

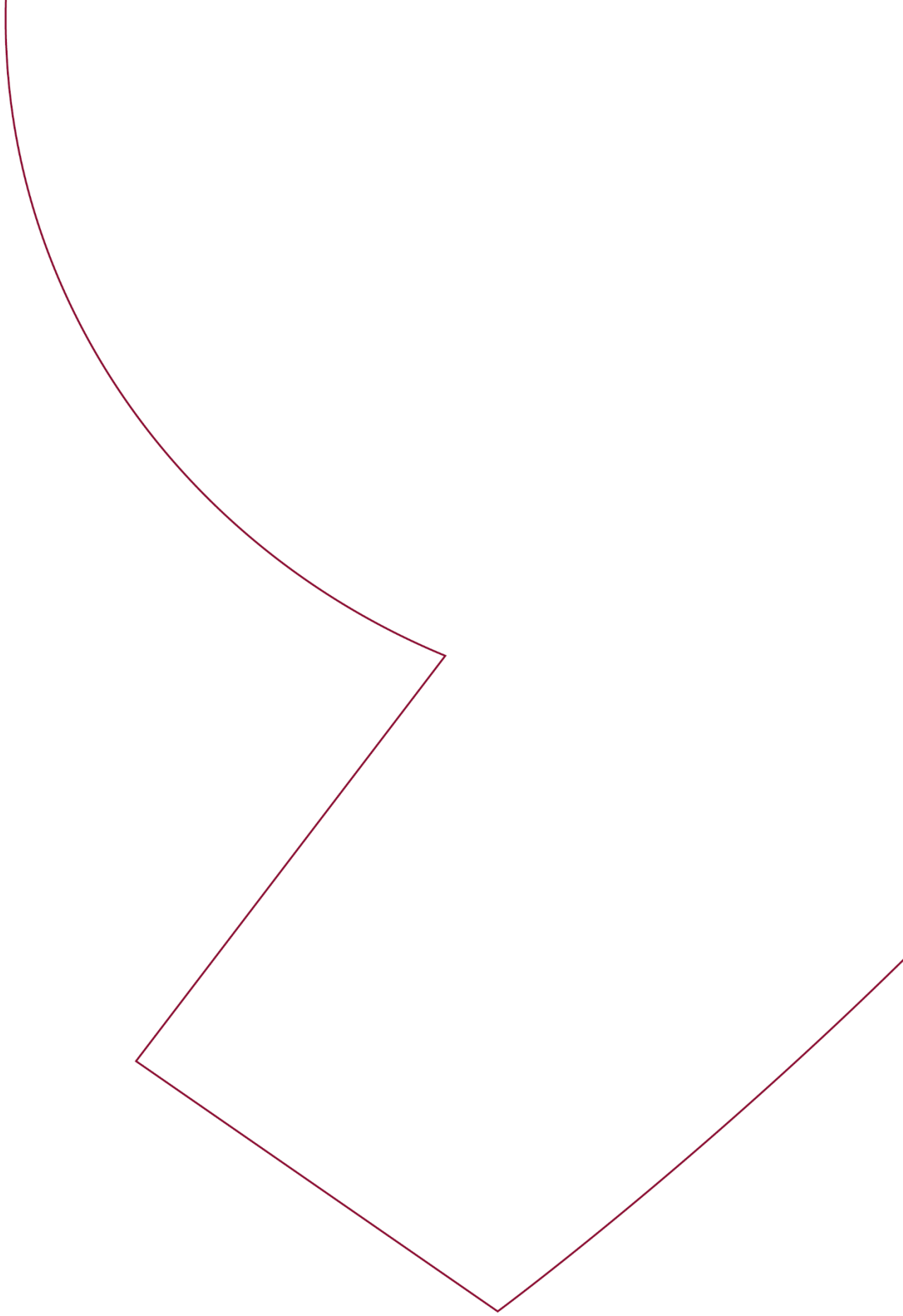
ASSESSMENT REPORT

Limited program assessment

Master Performing Public Space

Full-time

Fontys Hogescholen



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Limited program assessment

Master Performing Public Space

Full-time

Fontys Hogescholen

Fontys School of Fine and Performing Arts
(FHK)

Croho registration: 49284

Hobéon Certificering & Accreditatie

Date

October 7, 2022

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1. GENERAL AND QUANTITATIVE DATA

Name Institution	Fontys Hogeschool
Status	Funded
Outcome of Institutional Quality Assessment	Positive, August 2019
Name of program in Central Register of Higher Professional Education (CROHO)	Master Performing Public Space
ISAT-code CROHO	49284
domain/sector croho	Language and Culture
Orientation and level	HBO
Program Level	Master
Degree	Master of Arts
Number of credits	60 ECTS
Specializations	n/a
location	Tilburg
Variant	Full-time
Joint program	n/a
Language	English
Date site visit	30 June 2022

2. SUMMARY

The master Performing Public Space (PPS) is designed as an interdisciplinary, international master for artists creating work in public spaces from a diversity of disciplines. The program focuses on the artistic research of public space and on how students' artistic products can be enriched with knowledge and insight into philosophical, sociopolitical and entrepreneurial issues in relation to public space.

Standard 1. Intended Learning Outcomes

The master PPS prepares students to be innovative professionals within public space artistic discourse. Students acquire a broad perspective on the possibility for their work to be performed in public space. This is done by engaging students in artistic intervention and artistic research into public space. PPS educates students to become cultural developers who can produce meaningful changes within shared spaces, based on the idea that public space exists only when it is socially performed. Graduates from this program go on to fulfill a diversity of roles in the arts, from museum curator to designers to dancers.

The master PPS places great emphasis on the performance of individual artistic research. The intended learning outcomes (ILOs) of the program are formulated to enable the development of students as artistic researchers. Consequently, the students at PPS create work which exists in a specific context. The program is clear that, unlike other postgraduate arts programs, they do not train soloists but artists who can contextualize themselves and their work. Students are very aware of the social impact of their creations, and integrate this directly into their work.

The panel finds that the program **fulfills the requirements** of standard 1. It is clear to the panel that the program has formulated ILOs that align with the expectations of the field and international artistic education practice. The panel finds that the ILOs reflect the level of an MA program, and appropriately translate the requisite Dublin descriptors. Although there are no national body of knowledge standards that the master PPS adheres to due to the niche nature of the program, the panel finds that the relevant (external) stakeholders have been consulted and listened to in the planning of the program.

Standard 2. Teaching-learning environment

Students submit an artistic research proposal as part of their application to the program, which they work to realize over the course of the MA. PPS divides the academic year into three periods, each of which consist of a two-week on site bootcamp in Tilburg, body of knowledge assignments, project assessments, and portfolio assessments. The ILOs of the program are translated into the assignments to facilitate learning outcome realization.

The flexibility offered by the blended online/offline approach encourages professional practice while students are still in the program. PPS is designed for working artists to combine their artistic practice with their education, this leads every cohort of students to make new connections and take the program in slightly different directions, depending on the work students are doing. The program makes sure to adjust the content of each Bootcamp to meet the needs of the cohort.

The core staff team of PPS consists of 3 teachers who split 0,6 FTE for all teaching duties. Two of the staff members hold PhDs, the other a master's degree. The staff have diverse artistic and international backgrounds, which enables them to contribute to the program from their own perspective and ensure that all students can find support. All teachers hold a BKO/BKE certification. The teaching team is supplemented by dozens of guest teachers and lecturers every year.

Students have weekly meetings with their coach on an individual basis. The coach accompanies the student during the program and provides feedback on their research project. In the weekly online meetings, the process and development of the work of the student is discussed, and

feedback is provided by the coach. Students have access to an online learning environment that provides them with all the information and written materials they need for the program. Students are able to communicate with all staff and students, both individually and in a group setting. The online portal hosts rubrics and facilitates easy assignment submission.

The panel finds that the program **fulfills the requirements** of standard 2. The ILOs are well translated and reflected in the curriculum of the program. The educational approach of PPS allows for student centered learning, and pushes students to explore their own artistic research project with sufficient support from their coach. The background and motivation of each student is considered in the admission process, and taken into account in their learning process.

Standard 3. Student assessment

PPS provides feedback to, and assesses students, on multiple levels. Students are expected to complete Body of Knowledge assignments which are evaluated formatively, along with evaluation of their project assignments, personal reflections, and their work at the Bootcamps. Students are assigned a coach who conducts the formative assessments which are not graded, and guides the students in their work. Credits (grades) are only assigned to the portfolio assessments, which are summative. The main purpose of the portfolio assessments is to provide feedback to support formal decisions vital to the commencement, progress, and completion of the learning process. These summative assessments occur three times per year. It is clear to students how they are evaluated, and the system of examination is set up with appropriate checks to ensure fairness. For these reasons the panel finds that PPS **fulfills the requirements** of standard 3.

Standard 4. Achieved learning outcomes

The panel reviewed 15 final portfolios from the three most recent cohorts (2019-2022). The panel found all of these portfolios to be of satisfactory quality and thought the grades given were appropriate. In addition, the panel found that the quality of the work presented reflected the MA level and aligned with the ILOs of the program. Experts in the field from all over Europe value the artistic contribution and competencies of graduates from PPS, which contributes to their ability to find and create working opportunities for themselves. It is clear to the panel that graduates realize the ILOs of the program and demonstrate this in their portfolio. The panel finds that the program **fulfills the requirements** of standard 4.

Overall conclusion:

Considering the unique and innovative education offered by the MA Performing Public Space, the high quality of both the instruction provided and the staff, and the high level of attainment achieved by alumni, the panel finds that the program fulfills all of the requirements for reaccreditation. PPS clearly benefits from a well-structured program, an involved and committed working field, and most of all highly committed staff members. It is clear to the panel that this program would not be possible without the commitment of staff who invest more than the allotted hours to ensuring the program runs well. The panel recommends that the program be allocated more staff hours to ensure the continuation of a high level of excellence and reduce dependency on individual staff members.

The panel advises that the NVAO reaccredit the program.

Upon agreement with the members of the panel, the chair adopted this report in The Hague on September 14, 2022.

3. INTRODUCTION

The Master Performing Public Space (PPS), offered by the Faculty of Fine and Performing Arts (FHK) at Fontys Hogeschool, started in 2017. The program is designed as an interdisciplinary, international master for artists creating work in public spaces from a diversity of disciplines. The master PPS focuses on the artistic research of public space and on how students' artistic products can be enriched with knowledge and insight into philosophical, socio-political and entrepreneurial issues in relation to public space. PPS is committed to understanding how cultural developments can produce meaningful change within our shared space, based on the idea that public space exists only when it is socially performed.

The blended program of 60 ECTS offers both online and on-site education and coaching. Students travel to Tilburg three times a year for two-week intensive on-site Bootcamp sessions. During the rest of the year, students work in their local area on realizing their artistic research project while completing assignments for the master and receiving remote guidance from PPS staff.

The Master PPS is part of Fontys School of Fine and Performing Arts in Tilburg, which consists of bachelor and master degree programs in theater, dance, music and visual arts. FHK is one of the institutes of Fontys University of Applied Sciences and provides higher education in art education and the performing arts. FHK aims to connect local and regional arts and culture practices with international artistic movements.

Within FHK, collaboration between programs is encouraged. PPS is the only interdisciplinary master program for arts practitioners offered by the institute. Based on its characteristics and the emphasis it places on artistic research, the program is in close contact with the other FHK master programs (e.g., Master Choreography, Master of Music, Master of Arts Education, Master of Architecture and Master of Urbanism) and the FHK lectorate Artistic Connective Practices.

Visitation group

The master PPS is a standalone program in the visitation schedule of the NVAO.

Recommendations previous visitation

Table 1 below showcases the recommendations of that last audit in 2016 and the subsequent improvements of the program.

Panel remark (2016)	Assimilation of the remark
The panel suggests making the program well visible within FHK	PPS focused on collaboration with other programs within FHK. The program is very visible as a collaborator, and initiated Artistic Research Days which allows students and staff from PPS to work closely with their colleagues in other programs.
The panel suggests refining the qualifications of artistic research. The definition of artistic research is open, and it is not clear which product is required and what the requirements to pass the exam exactly are. The panel suggests formulating it more related to action research of which at least the action has to be pursued.	Artistic research has been developed as one of the lines in the program. Expertise about artistic research has been added to the team. The Body of Knowledge assignments introduce students to the broad scope of artistic research. There is no pre-defined product that students must deliver by the end of the program. Students are evaluated on criteria that focus on their competencies not an individual artistic product.

	<p>The program has further refined its definition of artistic research. Artistic research is research by way of making art, and creates art which reflects a considered research process. In this way research and art are intertwined and interdependent. There is not one way to do this. The program guides students in their chosen method of artistic research, while teaching a particular mindset to foster a critical and reflective makers.</p>
<p>The panel suggested that the program not call the intake procedure an audition.</p>	<p>Since the start of the program, PPS has made use of an application interview, not an audition. With prospective students, PPS communicates about an application process.</p>
<p>The panel suggests providing local support and supervision during the bootcamps to ensure sufficient feedback and avoid delays in projects.</p>	<p>There is no formal local supervision, but, in evaluation students are satisfied with the expertise and guidance available. PPS has developed an extensive support network, and students can seek help from within this network.</p>
<p>The tensions between entrepreneurship and engagement with public space are very important and need to be highlighted within the program.</p>	<p>Entrepreneurship has been developed into one line of the program, both online and on site. Students are instructed on networking, funding, the development of an artistic profile etc. The program hosts knowledge exchange meetings with the work field that are open to students and alumni.</p>
<p>The panel is concerned that the staff of PPS do not have sufficient expertise in the area of public space.</p>	<p>Public space expertise has been added to the team, with two new members with experience in community art, artistic research and practice of democracy. PPS has built a substantial portfolio of guest lecturers.</p>
<p>The panel suggests making the ethical implications of the interventions in public space explicitly part of the curriculum, the assessment and the teachers' reflection.</p>	<p>In general, ethics are integrated in the program, and discussed during individual coaching sessions as well as collective discussions on how to approach public space. Guest teachers invited every year approach the ethical implications and considerations of artistically intervening in public space throughout the curriculum.</p>

4. FINDINGS AND JUDGEMENTS

4.1. Intended learning outcomes

Standard 1: The intended learning outcomes tie in with the level and orientation of the programme; they are geared to the expectations of the professional field, the discipline, and international requirements.

Explanation: The intended learning outcomes demonstrably describe the level of the programme (Associate Degree, Bachelor's, or Master's) as defined in the Dutch Qualifications Framework, as well as its orientation (professional or academic). In addition, they tie in with the regional, national or international perspective of the requirements currently set by the professional field and the discipline with regard to the contents of the programme. Insofar as is applicable, the intended learning outcomes are in accordance with relevant legislation and regulations.

Findings

The master Performing Public Space (PPS) prepares students to be innovative professionals within public space artistic discourse. Students acquire a broad perspective on the possibility for their work to be performed and exist in public space. This is done by encouraging artistic intervention and artistic research into public space. PPS educates students to become cultural developers who can produce meaningful changes within shared spaces, based on the idea that public space exists only when it is socially performed.

The master PPS places great emphasis on the performance of individual artistic research. The intended learning outcomes (ILOs) of the program are formulated to enable the development of students as artistic researchers. Consequently, the students at PPS create work which exists in a specific context. The program is very clear that, unlike other postgraduate arts programs, they do not train soloists but artists who can contextualize themselves and their work. Students are very aware of the social impact of their creations, and integrate this directly into their work.

As there are no programs similar to the master PPS, there is no national validated profile. Therefore, the program formulated the intended learning outcomes in consultation with a core team of experts reflecting all disciplinary programs at FHK, experts from the national and international academic field and the working field of artistic collectives, independent artists and cultural organizations. Since the initial accreditation (TNO) of the master PPS in 2016, the program conducted a reevaluation and validation of the ILOs in 2021. The staff of PPS engaged with their colleagues in other FHK masters programs to evaluate the professional profile of the master, and validated this with external experts, both nationally and internationally. In its conversation with external stakeholders, the panel found that they feel very involved in the continued development of the programs ILOs.

The program graduates students who demonstrate the 5 core ILOs (described below) on a masters level.

- 1. Positioning** The Master is able to (re)position themselves in the domains of the arts, society and public space. They develop and enrich their artistic vision and show their personal signature in the productions they create.
- 2. Artistic research** The Master conducts, whether independently or collaboratively, insightful artistic research concerning performing public space.
- 3. Performing** The Master creates artistic processes that perform public space, whilst anticipating its specificity, with the purpose to construct, create or transform this space and (to interact with) the people connected to it.

4. **Cultural entrepreneurship** The Master initiates and gives direction to artistic processes, in which they can switch inventively and effectively between different roles. They show leadership skills within their own organization and in directing concerned parties.
5. **Reflection** The Master reflects on the impact of their artistic research and evaluates critically their discipline- transcending knowledge of theories, concepts and methods to enable change in their performing public space.

In the development of the master level ILOs, the program utilized the relevant Dublin descriptors and the national professional master standard described by the *Vereniging Hogescholen*. The panel reviewed a detailed mapping of the ILOs to the Dublin descriptors and the national master standard. The program made the relationship between the ILOs and the Dublin descriptors clear in an overview. It was readily apparent to the panel that the ILOs of the MA PPS reflect the master level.

Most of the graduates from the master PPS go on to work in arts related fields (35/37 as of this writing). Their positions include dancers, choreographers, arts educators, researchers, designers, and art directors/curators. Graduates and experts from the (inter)national working field indicate that the learning objectives of the program prepare students well for work in the artistic field.

The panel wondered how wide and how deep the expertise of the 'T-shaped' professionals that PPS intends to graduate is, specifically in relation to artistic research practices. The program does not have a fixed concept of artistic research and the onus is on the students to examine their position relative to their context, this adds to the realization of the master level described by the Dublin descriptors. The program encourages students to continuously reevaluate their research ideas and go deeper into their material.

The working field informed the panel that they recognize the importance of the entrepreneurial aspect of the ILOs. The graduates of the master PPS are more agile and innovative in creating work for themselves than graduates from more traditional programs. This sets graduates from this program apart and prepares them for a variety of roles.

Vision on Artistic Research

Students submit an artistic research proposal as part of their application to the program which they work to realize over the course of the MA. Students learn to develop and apply artistic strategies that match their vision on artistic research and social engagement. This research involves continuously positioning and repositioning themselves in public space and in relation to the audiences they seek to reach. The artistic positioning is always done in connection with relevant theoretical discourse.

PPS sees artistic research as research by way of making art. Artistic research creates art which reflects a considered research process. In this way research and art are intertwined and interdependent. There is not one way to do this. The program guides students in their chosen method of artistic research, while teaching a particular mindset to foster a critical and reflective makers.

Artistic research is central to PPS. The panel saw this reflected in the ILO Artistic research which is further developed into three learning targets (see table below).

ILO Artistic Research	
Students are able to:	Evaluate and analyze critically national and international sources and research results on the domain of public space, and integrate it with their own artistic research.
	Initiate research activities by way of an investigative approach, phrase a research question based on a practical artistic problem and find answers.
	Analyze and reflect on the effect or impact of his projects on public space and the people connected to it.

Vision on internationalization

The fact that there are no borders in the arts underlies the importance the program gives internationalization (see also standard 2). PPS makes a conscious choice to create an international community every year with students, teachers and committed professionals. This convergence of cultural and artistic perspectives creates interesting and relevant discussions about (the social importance of) art in public space. The panel recognizes the international character of the arts and endorses the program's vision in this area. The panel agrees with a comment made by one of the students, who indicated that, despite the diverse national and cultural backgrounds, PPS views public space primarily in a Western perspective. Therefore, the panel advises that the program considers ways in which it could integrate more non-western perspectives into the program.

Educational philosophy

The intention of the program is to serve as an educational supplement, a layer on, the artistic work of the students. Because the target group of the program consists of working professionals from all over the world, a hybrid educational concept was chosen that gives students the opportunity to carry out their research their own locale. For most of the year students receive online education and coaching. The bootcamps in Tilburg enable students to forge close bonds with one another and the teachers in a short period of time, these relationships are then moved into the online collaborative space. In this way a close community of learners is created in which students can learn from one another and which often results in artistic collaborations between graduates.

Judgement

The panel finds that the program **fulfills the requirements** of standard 1.

It is clear to the panel that the program has formulated ILOs that align with the expectations of the field and international artistic education practice. The panel finds that the ILOs reflect the level of an MA program, and appropriately translate the requisite Dublin descriptors. Although there are no national body of knowledge standards that the master PPS adheres to, due to the niche nature of the program, the panel finds that the relevant (external)stakeholders have been consulted and listened to in the creation of the program.

The panel appreciates that the master PPS is aware of its (inter)national position, and orients its curriculum accordingly. The vision on artistic research is appropriate and fits the educational philosophy of the program. The ILOs have clearly been formulated within an interdisciplinary context at FHK and integrate the expertise of many departments.

The panel appreciates that the program is constantly evolving, the ILOs are adaptable to the very dynamic field. This flexibility allows students to pursue research projects that are of interest to them, while realizing core competencies expected of graduates.

The panel advises that the program consider ways in which it could integrate more non-western perspectives into its program. In addition to addressing a concern students have, this would help with the continual development of the international character of PPS, and harmonize with the diverse student body. In addition, the panel would like to encourage the master PPS to continue to seek out, and strengthen the connection with, the few comparable programs that exist internationally in order to facilitate mutually beneficial curriculum development.

4.2. Teaching-learning environment

Standard 2: The curriculum, the teaching-learning environment and the quality of the teaching staff enable the incoming students to achieve the intended learning outcomes.

Explanation: The intended learning outcomes have been adequately translated into educational objectives of (components of) the curriculum. The diversity of the students admitted is taken into account in this respect. The teachers have sufficient expertise in terms of both subject matter and teaching methods to teach the curriculum, and provide appropriate guidance. The teaching-learning environment encourages students to play an active role in the design of their own learning process (student-centred approach). If the programme is taught in a language other than Dutch, the programme must justify its choice. This also applies if the programme bears a foreign language name. The teaching staff must have a sufficient command of the language in which they are teaching. Services and facilities are not assessed, unless they have been set up specifically for the programme concerned.

Findings

Intake

The master PPS is selective and requires students to submit documents and written work before being considered for an interview. In principle, candidates are admissible if they hold a bachelor degree. Candidates submit a project plan that explains their area of interest. The program considers how the proposed project fits within PPS and whether or not they feel the student has a good understanding of what they plan on undertaking. The project plan forms the basis of the artistic work/research students do over the course of the MA. In addition to the project plan candidates submit a motivation letter, a CV, an artistic portfolio, and references or recommendations. Candidates are invited to an online interview with two PPS staff members who consider the admissibility of the candidate based on their portfolio and the interview. The program can also ask candidates to submit additional written work incase more information is required after the interview. International students are required to demonstrate their English language competency via an approved exam (e.g., TOEFL). The admission criteria are fully explained in the teaching and exam regulations. The panel is impressed by the rigorous selection procedure, and believes that it contributes to the high graduation rate of students from PPS since only the most motivated students matriculate.

Program Structure

PPS divides the academic year into three periods each of which consist of a two week on site bootcamp in Tilburg, body of knowledge assignments, project assessments, and portfolio assessments. Most of students work is done remotely from their homes wherever in the world they live. Between the bootcamps students get support from their coach via video call, and demonstrate their progress through the completion of body of knowledge assignments which are eventually included in the graded portfolios.

Period 1	Period 2	Period 3
Artistic Research in Public Space		
Project Assignments	Project Assignments	Project Assignments
Body of Knowledge Assignments	Body of Knowledge Assignments	Body of Knowledge Assignments
2 weeks Bootcamp	2 weeks bootcamp	2 weeks bootcamp
Portfolio Assessment	Portfolio Assessment	Portfolio Assessment
Hybrid learning community of peers, coaches and experts		

Figure 1. Structure of the program

The body of knowledge assignments consist of theoretical texts related to public space discourse, artistic research, co-creation & interdisciplinary practice, as well as literature that is selected by the students closely connected to their research interests. The project assignments follow the trajectory of the students research, from research design through performance and reflection. All of this work is written and documented by students for eventual inclusion in their portfolio. The ILOs of the program are translated into the assignments to ensure, for example, that students have the resources to learn about different methods of artistic research.

The flexibility offered by the blended online/offline approach encourages professional practice while students are still in the program. PPS is designed for working artists to combine their artistic practice with their education, this leads every cohort of students to make new connections and take the program in slightly different directions, depending on the work students are doing. The program makes sure to adjust the content of each Bootcamp to meet the needs of the cohort, while staying within the parameters of the ILOs.

The onsite Bootcamps offer students the opportunity to collaborate in a very intensive setting three times a year. The students return to Tilburg for the Bootcamp where they meet each other and the teachers. During the Bootcamp, students also meet the guest teachers and artists and organizations from the field of public space. They hold artist workshops and discussions about different topics on art in public space. During the Bootcamp students work along the main lines that are led by the PPS team (artistic research, public space discourse and co-creation & interdisciplinary practice). Students are given broad free reign over their space, and are supported in exploring the field and work together.

Figure 2: Schedule bootcamp 3, week 1

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday										
	Tilburg	Eindhoven	Tilburg	Tilburg	Utrecht Spring Festival	Utrecht Spring Festival											
10.00	Kick-off brunch International Centre Tilburg	Artistic Workshop	Dutch Culture	Public Space discourse	Utrecht Spring Festival: festival director	Artistic Workshop	Individual Study Day										
10.30																	
11.00																	
11.30																	
12.00	Co-creation																
12.30																	
13.00																	
13.30								Co-creation									
14.00																	
14.30													Artistic Workshop				The Village Utrecht, Nieuwe Helden
15.00																	
15.30								Showcase planning meeting					Student Exchange Session				
16.00																	
16.30																	
17.00																	
17.30	Open Expert Talk: Feminist Voices				There will be light												
18.00																	
18.30	Speed dating for makers				I am from Reykjavik												
19.00																	
19.30						The NarcoSexuals					Eros, DOX & Schweigman						
20.00																	
20.30																	
21.00																	

Key

Artistic Research	Co-creation	Lecture/Event	Public Space Discourse
Artistic Network / Entrepreneurship	P2P / Team	Artistic Workshop	Individual Time

During the year, the students have weekly meetings with their coach on an individual basis. The coach (one of the three core members of staff) accompanies the student during the program and provides feedback on their research project. In the weekly online meetings, the process and development of the work of the student is discussed, and feedback is provided by the coach.

The great flexibility of the program, along with the blended approach, creates an environment where the focus of the education is always on the achievement and needs of each individual student. In addition, the structure of PPS has created the ideal conditions for a multi-cultural (multi-national) melting pot of students and staff who are able to exchange ideas, work, and learn from one another. Both of these strengths of the PPS program are only possible because of the unique approach that allows students to be in both their home context and in the context of Tilburg.

The panel finds that the structure of the program is clearly centered on students individual learning process, while also facilitating group learning during the bootcamps. The ILOs are translated into the curriculum both in terms of the reading students are expected to do in the body of knowledge assignments, but also into the agenda of each bootcamp

International Position

As art has no boundaries and this program also has no boundaries. Students come from all over the world to study public space art and discourse in Tilburg. In addition, the field is integrated internationally, with artists collaborating across borders. This allows PPS to also invite guest teachers from outside the Netherlands, which contributes to the quality of the education. The panel finds that it would not be possible to realize the excellence PPS has achieved if it were taught in Dutch. The international students body, the international literature and the international expertise required both from core staff and guest teachers take the program to a higher level. Teaching the program in English allows people from all over the world to contribute to PPS and to broaden the perspective on and the discourse about artistic expressions in the public space.

The panel agrees with the program that it makes the most sense to offer this MA in English, due to its position and the requirements of international staff. It would not be possible to offer this program without international cooperation. The use of English as the language of instruction has clear added value for this program. By extension, it makes sense to utilize an English language name for a program that positions itself not just nationally but internationally and seeks recognition at that level. The panel considers that all of the staff at PPS have sufficient command of the English language to provide excellent instruction and coaching to students.

Although PPS has a strong international character, the program does not neglect its home in Tilburg. Tilburg has a tradition of work in the societal contextualization of public space. It is home to many festivals, museums, music venues, and serves as a breeding ground for artistic talent. Fontys relies on the local arts scene to help facilitate certain activities during the bootcamps, and ensures that PPS also gives back to the community.

Online Learning Environment

The Master PPS has an online learning environment, called Project Campus. Project Campus gives students all the information they need during the program. There is a clear structure in Project Campus with several sections (e.g., projects, materials etc.). There is general information and communications about the program and its activities. Students are able to communicate with all staff and students, both individually and in a group setting. The online portal hosts rubrics and facilitates easy assignment submission. Student are positive about the online learning environment.

Staff

FHK has structurally assigned PPS 0,6 FTE for the teaching and administration related to the program. This time is divided between the 3 core staff members who fulfill the roles of teacher, coach, and assessor, while one of them also serves as program director. Appropriate divisions are made to prevent conflicts of interest (see for example standard 3, where a coach is not the assessor of the same student). Two of the fixed staff members hold PhDs the other a master's degree. The staff have diverse artistic and international backgrounds, which enables them to contribute to the

program from their own perspective and ensure that all students can find support. All teachers hold a BKO/BKE certification. Outside of their hours for the program staff are also involved in research within FHK or their own professional artistic practice. For professional development, teachers participate in relevant symposia and conferences.

Every year PPS draws on the expertise of dozens of (international) guest teachers from the field. The guest teachers include post-doctoral researchers at universities, research professors, artists, activists, critics, dancers, architects and urban planners. They are responsible for a wide variety of lectures and workshops. During the Bootcamps and the Artistic Research Days¹ these teachers also give feedback to the students. Students and alumni have repeatedly recommended that PPS utilize more diverse guest teachers from different backgrounds. The program is taking this feedback into account, and also adjusts the guest teachers invited to each bootcamp depending on the needs of a particular cohort.

The panel is struck by the excellence of the teachers at PPS in terms of their quality, commitment, and passion for the program. The funding of the program and the number of teachers and teaching hours is directly related to the number of students in the MA. This means that PPS structurally only has 0,6 FTE teaching staff. It is clear to the panel that the program currently functions because staff invest more time in PPS than they are allocated by the budget plan of FHK. The panel appreciates the enthusiasm and commitment of PPS staff; however, although the teachers are very committed to the program, the limited amount of time makes the program very vulnerable. Any instability in staffing, staff departures, or other unexpected changes, could make it difficult for the program to continue as it exists now. In addition, the limited number of hours hampers further development of the program and the professionalization of the teaching team.

Judgement

The panel finds that the program **meets the requirements** of standard 2.

The panel believes that the program fills its niche particularly well. This is clear from the program structure PPS has chosen which is uniquely suited to student centered, international, public space artistic research. Between the written assignment, remote coaching, and in person bootcamps, the panel finds that the MA PPS has constructed a curriculum that enables students not only to realize the ILOs, but thrive in their artistic practice. The coaching of students is intensive and individual, which is appreciated by students and contributes to their success in the program and subsequent artistic career.

The teaching staff of PPS, both the core staff members and the guest teachers, of excellent quality. The panel finds that they have extensive knowledge of their subject area both from a theoretical perspective and from their own artistic practice. The staff of PPS are able to translate the ILOs of the program into a curriculum which is achievable for students. In order to ensure the continuity of the program, the panel strongly advises that FHK structurally increase the number of FTE assigned to the program.

The panel finds that the teaching learning environment, both online and in person is in order.

¹ Internally, PPS collaborates with all FHK Master programs on Artistic Research Days, the bi-monthly festival organized to promote and support artistic research as a fundamental methodology enhancing artistic and educational processes.

4.3. Student assessment

Standard 3: The programme has an adequate system of student assessment in place.

Explanation: The student assessments are valid, reliable and sufficiently independent. The requirements are transparent to the students. The quality of interim and final examinations is sufficiently safeguarded and meets the statutory quality standards. The tests support the students' own learning processes.

Findings

PPS provides feedback to, and assesses students, on multiple levels. Students are expected to complete Body of Knowledge assignments which are evaluated formatively, along with evaluation of their project assignments, personal reflections, and their work at the Bootcamps. Students are assigned a coach who conducts the formative assessments which are not graded, and guides the students in their work. Credits (grades) are only assigned to the summative portfolio assessments. The main purpose of the portfolio assessments is to provide feedback to support formal decisions vital to the commencement, progress, and completion of the learning process. These summative assessments occur three times per year.

The program works to create synergy in the grading of the portfolio assessments by always following the four eyes principle. Each portfolio is evaluated by an internal PPS staff member and an external assessor. The coaches never grade the portfolios of their own students so that the students always feel comfortable working with them and to maintain the integrity of the grading process.

Students appreciate the extensive feedback they get from their coaches on the formative assessments, and from their graders on the summative evaluations. There is lots of room for discussion with the coaches around the Body of Knowledge assignments which are ultimately added to each student's graded portfolio. Students appreciate that they have time to reflect on their work and the feedback from their coach before editing their assignments and adding them to the portfolio. Students are able to easily find all of the information they need about the assessments on Project Campus (online educational environment), and the rubrics for the portfolio assessments are available to them. Students told the panel that they think the current assessment format is well designed and allows them to be evaluated on the entirety of their artistic journey. Students informed the panel that they find the assessment rubrics difficult to translate into their practice at times.

In addition to the written work in the portfolios, students present their portfolio during the three summative portfolio assessments. The presentations are online and take 15 minutes for the first two periods, and 25 minutes for the final presentation at the end of the year. The presentations are very flexible, but generally take the form of a slide deck. Students must demonstrate the realization of the ILOs of the program. The targeted achievement is made clear in the rubric.

The panel wondered how the program ensures that it is maintaining the masters level when the output of students is so varied. The program responded that the art itself is not what is being assessed, but the process the student went through to produce the work, and the competencies they gained by realizing their project. That is not to say that the quality of the work is entirely ignored but that it is evaluated through the lens of the portfolio that the student presents. The rubric – wherein various levels of attainment are described for the performance indicators of each ILO – is the lens through which the assessors evaluate a student's work, process, and achieved learning outcomes.

The core team of PPS annually aligns the assessments with the competencies and the performance indicators to further safeguard the validity. The forms of tests and assessments, with a close connection to the professional field, also contribute to the validity.

External assessors are approved by the Exam Board of FHK. The Exam Board assigns external assessors on the advice of the program after checking the CV of the assessor and considering their experience in the field and with assessment. All external examiners are given a briefing by Fontys.

PPS is represented in the policy chamber of the Exam Board by a colleague who is not a staff member of PPS. The panel sees this as something that should be improved on in the future if the workload of the small team of PPS permits a core staff member to join the Exam Board. The Exam Board evaluates the examination process of a sample of the portfolios to ensure that the procedures laid out in the Teaching and Examination Regulations (TER) are followed. Members of the Exam Board also attend a sample of the portfolio presentations. Grading is calibrated internally by the program across all assessors and assignments to ensure fairness. Calibration of grades within FHK is an ongoing project that the Exam Board is facilitating.

Judgment

The panel finds that the program **meets the requirements** of standard 3.

The panel finds that PPS has designed a form of evaluation that is uniquely well suited to the setup of the program. It is clear that the assessments contribute to the learning process of students, and that the evaluated work is directly related to the work students produce. Students know what is expected of them and understand how they will be evaluated.

The panel recognizes that it is difficult for such a small program to be formally represented in the Exam Board, considering the limited amount of time staff is given for their work at PPS. The panel would advise that the faculty and program take remedial steps to include a representative from the program in the Exam Board. Nevertheless, the panel finds that the Exam Board in its current form adequately assures the quality of the assessments, and has sufficient oversight of the program. The Exam Board clearly works with the program to ensure that the needs of the program are met.

The panel praises the program for its implementation of the four eyes concept across all graded assignments, and recognizes that the assessments are closely tied to the expectations of professional practice due to the presence of an external examiner, while being wholly related to the educational product of students.

4.4. Achieved learning outcomes

Standard 4: The programme demonstrates that the intended learning outcomes are achieved.

Explanation: The achievement of the intended learning outcomes is demonstrated by the results of tests, the final projects, and the performance of graduates in actual practice or in postgraduate programmes.

Findings

The panel reviewed 15 final portfolios from the three most recent cohorts (2019-2022). The panel found all of these portfolios to be of satisfactory quality and thought the grades given were appropriate. In addition, the panel thought that the quality of the work presented reflected the MA level and aligned with the ILOs of the program.

PPS does not have a predefined product that students must produce in order to fulfill their portfolio requirements. Instead, students create a portfolio on the basis of their individual project which reflects their artistic process. In addition to their written work, students must present their portfolio to two examiners who also interview the student about their work. The program evaluates the portfolio and presentation on the basis of artistic research principles, the students self-reflection and self-criticism, and its alignment with the students stated praxis intention. The panel finds the rubrics used by the program to evaluate the portfolios and presentations to be clear and appropriate.

The program is in close contact with many of its alumni, the vast majority of whom work in the artistic sector. Alumni are sometimes invited back to the program as guest teachers. PPS also maintains an alumni network, both to connect alumni with one another, and also to provide opportunities for current and future students. Alumni demonstrate the realization of the ILO's of the program. This allows them to find work in the artistic sector both within the Netherlands and internationally.

It is difficult to delineate a specific field that alumni work within, due to the diverse nature of the work alumni perse and their dispersion across the globe. That being said, it is clear that experts in the field from all over Europe value the artistic contribution and competencies of graduates from PPS, which contributes to their ability to find and create working opportunities for themselves.

Judgment

The panel finds that the program **meets the requirements** of standard 4.

Considering the panel's positive evaluation of the 15 portfolios it reviewed, and the connection between the competences demonstrated by graduates and PPS's ILOs, the panel concluded that the program fulfills the standard. The panel appreciates the esteem in which the program is held by relevant external stakeholders, which is best demonstrated by the way in which these experts value the work of the programs alumni. It is clear to the panel that graduates realize the ILOs of the program and demonstrate this in their portfolio. Finally, the panel commends the program on graduating alumni who are able to find and create work in a field where this is often very difficult.

5. OVERALL CONCLUSION

The panel finds that the MA Performing Public Spaces meets the requirements of standards 1, 2, 3, and 4. Therefore, the panel advises that the NVAO reaccredit the program on the basis of the limited program assessment.

The panel would like to express its impression that PPS excels in its field and sets an innovative example for similar programs internationally. The small scale nature of the program, dedicated team, and passionate international students, create this vulnerable but valuable gem.

6. RECOMMENDATIONS

The panel was impressed by the program that the students and staff of MA Performing Public Space have built. In order to facilitate the continued growth and excellence of the program, the panel formulated recommendations. The most important of these are summarized in this chapter; however, throughout the report there are also (more minor) recommendations that are not reiterated here.

The MA PPS is unique in the Netherlands, and stands out for this. Globally, there are few comparable programs. The panel thinks it would be beneficial to deepen connections with the few peer programs that do exist in order to build a global community that can facilitate continued development in the field. Such a community could promote and stimulate discussion, cooperation and mutual exchange.

In recognition of the programs vision on the international character of the arts, the panel encourages PPS to expand the theoretical perspectives it takes on public space to include more non-Western perspectives. The panel agrees with a comment made by one of the students, who indicated that, despite the diverse national and cultural backgrounds, PPS views public space primarily from a Western perspective. Therefore, the panel advises that the program consider ways in which it could integrate more non-western perspectives into the program.

Unfortunately, the world is not moving towards the arts. Graduates of the MA PPS will likely face difficulties finding funding for their continued artistic work. Therefore, the panel advises that cultural entrepreneurship - the ability to build and maintain durable artistic praxis - be strengthened in the curriculum of the program.

The funding of the program and the number of teachers and teaching hours is directly related to the number of students in the MA. With an average of 10 students per year, this means that PPS only has 0,6 FTE teaching staff. Although the teachers are very committed to the program, the limited amount of teaching time makes the program very vulnerable. Any instability in staffing, staff departures, or other unexpected changes, could make it difficult for the program to continue as it exists now. In addition, the limited number of hours hampers further development of the program and the professionalization of the teaching team. The panel strongly recommends that FHK expand the number of teaching hours for the MA PPS, and ensure administrative continuity for the program. This would serve not only the MA PPS but also strengthen the portfolio of the masters programs at FHK as a whole because PPS serves as a connecting program for the whole faculty.

There is a functioning examination board in place that fulfills its legal role. That said, the panel finds that the examination board could take a more involved role with the MA Performing Public Space. Merely safeguarding the procedures limits the added value that the examination board offers the program. The panel encourages the program to keep asking the examination board to be more involved with the way the program assess students. It would also benefit both the program and the examination board if a representative from the program sat on the board; however sufficient staff hours would need to be available for this and it should not be done the detriment of teaching obligations.

ANNEX I**Overview of judgements**

Overview of the panels judgements Fontys Hogeschool hbo-master Performing Public Space	
Standard	Judgment
Standard 1. Intended learning outcomes	Meets the standard
Standard 2. Teaching-learning environment	Meets the standard
Standard 3. Student assessment	Meets the standard
Standard 4. Achieved learning outcomes	Meets the standard
Overall judgement	Positive

ANNEX II Agenda of site-visit

Master Performing Public Space, Fontys Hogeschool

Date site visit: Thursday 30 June 2022

Time	Meeting
08.30-09.00	Pre-consultation panel
09.00-09.45	Interview with management <ul style="list-style-type: none"> - Dean HFK - Program director Master PPS
09.45-10.00	Break
10.00-10.45	Interview with teachers <ul style="list-style-type: none"> - Core staff member, teacher, coach, performance maker and researcher - Core staff member, teacher, coach, art educator, participatory artist and researcher - Core staff member, program director, coach - Guest teacher MA PPS, teacher in the MA Arts Education of FHK, artist and researcher - Research professor (lector) of Artistic Connective Practices
10.45-11.00	Break
11.00-11.45	Interview with students <ul style="list-style-type: none"> - Student from Malta, dancer - Student from Chili/UK, circus artist - Student from Poland/Netherlands, visual artist
11.45-12.30	Lunch break
12.30-13.45	PPS tour to the exposition of the graduation students 2021-2022
13.45-14.30	Interview with work field and alumni (hybrid) <ul style="list-style-type: none"> - Work field representative from Vloeistof – dance company and Kaapstad – art in public space festival - Work field representative with background in Spatial Practice and Artistic Research - Alumna from Brazil, theater and dance maker, first cohort - Alumnus from Greece, scenographer, class of 2019
14.30-14.45	Break
14.45-15.30	Interview with Exam Board and examiners <ul style="list-style-type: none"> - Chairman Executive section Performance and Dance - External examiner, teacher MA Arts Education - External examiner, teacher in Music History - Testing expert FHK
15.30-15.45	Break
15.45-16.45	Internal consultation panel
16.45-17.00	Feedback session
17.00-17.45	Development interview

For privacy reasons, the names are not included in this report. The names of auditees are known to the secretary of the audit panel.

Working methods

Selection of the delegations / the auditees

In compliance with the NVAO regulations the audit panel prior to the audit decided on the composition of the delegations (auditees) in consultation with the course management and on the basis of the points of focus that had arisen from the panel's analysis of the course documents.

An 'open consultation session' was scheduled as part of the site-visit program. The panel verified that the scheduled times of the consultation session had been made public to all parties involved in the school community in a correct and timely manner. No students or staff members attended the open consultation session.

Auditing process

The following procedure was adopted. The panel studied the documents regarding the program (see Annex Documents reviewed) and a number of theses. The panel secretary organized input from the auditors and distributed the preliminary findings among the panel members prior to the audit. A preparatory meeting of the panel was held before the site visit took place at the institute, on the 30 June 2022.

The panel formulated its preliminary assessments per theme and standard immediately after the site visit. These were based on the findings of the site visit, and building on the assessment of the program documents.

A first version of the assessment report was drafted by the secretary and circulated among the members of the panel for review and comments. The final draft was subsequently forwarded to the institute to correct factual inaccuracies. The panel finalized the report on September 14, 2022.

Assessment rules

According to the NVAO assessment rules a standard meets, partially meets or does not meet the score. Hobéon applied the decision rules, as listed in the "Assessment Framework for higher education accreditation system Netherlands, September 2018.

Assessment rules

Final conclusion limited framework

The final conclusion of a program assessment is in any case positive if the program meets all the standards.

The final conclusion of a program assessment is conditionally positive if the program meets standard 1 and partially meets a maximum of two standards, with the imposition of conditions being recommended by the panel (see Additional assessment rules regarding conditions).

The final conclusion of a program assessment is negative in the following situations:

- The program fails to meet one or more standards;
- The program partially meets standard 1;
- The program partially meets one or two standards, without the imposition of conditions being recommended by the panel;
- The program partially meets three or more standards.

ANNEX III

List of documents examined

List of documents examined

- Self-evaluation Report PPS 2022
- PPS End qualifications
- PPS Professional Profile 2021
- PPS Relation Competences and Dublin Descriptors
- CV analysis teachers PPS 2022
- PPS Overview guest teachers, work field and others involved at PPS 2017-2022
- PPS Literature
- PPS Educational vision and concept
- Time schedule Bootcamp 3, 2022
- PPS Student alumni webinars
- PPS Webpanel series Common Space
- PPS Webpanel series Immunity of the Arts
- PPS Flyer 2020
- Set-up pilot Joint Program Committee (GOC) Masters FHK
- Evaluation PPS period 2
- PPS TER 2021-2022
- Corona Policy Accountability by the Examination Board
- Annual Report of the Examination Board of FHK year 2021
- PPS Assessment policy Master Performing Public Space
- PPS 21-22 year overview
- PPS criteria portfolio 2
- PPS Examiner list 2021-2022
- Samenwerken aan toetskwaliteit (Fontys)
- PPS Form attendance excie final exams
- PPS Insights into Artistic Research in Public Space through the PPS Student Project 2017-2021
- Analysis SBO (alumni) Master PPS
- PPS Where do alumni work overview
- List of all recent portfolios examined prior to the audit:

Following NVAO regulations the panel prior to the audit has studied 15 students' portfolios. For privacy reasons, the names of these graduates and their student numbers are not included in this report. The names of the graduates, their student number, as well as the titles of the final projects, are known to the secretary of the audit panel.

ANNEX IV

Composition of the audit panel

The Master PPS is part of the following visitation group:

Name visitation group:	Master Performing Public Space
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On 4 April 2022 the NVAO endorsed the composition of the panel to assess the Master Performing Public Space of Fontys Hogeschool with its letter number 010659.

Succinct resumes of participating panel members:

Name	Succinct CVs
Vladimir Bartelds MBA	Senior consultant quality assurance Research and Education at Hanze University of Applied Sciences, and freelance educational advisor.
Dr. Sonja Spee	Head of the Visual Arts program of PXL MAD School of Arts in Hasselt, Belgium.
Dr. Jacek Scarso	Deputy director of CREATURE (Research Centre in Creative Arts, Cultures and Engagement) and course leader of the master Public Art & Performance at the London Metropolitan University, artistic director of the Elastic Theatre, and multimedia artist.
Vivian Seffinga BA	Student at the master program Scenography of the University of the Arts Utrecht and exhibition designer at Huis Marseille.
co-ordinator/certified secretary	Inge van der Hoorn MSc Phineas Shapiro BA

Prior to the audit all panel members undersigned declarations of independence and confidentiality which are in possession of the NVAO. This declaration certifies, among other things, that panel members do not currently maintain or have not maintained for the last five years any (family) connections or ties of a personal nature or as a researcher/teacher, professional or consultant with the institution in question, which could affect a fully independent judgement regarding the quality of the program in either a positive or negative sense.

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