the programme (see standard 1).

Based on the above, the committee assesses that the programme **meets this standard**.

Student assessment

The committee concludes that the programme has an effective assessment system in place. The intended learning outcomes are at the basis of this system. Effective measures are taken to guarantee the validity, reliability and transparency of the assessments, by using assessment matrices, the four-eyes principle, assessment criteria and written feedback. Students are satisfied with the feedback they receive from their lecturers and an appropriate variety in forms of assessment is used. The Examinations Board is effectively organised and safeguards the quality of the assessments. The committee concludes that the programme **meets** the criteria for this standard.

Findings

The quality of the assessment within the framework of the Faculty of Humanities of the University of Amsterdam is ensured by 1) the outcomes of course evaluations and the curriculum evaluations, 2) the peer review among the lecturer-coordinators, 3) archived assessment files to enhance review mechanisms, 4) course evaluations prepared by the programme committee, 5) evaluations of tests, exams and final projects done by the Examinations Board on a random sampling basis.

The general rules for grading periods and resits are documented in the faculty's teaching and examination regulations. The faculty also provides an archive (toetsdossier) in which details of completed courses and theses are filed for future reference and consultation by the Examinations Board. The programme coordinator ensures that the quality of the varied assessments across the several educational components (presentations, group projects, in-class discussions, studio practice, papers) complies with the teaching and examination regulations.

The design and structure of the assessments of the core courses are arranged in consultation with the course coordinators (who are also responsible for the majority of the teaching in the core modules) and guided by the outcomes of course evaluations, curriculum evaluations and the results achieved according to an assessment plan. The design and structure of the assessments are subject to a peer review. The final results and grading

are awarded independently by the coordinators and lecturers who are appointed as examiners.

Within Art Studies oral presentations and written papers, compiling research files, active participation and peer review are used as forms of assessment. The core modules are supervised by two staff members, who are also involved in the assessment. Both supervisors discuss and assess what is presented or uploaded by students and agree on a grade together. Feedback is given in writing and in individual meetings. Internships are assessed according to the general faculty regulations.

The assessments in the Artistic Research track are focused on academic training and art practice. The assessments include attendance, participation in class discussions, presentation of mandatory bibliography, the writing of papers, and presentation of artwork to the class or a wider public.

In the Cultural Analysis track written papers and oral presentations are the main forms of assessment. In addition, the importance of collaborative work and active participation in a research community is emphasised through peer-review assignments and participation in feedback fora (Research Seminar). The Cultural Analysis track also has its own internship guidelines to supplement those of the faculty.

In the AoN track, assessed forms include both on-site and in-class presentations, research papers

and peer-review sessions. Reflection on research is part of short pitches, literature discussion chaired by students, presentations on methodological/historiographical issues, mock museum staff meetings and peer-review sessions. Given the object-oriented character of the track, at least half of the presentations are given on site. Understanding of objects is demonstrated in informative presentations and papers. The internship is concluded by a written report that contains a short history of the institution, a description of the initial goal, the research process, the outcomes and a reflection on the overall process and appendices with output such as formal presentations, museum texts or articles. The museum advisor also fills out an assessment form. The student, the museum advisor and the academic advisor discuss the internship.

Students are informed about the assessments through the course descriptions or syllabuses that specify which assessments are planned and provide a description of the assessments. In addition, the evaluation criteria are made clear as well as the weighting of each assessment in the final grade. The evaluation form for the final project is also published on the digital learning environment.

Students remarked that in general they are content with the feedback they receive from their lecturers, even though lecturers can have different ways of grading. Students noted that in general the grading is fair and matches their expectations. In addition, lecturers are open to discuss the assessments. Students also mentioned that it is not always clear how the grade was arrived at.

Examinations Board

The Examinations Board safeguards the quality of the assessments and the final level and appoints examiners. The Examinations Board can use assessment dossiers to ensure the quality of assessment. These assessment dossier consist of the course manual (containing the assessment regulations), the tasks/specifications for the exams, the model answers (for projects, theses, etc. the

completed assessment forms) and insight in whether peer review of the assessment(s) has been done. The Examinations Boards can use these assessment dossiers to ensure the quality of assessment.

During the online assessment, the committee met with representatives of the Examinations Board. It became clear that examiners are appointed by the Examinations Board by using different criteria including didactical and research qualifications. Examiners usually operate in teams and discuss their grading within their team. So-called delegates of the Examinations Board within the departments report to the Examinations Board. The Examinations Board randomly reviews a selection of theses (and the accompanying assessment forms). In addition, the Examinations Board yearly addresses specific themes. Regarding internships for example a selection of reports and procedures has been analysed and reported on.

Considerations

The committee concludes that an adequate system of assessment is in place. The quality assurance of the assessment system is solid and effective measures are taken to guarantee the validity, reliability and transparency of the assessments. These include using assessment dossiers, assessment matrices, the more-eye principle in the core modules, assessment criteria and written feedback.

In general, the level of the different assessments studied by the committee during the online assessment was high. The committee also notes that an appropriate variety in forms of assessment is used. Students are satisfied with the feedback they receive from their lecturers.

The Examinations Board is active in safeguarding the quality of the assessments. The Examinations Board annually checks the quality of the theses. In addition, it yearly selects themes to be reviewed. The committee encourages the programme and Examinations Board to keep promoting the use of

assessment dossiers; this can contribute to the overall quality of the assessments.

Based on the above, the committee assesses that the programme **meets this standard**.

Achieved learning outcomes

Based on the studied documents and the interviews, the committee concludes that graduates of the research master programme regularly achieve more than the required level and the intended learning outcomes. It was confirmed in the meeting with students and alumni that they are very capable of creating their own career path as a PhD or researcher within their specific field. The committee concludes that the overall academic quality of the studied theses is high and agreed with the grades given. Regarding the assessment process, the committee recommends to standardise the assessment process for all tracks, so that the role of both examiners is clear and the same in all tracks. In addition, the committee is of the opinion that the assessment form can gain in clarity, to make visible how the grade was arrived at. The committee concludes that the programme **meets** the criteria for this standard.

Findings

For the Art Studies, Cultural Analysis and AoN tracks, the programme is finalised with a master's thesis. The Artistic Research track is finalised with a master's thesis and artworks shown at a graduation exhibition.

In the thesis students demonstrate that they have acquired the knowledge, insight and skills needed for their track. Students also demonstrate that they can apply the knowledge and skills independently and at master's level. This includes the ability to conduct research according to academic norms, to develop their own view of the studied material, to contribute to generating new scholarly insights and to carry out research independently. The master's thesis is expected to contain innovative elements.

Students are guided in writing their thesis by a thesis supervisor assigned to them. The expertise of the supervisor matches the thesis topic as closely as possible. During the thesis process, students work closely with their individual supervisor. In addition, regular meetings in a thesis seminar (at least every 4 weeks) are held.

According to the programme, the close supervision guarantees that the level of the completed theses is satisfactory to good. This results in contributions to the disciplinary field or in assisting on research projects conducted within partner institutions.

The AoN track recently implemented a new programme in which groups of 4 to 5 students reflect on their thesis research and writing under the supervision of staff members. Students also organise a symposium about the results of their theses and museum research.

The finalisation of the Artistic Research track includes a master's thesis and an exhibition. Both parts are assessed by two examiners.

Students are informed about the thesis process by the thesis guidelines which are published on the digital learning environment. The template of the assessment form is also made available for students. The faculty-wide master's thesis guide and the thesis guides per track also provide relevant information.

In the final assessment of the thesis two examiners are involved: the supervising lecturer and the second independent examiner. Both examiners, separately, complete the master's thesis evaluation form. After this, both examiners decide on the final grade.

Regarding establishing the final grade of the thesis, it was noted during the online assessment that in the AoN track the second assessor is involved at an earlier stage in providing feedback during the writing of the thesis. In the Cultural Analysis track the second examiner is only involved in the

final assessment and grading of the thesis. In the Artistic Research track, the supervising lecturer fills out the assessment form, and the second examiner adds to this form. This ensures that the second examiner is aware of the feedback from the supervising lecturer. This results in one assessment form, with shared feedback from both examiners. In the Artistic Research track one of the examiners is an active artist or involved in practice based research.

The self-evaluation report and accompanying appendices show that a considerable number of students has got PhD-positions. Alumni have also found their way to museums and research positions. In addition, some students have published articles. The tracks stay in touch with alumni in different ways. Alumni are invited to present the research results from their graduation work to current students in different courses. In addition, alumni are encouraged to publish their research results, and are often assisted in this process by their former thesis- or internship advisors.

The Artistic Research track keeps in touch with their alumni by inviting alumni as guest-lectures, to attend the midterm presentation as respondents and to the final exhibition at the end of the programme. In addition, alumni are invited to be part of the ASCA Artistic Research Group. Alumni present their work and/or react to that of their peers.

The online assessment confirmed that some alumni are involved in the programme in discussing their research with students or as guest lecturers. The alumni the committee met with are not involved in an alumni association.

During the online assessment the committee discussed the expected innovative character of the thesis with students. Students working on their thesis noted that this is elaborated on with their supervisor. Students of the Cultural Analysis track for example, feel challenged in developing their own methodology, in connecting theory and ob-

jects and to find innovative elements in the dialogue between theory and objects. Students feel supported in this by their lecturers / supervisor. Related to the innovative character of the thesis, the representatives of the Examinations Board noted that this implies that students have to be able to position themselves in their field of research and should be able to contribute to current developments in their field as a starting researcher.

Students from the Artistic Research track remarked that their thesis is connected to their exhibition. Since both parts are quite work intensive, students usually finish their thesis during the summer.

Considerations

The committee concludes that the programme has an adequate graduation procedure in place. In assessing students master thesis two examiners are involved. The committee recommends to standardise the assessment process for all tracks, so that the role of both examiners is clear and the same in all tracks. With regard to this, the committee is of the opinion that the second examiner should be independent and therefore only involved in the assessment of the final thesis.

To assess whether students achieve the required end-level and the exit qualifications, the committee studied 15 theses, with a good representation of the tracks. Based on this, the committee is of the opinion that the level of the graduates is good and that students regularly achieve more than the required master's level. The committee agreed with the grades given.

In general, the committee concludes that the themes discussed in the studied theses are overarching and very interesting. In addition, the structure of the studied theses is cogent. Moreover, some of the studied theses showed innovative combinations of theory.

The feedback provided on the accompanying assessment forms reflects the grades given. The

committee also notes that the feedback provided by the lecturers is valuable and thoughtful.

The committee is of the opinion that the assessment form can gain in clarity, to make visible how the grade was arrived at.

The meetings with students and alumni during the online assessment confirmed the high level of the programme. The students and alumni the committee met with, are capable of creating their

own career path within their chosen field, varying from acquiring a PhD position to working in the museum world or as an independent artist and researcher. The committee recommends that the programme remains alert to a changing context in the field where there will be more competition.

Based on the above, the committee assesses that the programme **meets this standard**.

Appendices

Appendix 1 Assessment committee

| | |
|-----------------------------------|--|
| Prof. dr. A. (Annick) Schramme | Annick Schramme is professor cultural management at Antwerp University. She is academic director of the Master Cultuurmanagement and of the Summerschool in Fashion Management in cooperation with l'Institut de La Mode (IFM) in Paris. |
| Prof. dr. I. (Isabel) Capeloa Gil | Isabel Capeloa Gil is Full Professor of Culture Studies and current Rector of UCP - Catholic University of Portugal. |
| Em. prof. dr. P. (Paul) Huvenne | Paul Huvenne is emeritus professor in Art History at Antwerp University and (guest) lecturer at a.o. VU Brussel and KU Leuven. |
| Dr. P.C. (Peter) Sonderen | Peter Sonderen is Professor (Lector) of Theory in the Arts, ArtEZ Institute of the Arts and Head Honours Programme Theory and research, ArtEZ University of the Arts. |
| MA R.L. (Rachael) Fletcher | Rachael Fletcher graduated in 2020 at the Research Master Literary and Cultural Studies at University of Groningen and is now researcher and teacher at Groningen University. |

The panel was supported by Titia Buising, MSc.

Appendix 2 Programme online assessment

20 November 2020

10.00 – 12.00 preparatory meeting committee

27 November 2020

| Starting time | End time | group |
|---------------|----------|--|
| 8.30 | 9.00 | Internal deliberations (committee) |
| 9.00 | 9.45 | Interview Programme management/ Fac. Representatives |
| 9.45 | 10.00 | Break (committee) |
| 10.00 | 11.00 | Interview Students |
| 11.00 | 11.15 | Break (committee) |
| 11.15 | 11.45 | Interview Examinations Board |
| 11.45 | 12.45 | Lunch & Internal deliberations panel |
| 12.45 | 14.00 | Interview Teaching Staff |
| 14.00 | 14.15 | Break (committee) |
| 14.15 | 15.00 | Interview Alumni |
| 15.00 | 16.30 | Internal deliberations (committee) |
| 16.30 | 16.45 | Presentation preliminary findings |

Appendix 3 Studied documents

- Self-evaluation report
- Teaching and Examination Regulations
- Thesis Regulations Masters Programmes
- NSE 2017-2019
- Assessment Matrices
- Curriculum Vitae Staff
- Academic Publications CA students
- Internship Regulations
- Elective Choices CA
- List of partners AoN
- Admission Process AoN
- Future Plans
- Report AIHR ASCA assessment
- Assessment Form Tutorial
- Model Course Manual Tutorials
- Tutorial Guidelines
- Assessment files
- Internship report
- Examples of papers
- Study guidelines and schedule of several courses
- Faculty Report FGw UvA EN
- Final report ASH
- Overview Alumni RM Arts & Culture
- Theses and assessment forms