

ASSESSMENT REPORT

Extensive program assessment

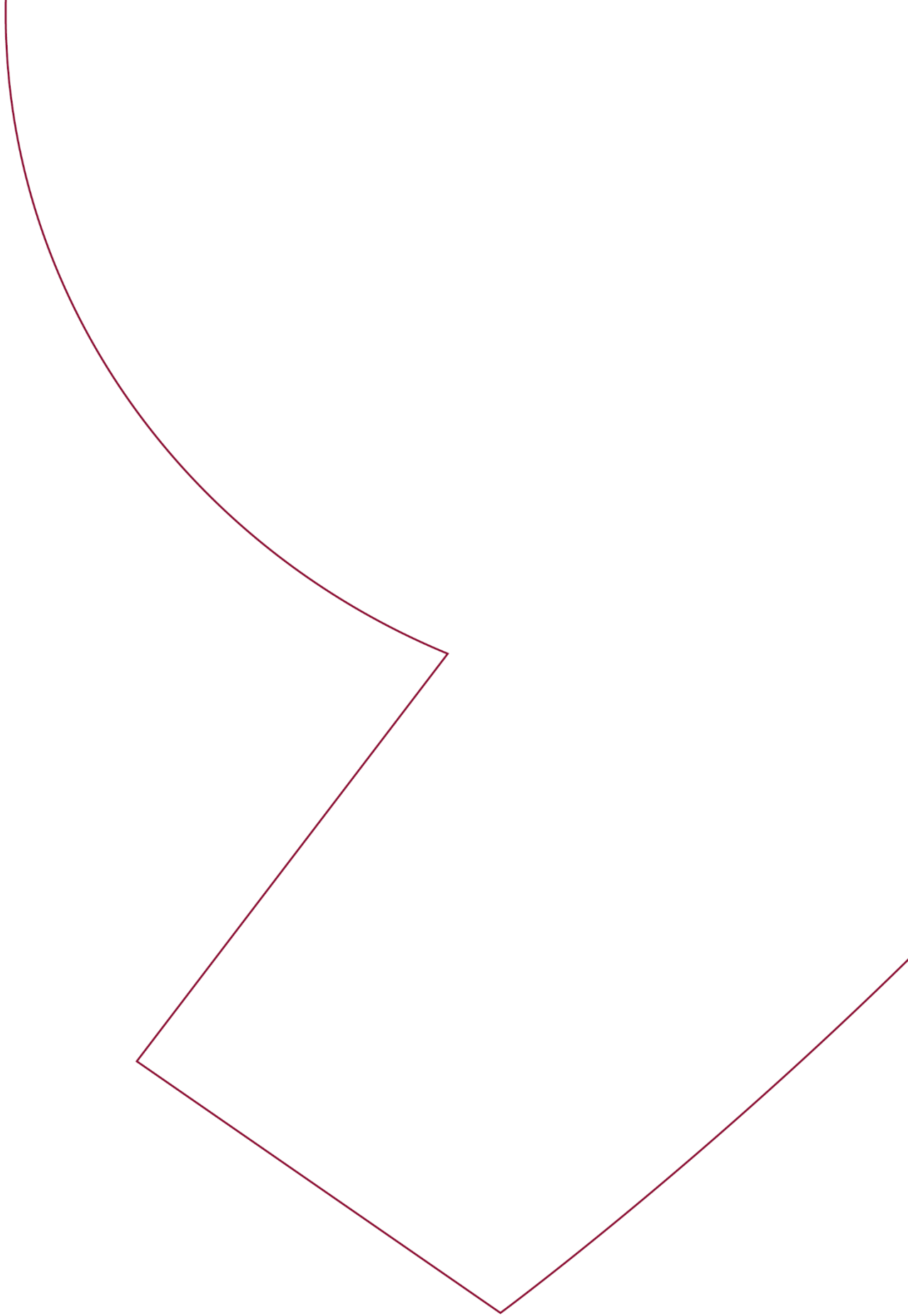
Master Kunsteducatie

part time

International Master Artist Educator

full time

ArtEZ University of the Arts



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ArtEZ University of the Arts

CROHO nr. 49117

Hobéon Certificering & Accreditatie

Date

October 24th, 2023

Audit committee

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1.	GENERAL AND QUANTITATIVE DATA	1
2.	SUMMARY	2
3.	INTRODUCTION	6
4.	FINDINGS AND JUDGEMENTS	9
5.	OVERALL CONCLUSION	30
6.	RECOMMENDATIONS	31
Appendix I	Overview of judgements	32
Appendix II	Site visit, working methods and rules of decision	33
Appendix III	Reviewed Documents	36
Appendix IV	Composition of the audit panel	37

1. GENERAL AND QUANTITATIVE DATA

Institution name	ArtEZ University of the Arts
Status	Funded
Outcomes of Institutional Quality Assessment	N/A
Name of program in Central Register of Higher Professional Education (CROHO)	1. Master Kunsteducatie 2. International Master Artist Educator
ISAT-code CROHO	49117
Domain/sector croho	Education
Level	Master
Orientation and level	Hbo
Nomenclature	Master of Education in Arts
Number of credits	60
Specialisations	1. Master Kunsteducatie 2. International Master Artist Educator
Locations	Arnhem & Zwolle
Variants	1. Master Kunsteducatie – part time (2 years) 2. International Master Artist Educator – full time (1 year)
Languages	1. Master Kunsteducatie – Dutch 2. International Master Artist Educator - English
Date site visit	September 6 and 7, 2023

2. SUMMARY

ArtEZ University of the Arts (hereafter: ArtEZ) offers a master's program in arts education in two variants: a part time variant offered in Dutch called Master Kunsteducatie (MKE), and a full time variant offered in English called International Master Artist Educator (iMAE). The variants share the same vision, aspirations, and intended learning outcomes but have their own, very specific, profile and target group. Both variants consist of 60 ECTS and offer possibilities for educators and artists of various disciplines to develop their knowledge, skills and experience as an artisteducator. To do justice to the unique identity of both variants, the distinction between the variants is made whenever applicable and adds value in this report. In the current summary the panel has expressed its findings on both variants together.

MKE

MKE focusses on established teachers and art educators in the professional (in)formal (educational) field in the Netherlands. Students will sharpen their artistic signature, and develop and enrich themselves as researching artisteducators. Students aim at engaging with meaningful educational projects inside and outside of (formal) school settings. They do this from a socially engaged perspective and through that contribute to the development of innovative educational practices in the Netherlands. Students work on projects such as bringing together young and old dancers in *dancing duets* in order to foster connection through dance. Another MKE-project entailed research that focused on groups consisting of, respectively neuro-diverse persons and neuro-typical persons, thereby using music to explore developing relationships between members of the two groups.

iMAE

iMAE aims to attract (internationally) graduated artists, performers, and makers without an educational background. Students of iMAE want to be part of a new generation of artists who, want to develop their pedagogical skills and use their makership to promote worldwide equality and social justice. Creating impact through artistic interventions in a socially engaged environment is the main focus during the program. Examples of projects that students executed include the making of mural paintings that represent woman's bodies and stories in public spaces in Belfast and the establishment of a 'Doubt-Club' where reflection was used as method of research to find common ground within communities.

Subject 1. Intended Learning Outcomes

The panel finds that both variants of the program **meet the requirements** of Standard 1. Both MKE and iMAE prepare students to be artist educators with a socially engaged drive to change and do this according to their own vision and mission. Both variants are based on the national competencies, which are translated to variant specific learning outcomes. The panel recognizes the master's level in both sets of learning outcomes. The panel also believes that the learning outcomes align well with the different profiles of the variants, that differ from each other while also complement each other. Both variants are strongly connected to the professional field, as students are working on authentic projects in the field of arts education during their studies. Both variants receive advice from professionals in the field. MKE is in close contact with its formal working field committee. iMAE is in close contact with professionals from their circle of influencers and partners. The panel suggests to further formalize these connections with the professional field in order to develop iMAE further as a continuous series of socially engaged projects over the years.

In both programs, research is seen as a necessary foundation to initiate positive processes of change within the broad socio-cultural domain. Issues-based art education, socially engaged practices and site specificity play a significant role in the discourses. The panel was impressed by the focus on research in both variants and the ambition to further promote the vision and practice of socially engaged research (for example by the requested UNESCO-chair). In the

process of aligning the vision of both variants, inclusion and ethics are important. The panel finds that both programs provide a strong and clear advocacy for the concept of artisteducator for developing an unique program for inclusive arts education in connection with site specific activities that are implemented amongst and together with local communities. The panel believes that both programs have elaborated this well in their respective profiles.

Subject 2. Curriculum

The panel finds that both variations of the program **meet the requirements** of Standard 2, 3, 4, and 5. Students of MKE are working on projects that help them find answers to their own research questions, based on authentic problems they encountered in their professional work or personal lives. Students of iMAE are learning how they, as artisteducators, can contribute to addressing issues in post-conflict communities and thereby initiate and develop their own artistic signature. In both programs *praxis* is a key element since students work from the notion that practice and theory mutually influence each other in a continuous back-and-forth motion. In both programs, students work on their own socially engaged projects and they do this on the basis of their own vision and goals. Because both programs work with authentic research questions of students, the curricula can be described as an ongoing journey and a living entity. The panel felt that this approach to learning is central to the philosophy of the program: to provide agents of change in the socially engaged field.

The panel finds both programs are well-organized and they enable students to achieve the intended learning outcomes. Students are challenged by and engaged in research practices that are in accordance with the masters level. Students of both variants work on authentic projects, which they find intrinsically motivating. Students of MKE engage in an individual, iterative development process of becoming agents of change. During the two-year program students develop themselves as artisteducators in three phases that cumulatively increase in complexity. iMAE students gain knowledge, skills, and insights during the foundation phase. The panel believes the content of this phase is more than satisfactory. During the graduation phase, iMAE-students learn by experience. They engage in projects in Site-Specific Colleges in post-conflict areas and use their skills as an artisteducator to help others in these communities. In both programs, the panel noted a high level of constant reflection by both students and teachers. The panel also experienced a veritable sense of learning communities in both variants. Students and teachers both learn from each other.

Both programs are accessible to a broad group of students. MKE, as a part time master(two year), focuses on professionals in the arts or in education who wish to further their development. iMAE, as fulltime master (one year), does not target students with a specific background but rather a type of student whose interests may resonate well with the ethos of the program (a.o. open-minded and values in humility and empathy). The panel appreciates both programs since they focus on different groups of students and at the same time offer complementation to each other.

Subject 3. Teaching staff

The panel finds that the staff team of both variants is highly involved, enthusiastic, and well-equipped. Therefore, the panel concludes that the program **meets the standard** for both variants on Standard 6. All of the tutors and lecturers, affiliated to both MKE and iMAE, to whom the panel spoke are genuinely interested in the students and fully committed to the program. This was confirmed by students of both programs. Both programs are delivered by a team of teachers who are highly qualified and experienced. The panel believes that the teachers of both variants possess extensive expertise. Both programs also utilize guest lecturers to bring in even more expertise, allowing students to explore a wide range of topics. Students are satisfied with the teachers and appreciate the guest lectures.

Members of the teams of both variants engage in various professionalization activities, such as participation and/or PhD-trajectories within the professorship AECT (lectoraat), research conferences, BKE/BDB-courses, and peer supervision focusing on conflict transformation and socially engaged and inclusive arts education.

Subject 4. Facilities and Tutoring

The panel finds that accommodation, (digital) infrastructure, and guidance are sufficient at both locations (Arnhem and Zwolle) and on site-specific places of the program. Therefore the panel concludes that the program **meets the requirements** of Standard 7 and 8 for both variants and thus the various locations. This also applies to the Site-Specific Colleges (SSC, situated in Belfast, Derry, and Marrakesh) where iMAE students fulfill their graduation projects. MKE students also travel to these locations to further expand their knowledge and experience as artsteducators. The panel is convinced by adequate measures iMAE has taken to set up a safe community at these SSC's, together with the partners there.

The panel experienced a positive informal atmosphere between students and the team at both locations. The panel has been made aware of the desire to merge the two locations in the Netherlands in order to reduce the physical distance between MKE and iMAE. The panel supports these plans and advises the programs to further explore the possibilities to further enhance the ongoing forms of collaboration between MKE and iMAE

The tutoring services are of high quality and well organized: both MKE and iMAE students receive in-depth support that is tailored to their individual needs. The learning community, explicitly mentioned in MKE, contributes to professionalization of both students and teachers. The panel also experienced a community feeling at iMAE, where students are encouraged to express their feelings and collaborate intensively with their peers and teachers. The panel finds practices of counseling and developing trauma sensitivity and important before and during the period that iMAE students work in post-conflict areas. The panel learned, to its contentment, that iMAE is actively fostering practices in non-violent communication and trauma sensitivity. The panel recommends to up keep the provision of counseling services for students to assist them in coping with some of the more intense situations they might encounter.

Subject 5. Quality assurance

The panel observed that both variants of the program **meet the requirements** of Standard 9. It further noticed and read that the program evaluates the quality of the education in various ways, both formally and informally, and thereby involving different stakeholders. Based on outcomes of evaluations and calibration sessions, improvement measures are taken. Students, teachers, alumni, representatives from the professional field, and the examination committee actively participate in ensuring the quality of the program.

Subject 6. Student Assessments

In regard to the findings the panel concludes that the program **meets the requirements** of Standard 10 for both variants. The panel finds that both programs have designed a form of assessment and evaluation that is uniquely well suited to the setup of the particular program. In both variants, assessments contribute to the learning processes of students whereas formative assessments, feedback, and feed forward are central. The evaluated work is directly related to the projects of students. Students know what is expected of them and understand how they will be evaluated. In iMAE students are asked to present key moments from their projects to make clear what their learning journey has been. The panel thinks this part of assessing fits the master's level well, because it encourages students to reflect on their own learning process and to connect this to their own vision on arts education. The panel finds that assessment is sufficiently valid, reliable, and transparent. For MKE, the panel highly supports the

search for other types of assessment where the relative importance that is attributed to the written components will be decreased.

Assessment is done by teachers in both programs. The panel admires the careful assessments in both MKE and iMAE. Assessors have dialogues and constantly refer to the competencies and learning outcomes. It is clear to the panel that both variants are aware of the possible subjective nature of assessment in arts education but that both programs have also found ways to ameliorate this. For example, by a dialogue that at least two assessors have while keeping the masters' competencies close at hand during formative assessment.

The panel believes the Central Examination Committee fulfills its legal duties by adequately assuring the quality of the assessments and monitoring the level of achievement. The panel supports the Central Examination Committee in its desire to establish an independent assessment committee and therefore recommends creating such an academy-wide assessment committee for all master's programs at ArtEZ. The panel believes setting up an assessment committee can further enhance the quality control of assessment, provide support to teachers, and contributes to the professional development of teachers and examiners.

Subject 7. Achieved Learning Outcomes

The panel finds that both the variants **meet the requirements** of standard 11. Considering the panel's positive evaluation of the fifteen graduation assessments it reviewed, and the connection between the competences demonstrated by graduates, the panel concludes that the intended learning outcomes are achieved. In their final assessments, students of both variants demonstrate the master's level according to both the professional field and the audit panel. The professional field is highly positive about both variants. For MKE this refers namely to the level of critical reflection and the ability of the artsteducators to use a creative mindset to find answers to issues together with a community. For iMAE the professional field is positive about the social engagement students bring about in post-conflict areas. The close connection between the communities (a.o. by so-called gatekeepers) and the program is well-constructed. Alumni of both variants highlighted the added value of the master's program for their professional careers. Especially the critical and investigative attitude they obtained during the program is valuable for their daily practice in Arts Education.

Overall conclusion

Considering the unique and innovative education offered by both the Master Kunsteducatie and the International Master Artist Educator, the highly passionate and enthusiastic staff, and the level of attainment achieved by alumni, the panel concludes that the program fulfills all of the requirements for reaccreditations. MKE and IMAE clearly benefit from the well thought-through program, an involved and committed professional field, and most of all highly committed staff members. The panel therefore advises the NVAO to reaccredit the program for both variants and on both locations.

Upon agreement with the members of the panel, the chair adopted this report on October 24th 2023.

3. INTRODUCTION

Both MKE and IMAE of ArtEZ are known for their interdisciplinary approach to arts education, or as the program rather calls this field: *artisteducation*¹. Within both variants, collaboration is encouraged to a large extent between students, lecturers, and the professional field from different disciplines, fostering a creative and innovative environment. Both variants benefit and get input from the national and international field. Both variants bring forward modern concepts in arts education and pedagogies, such as Issues Based Arts Education and Socially Engaged Arts Education into both the national and the international field of socially engaged work.

MKE

MKE focusses on established teachers and art educators in the professional (in)formal (educational) field in the Netherlands. MKE has a total of 17 students. Students will sharpen their artistic signature and develop and enrich themselves as researching *artisteducators*. Students aim at meaningful educational projects inside and outside (formal) education from a socially engaged perspective and with that contribute to the development of education in the Netherlands.

IMAE

iMAE focuses on (internationally) graduated artists, performers, and makers without an educational background. iMAE has a total of 10 students from all over the world. They reside in Arnhem during the first half year of the program. In the second part of the program, they travel to one of the Site-Specific Colleges established by the program (more on this in Chapter 4). Students of iMAE want to be part of a new generation of artists who, want to develop their pedagogical skills and use their maker abilities to promote worldwide equality and social justice. Creating impact through art in a socially engaged environment is the main focus during the program.

Institute

The program is provided by ArtEZ University of the Arts (hereafter: ArtEZ). ArtEZ is one of the leading universities of applied sciences in the arts in the Netherlands, and has locations in Arnhem, Enschede and Zwolle (respectively the capitals in the name of the institute). The institute provides education to over 3,000 students by a coherent range of preparatory courses, and associate degrees, bachelors and masters courses in visual arts, architecture, fashion, design, music, dance, creative writing, and arts education. ArtEZ prepares its students for the professional field where art, knowledge and creativity have a central place.

ArtEZ research portfolio consists of five professorships, amongst which the Professorship for Art education as Critical Tactics (AeCT). This professorship is closely related to the seven bachelor programs in art education as well as iMAE and MKE.

ArtEZ is a specialized knowledge institute where professors link theory and practice. The institute works together with a large number of partners, both national and international, such as educational institutes, companies, authorities and non-profit organizations.

¹ The terms *artisteducation* and *artisteducators* are developed by the Master's Kunsteducatie of ArtEZ. These terms emphasize the unique nature of education at ArtEZ, with a focus on both the artistic and educational dimensions of arts education. They also underscore the importance of artists who are capable of passing on their artistic skills and knowledge to others, which the program finds to be essential in arts education.

Previous visitation

The program was lastly visited by an accreditation panel in 2017. The panel assessed the program as 'satisfactory' on all standards. The table below showcases the recommendations from the 2017 visitation and the subsequent improvements of the program between then and now.

Panel remark (2017)	Assimilation of the remark
Strengthen the international dimension of the MKE variant through joint activities with iMAE students and more systematic attention to international English-language literature.	<p>MKE's International orientation is strengthened by several implementations;</p> <ul style="list-style-type: none"> <input type="checkbox"/> New teachers with international work experience; <input type="checkbox"/> Various international guests lectures; <input type="checkbox"/> More literature in English; <input type="checkbox"/> Cooperation with iMAE; <input type="checkbox"/> International excursion to Belfast (two weeks) together with iMAE.
Add a component on digital culture to the curriculum.	<p>MKE - Because of Covid-19, the program has gained a lot of experience with online teaching and digital culture. Various students implement digital culture in their research. The curriculum also includes film and audio, and the program is currently implementing a pilot that experiments with the possibilities of digital culture and testing.</p> <p>iMAE – the online application MIRO is adopted as the main platform of tracking learning routes. MIRO allows students to showcase their 'thinking' as well as the products they hand in.</p>
Establish an advisory board for the iMAE variant featuring critical friends and truly external members, including perhaps a representative of the local community in Arnhem.	<p>The work field committee is a circle of influence, where the work field of Socially Engaged art is well represented:</p> <ul style="list-style-type: none"> <input type="checkbox"/> An internationally placed socially Engaged artist; <input type="checkbox"/> An international development and social science researcher in the field of gender and justice (Nijmegen University) <input type="checkbox"/> A leading community regeneration worker (frontline experience in conflict and post-conflict areas of Belfast) <input type="checkbox"/> Alumni – currently working in diverse arenas across Europe <p>Content and future development of the program is informed and shared with the group for further dialogue.</p>
Evaluate whether smaller groups in the set-up of the MKE common graduation project will be more effective	<p>The program has replaced the joint graduation by individual graduations projects in collaboration with partners chosen by the student.</p>
Enhance interaction between the programs in a structural way (cross-fertilisation in the curriculum).	<p>Cooperation between the variants is conducted in jointly developing the committed profile of Artisteducator;</p> <ul style="list-style-type: none"> <input type="checkbox"/> Collaboration with Arte Util <input type="checkbox"/> Joint excursion to Belfast <p>The program still has unfulfilled ambitions for a more physical and structural cooperation. The focus will be on building an appropriate</p>

	organizational structure for both trajectories, connected to both the research community of Arts education as Critical Thinkers (AeCT) and the UNESCO-chair.
The ELE, as an information and archiving tool, is useful but its multifunctionality in terms of communication could be improved further.	Both MKE and iMAE have been fully transferred to Leerpodium, a learning management system (in which education is facilitated).

In the current report below, the audit panel describes its findings under standards 1 – 11 of the executive program assessment framework.

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 NVAO: 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. The points of departure for the set-up of the programme chime with the educational philosophy and the profile of the institution. The intended learning outcomes are periodically evaluated.

Findings | MKE

The Master Kunsteducatie (MKE) prepares students to be arteducators with an engaged drive to change. The program aims to establish relevant, innovative, and impactful forms of art education by training students to be agents of change. The program is training professionals to be critical and self-reflective, in order to open up arts education for everyone. Students do this from their own artistic signatures and have sufficient pedagogical knowledge.

Competencies

MKE places great emphasis on arts-based, research process-oriented arts education and creating impact. To fit this profile with the national competences (Landelijk Opleidingsprofiel, 2018 – in which The Dublin Descriptors and the NLQF-7 level are represented), the program formulated a new set of learning outcomes in 2022:

- Arteducators initiate movement and development in the behavior and established (thought) patterns of (groups of) people through artistic-educational interventions;
- Artistic-educational interventions, products, and processes of Artist Educators are research-based;
- Arteducators have the ability to identify social-cultural issues and themes within complex societal situations that are suitable for artistic-educational interventions;
- Arteducators deepen and innovate their own signature and vision, which they articulate, substantiate, and realize in their own work practices;
- Arteducators are capable of building and maintaining a transformative network;
- Arteducators develop strategies to communicate research findings and insights obtained from interventions and projects to relevant audience groups.

These learning outcomes have been aligned with the iMAE team, the educational department at ArteZ and the professional field committee of MKE. The panel recognized the profile and mission of MKE in the intended learning outcomes and appreciates the focus on positive change and impact. MKE clearly focusses on educating designers of impactful artistic-educational processes, according to what the panel read and heard during the site visit. The panel also noticed that MKE continuously pays attention to artistic quality.

Professional field

In its conversation with the professional field committee, the panel found out that the program maintains close contact with the professional field. The professional field committee is dedicated and continuously informs the program about the societal changes. The panel expresses its admiration for the clearly stated mission and vision of MKE and sees how the program is

constantly aligning and updating together with external professionals.

The professional field is also involved through students. The program is parttime, where students also work during their education. Students bring insights from their professional careers and share this with other students and teachers, which contributes to the learning community. Also by inviting guest lecturers the professional field is brought into the program. Guest lectures provided lessons and workshops on themes as artistic research, activism, diversity, and inclusion. The panel recommends the program to actively seek guest lectures from diverse backgrounds.

Research

Art, research and ethical awareness are key aspects in MKE. In order to initiate positive processes of change within the broad socio-cultural domain (a.o. education, the cultural sector, and other communities), sufficient knowledge and skills in research are important. MKE aims to educate artsteducators who can clearly articulate and substantiate their vision of arts education by research. Which enables them to autonomously lead artistic-educational projects and educational development. MKE therefore employs a practice-oriented, art-driven research methodology: Arts-Based (Action) Research (AB[A]R). The panel finds the vision on research aligning with the intending learning outcomes. AB[A]R enjoys broad support within the program and aligns with the work practices and expertise of (future) artsteducators.

Inclusion

A central goal of the program is to deliver artsteducators who advocate for inclusive arts education. The program aims to prepare their students to be capable of acting as intermediaries and connectors between diverse groups, individuals, and sectors by using arts education for the empowerment of social and intersectional minorities and marginalized individuals. The audit panel believes that the program has documented this central goal thoroughly. During the various interviews the audit panel also concluded that the central goal of inclusion is embraced by all bodies within the program.

Internationalization

MKE is the Dutch variant of the Master of Art Education program within Artez. The two variants have been deliberately chosen to better accommodate the diverse field. MKE primarily relates to the Dutch context while incorporating international knowledge and experience. This is important for prospect agents of change, they must have acquaintance with different international perspectives, theories, and practices to enrich their own practices as an artsteducator.

Findings | iMAE

The International Master of Artist Educator (iMAE) is focused on developing a new generation of artsteducators who will construct a new working field in the arena of socially engaged arts education. The program draws on artistic thinking and the functions of making art to inspire educational design and pedagogy. By doing that, prospective artsteducators work in service of others (in a community) while maintaining the integrity of their own artistic and pedagogical commitment.

Competencies

iMAE competencies are set by the agreed set of national standards (Landelijk Opleidingsprofiel, 2018). The program has developed learning outcomes that draw on these competencies. These learning outcomes are formulated as expectations and growth profiles per phase of the program (either initiation phase or graduation phase). For example:

- Phase 1: Students will demonstrate:
 - How to translate their own knowledge and interdisciplinary practice for the benefit of others;
 - How to establish their practice as research drawing on current discourses that describe their work.

- Phase 2: Candidates will demonstrate:
 - A clear artistic signature;
 - The ability to organize their thought and learning processes and to present these in a clear and coherent form.

The panel saw how the learning outcomes are connected to the national competencies, the Dublin Descriptors and NLQF-level 7 in a matrix. It is clear to the panel that these learning outcomes serve as guidance throughout the program in order to maintain relevancy and to ensure the Master's level. The panel finds that this is done well by the program.

Professional field

The professional field is closely connected to iMAE, due to the affiliation to the program of many partners at Site-Specific Colleges (see more on this in Chapter 4.2) and a circle of influencers that serves as a sounding board.

According to what the panel heard and read, the program has assembled a significant community to help guide the program. Stakeholders in the program underscore that the connection with the professional field needs more formalization. The panel agrees on this. In order to develop iMAE further as a continuous series of socially engaged projects over the years, the establishment of a professional field committee would serve as an anchor and a body to give advice.

International program, inclusion and public pedagogy

iMAE is an international program and also focusses on the international professional field, hence the English name of the program's variant. Internationalization is therefore a given: students, teachers, and additional partners involved come from all over the world. The field in which iMAE is operating is also international, as the Site-Specific Colleges are based in various cities (as Belfast, Derry, and Marrakesh). The program sees art and education as an ideology and practice that can be used by artsteducators to challenge hierarchical conventions and cultural hegemonies. In its vision, the program aims to bring forward artsteducators that work in the service of others in post-conflict communities. Such artsteducators often use issues-based art education and socially engaged art practices to contribute to processes of change.

Because students will work in international and often diverse communities during their study, the program puts emphasis on the notion of inclusion. Students have to build trust relationships and have respect for others in order to communicate their complex artistic ideas. The program therefore puts emphasis on the mastery of public pedagogy of students, where ethics, integrity, and inclusion are key concepts. The panel affirms that this fits the profile and mission of the program.

Research

Similar to MKE, research plays a significant role in the iMAE program. Research is considered to be a professional act that aims to expose complex societal problems and to develop a vision through which problems can be highlighted in a creative manner. iMAE regards students (the researchers) as artists who understand that the starting point of change is their own actions in the world. The panel was enthusiastic about the vision on research and supports the program in the efforts that are undertaken to further promote this vision in the field.

Through the unique formation and attention to issues-based art education, socially engaged practice and site specificity both MKE and iMAE play a significant role both in Dutch and international arts education discourses. This is reflected in the adoption of the term artsteducator in several study programs and the possible awarding of an UNESCO Chair specifically aimed at facilitating practice-led, issue-based, art-driven research. The panel admires the ambitions of both variants in expanding their ideology on arts research.

Considerations

The panel finds that both variants of the program **meet the requirements** of Standard 1. Both variants are based on the national competencies, which are translated to variant specific learning outcomes. The panel affirms that the master's level in both sets of learning outcomes. The panel also believes that the learning outcomes align with the different profiles of the variants, differing from each other whilst also complementing each other. Both variants are strongly connected to the professional field, as students are working on authentic projects in the field of arts education during their studies. Both variants are receiving advice from professionals in the field. MKE is in close contact with its formal working field committee. iMAE is in close contact with professionals from their circle of influencers and partners. The panel suggests to formalize these connections with the professional field in order to develop iMAE further as a continuous series of socially engaged projects over the years.

Research plays a significant role in both programs, as research is seen as a necessary foundation to initiate positive processes of change within the broad socio-cultural domain. Issues-based art education, socially engaged practice and site specificity play a significant role in the discourses. The panel was impressed by the focus on research in both variants and the ambitions in further promote the vision on socially engaged research (for example by the application for an UNESCO-Chair).

In aligning the vision of both variants, inclusion and ethics are important. The panel noticed that both programs have made clear that artsteducators advocate for inclusive arts education and therefore step up as connectors with people in other communities. The panel believes that both programs have elaborated this well for their own profile.

4.2. Curriculum

Standard 2: Curriculum; orientation

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

Explanation NVAO: The curriculum ties in with current (international) developments, requirements and expectations in the professional field and the discipline. Academic skills and/or research skills and/or professional competencies are substantiated in a manner befitting the orientation and level of the program.

Standard 3: Curriculum; content

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

Explanation NVAO: The learning outcomes have been adequately translated into educational objectives of (components of) the curriculum.

Standard 4: Curriculum; learning environment

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

Explanation NVAO: The curriculum is designed in a manner conducive to the achievement of the intended learning outcomes. The teaching-learning environment encourages students to play an active role in the design of their own learning process (student-centred approach).

The design of the learning environment chimes with the educational philosophy of the institution. 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.

Standard 5: Curriculum; Intake

The curriculum ties in with the qualifications of the incoming students.

Explanation NVAO: The admission requirements in place are realistic with a view to the intended learning outcomes.

Findings | MKE

Curriculum

The MKE program adapts to the changing society and the varying socio-cultural themes that students bring in. Therefore, the program and curriculum are in constant development. Students work on their own questions during the course of their studies. These questions arise from their personal, professional, and societal urgencies. The panel read some projects done by students and saw the authenticity and contemporariness in the projects. Some instances of projects observed by the panel include making dance (education) more inclusive for all bodies, creating a queer image repository, or exploring ways to strengthen the role of arts education in various types of education in the Dutch context.

Throughout the two-year program, teachers assist students in articulating their questions and provide methods for investigating them. In addition, teachers introduce new sources from which students draw inspiration and knowledge to create, design and experiment their artistic signatures. Within the program, *praxis* is a key concept: practice and theory mutually influence each other in a continuous back-and-forth motion. The panel finds this aligning with the already professional students, because it helps them to develop their own professional practice.

Content and coherence

The panel finds that the program is well-structured and encourages students to develop themselves as artisteducators. The MKE course trajectory consists of 60 EC, spread over two years. The program is divided into three phases, each consisting of 20 EC. Every phase consists of two modules. In each module, students focus on developing proficiency in the four professional roles that MKE identifies within art education: artist, educator, researcher, and change-maker.

In the first phase, students embark on exploring who they want to be as an artist-educator, related to their specific issue. In the second phase, they design and execute a small socially engaged project in small interdisciplinary teams and in the graduation phase they design their own artistic educational interventions for a specific group of people in a specific place. The phases gradually increase in complexity. In the first phase (*artist-educator identity*), students work on a specific issue from their own artistic-educational practice. In the second phase (*explorations in collaboration*), the focus is on an issue from a socio-cultural practice that is new to the student. In the final phase (*interventions in practice*), students address complex issues in various contexts. Throughout the program, students engage in an individual, iterative development process of becoming agents of change, concludes the panel.

Didactical concept

Students work on all the learning outcomes during every module. The program encourages students to be open-minded and discover new or unfamiliar areas of arts education. In the conversation that took place between the panel and students, this sentiment was affirmed. Students feel like they are challenging themselves constantly during the program. To facilitate this, a variety of didactical methods are utilized, such as group instructions, tutoring, peer feedback sessions, peer supervisions, and workshops. The panel finds that MKE offers a well-varied program.

Learning community

During the program teachers and students are part of a learning community where a rich array of perspectives and backgrounds related to art education is available. Within this learning community, students and teachers exchange knowledge and expertise, collaborate, and support each other in their research. Additionally, the learning community serves to enable students to reflect on their own (sometimes partially unconscious) frames of reference and societal issues. The panel finds that the learning community fits the program and contributes to the mission of the program. During the interview with students the panel got to know that such a learning community is not a fit for everyone. Some students like more clarity when it comes to hierarchy in a learning community, especially when it comes to grading. Students told the panel that when acting in the community, everyone (students and teachers) is equal. Some students find this hard when it comes to grading (summative moments), because the teacher then moves in hierarchy. Students find this limiting their freedom during reflection moments, because they will search for acceptance instead of discovering all possibilities. However, students also told the panel that teachers are aware of this and that they stress their position from the beginning. The panel is of the opinion that teachers handle the difficulties of the learning environment well.

Guidance

MKE is a part time program, geared towards students who are already working in the field of art education. This means that students have courses one day a week. On the other days, students work in their own professional practice and apply what they have learned during the courses. Students mainly work on their own authentic projects and have many feedback- and discussion sessions together with other members of the learning community. Next to that, students have individual tutor meetings. Students perceive the study program as conducive to learning. Despite the hard work, they told the panel they are intrinsically motivated by the authentic projects.

For students that need extra guidance, the program organizes supportive sessions in small groups led by a teacher. The panel heard examples of these sessions in regard to writing proficiency, communication skills, and research skills. The panel is positive about these facultative sessions since students largely vary in (professional) background.

Research

As noted in Standard 1, the program uses Arts-Based (Action) Research (ABAR) methods in their program. Central in ABAR is that students enrich their (artistic) practices with theory and vice

versa. The panel finds that the program adequately emphasizes the development of research skills at the master's level among students. In its documentation, the program states that they consider it essential for art educators to be able to articulate and express their research to gain comprehension. The program emphasizes the importance of empirical substantiation for this purpose. Research is integrated into every module since students extensively engage in exploring and preparing for their projects. This also encompasses the theoretical foundation for their research choices. The panel believes that the program provides thorough guidance for the development of students' research skills.

Internationalization and diversity

The panel is positive about the international aspects in the Dutch program MKE. The program refers to extensive international literature in courses, as the panel saw in a literature overview over the program. By inviting guest lecturers from various cultural backgrounds on a regular basis, the program tries to develop more intercultural sensitivity which contributes to the ambition of inclusive arts education. The audit panel supports these steps in developing a more inclusive MKE.

Diversity is a positive aspect within the population of MKE, because of the various professional backgrounds of students. Also the excursions to Amsterdam and Belfast, where collaboration with iMAE takes place, shed light on the international aspects within the program. The transformation and *unlearning* that takes place during the program ensure that students are constantly confronted with new perspectives and cultural diversity. The panel also found that student works are filled with various cultural perspectives. By acting as a learning community, students have feedback sessions where they share their research, resulting in sharing these various cultural perspectives.

Admission

To enroll in the MKE program, students must possess a relevant bachelor's degree, preferably from a teacher training program in an arts discipline or a related field. Additionally, candidates participate in an admission examination, based on an individual study and research question plan and a motivation interview. The program looks for students that fit the way of thinking and alternative approaches to arts education. The panel spoke to students and teachers about dropout or delay and found out that the program carefully monitors this. This monitoring and selecting in order to prevent dropout or delay starts with the admission process. The area of interest of the student should be relevant to the program and the student should be able to achieve the aims of the program. The panel believes that the program executes this well.

Findings | iMAE

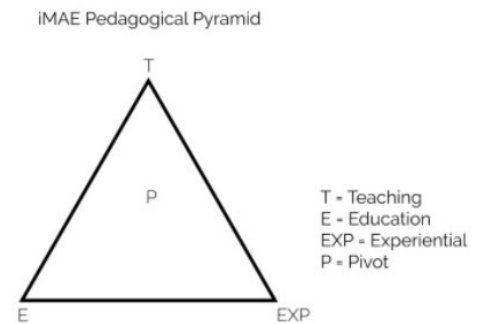
Taught curriculum and site-specific learning through experience

Throughout iMAE, education is described as a method of learning through dialogue. The curriculum is a living entity that is annually updated in response to what the program learns from students, the international field and the community-based partners. The panel finds that the program updates the curriculum in a proper way. Students acquire education on building skills, knowledge and understanding of contemporary artistic work in the social context, research – Participatory Action Research, Artistic inquiry, qualitative methods, practice research, arts education methods and narrative inquiry, educational studies – the history of arts education, didactics, issues-based arts education, and critical pedagogy planning. The panel is very positive about the richness of the one-year program.

The curriculum is divided into two phases (foundation and graduation) with each phase providing opportunities to develop skills, capacity, knowledge and understanding in a sequentially structured and rhizomatic manner. In the foundation phase focus lies on subjects such as identity, educational studies, socially engaged arts and the teaching and education of research methodologies. These themes are explored through theory courses and practice

(seminars and workshops). In the graduation phase a 'site-specific college' (SSC) is established (a learning environment consisting of interprofessional group of organizations and individuals who are established professionals within their given field). The SSC acts as an interface for the taught content and learning through experience to merge. The interprofessional field in the SSC provides a rich environment for students to learn through experience and build their own research agendas within a site-specific community.

The panel believes that the curriculum helps students grow in their knowledge and their ability to apply this as the program progresses. This is partly due to the pedagogical pyramid: next to teaching and education, experiencing plays a central role in the curriculum. The program uses this pedagogical pyramid to induce pivot among students, who are developing themselves as Agents of Change. Students find the projects motivating and feel that they are adding value in the social context.



Learning environment

The learning environment in iMAE is designed to reflect real world situations and contexts. This environment grows in complexity as the program progresses and is designed to allow students to grow in confidence in a progressive and safe way. Because of the focus on socially engaged art practice, the learning environment in iMAE changes to public spaces (in and around Arnhem in the foundation phase and abroad into the SSC in the graduation phase). Students work together with various external partners, such as Gemeente² Arnhem and cultural institutions, in projects. These collaborations make that students are experiencing the socially engaged field and thus that they learn by experience (contributed by theory in the taught curriculum). The transition to the SSC is a great change of environment (moving to a post-conflict area, filled with trauma). Each SSC consists of a defined infrastructure that includes community organizations, educational and cultural institutions, plus governmental and non-governmental entities to coexist due to the presence of the program. The program safeguards the transition to the SSC. The panel is positive about the care the program is providing in regard to the preparation of students to go to the SSC as well as the care provided on site.

The panel asked alumni and the professional field about the effects of going to post-conflict areas and how the program prepares students for a possible *shock*. An alumnus told that throughout the course there is constant self-reflection and conversations with tutors. The group with whom students go to Belfast, Derry or Marrakesh, functions as 'a safe group space'. A lot of group reflection and discussion takes place on what has happened each day. This reflection is done by dialogues but also through art. The alumni felt safe during the site-specific parts of the program, partly due to the gatekeepers on site (those who are in close contact with the program). According to alumni and representatives of the professional field (who also operate in post-conflict areas) the program invests time and effort in preparing students to go to post-conflict areas. The idea of counseling and trauma-training is a possible addition to what the program already offers. Working in post-conflict areas requires also anticipating on scenarios where things unwontedly and unexpectedly might take a wrong turn, with possible very real consequences in a social-cultural-political context. Preparing some more elaborated form of contingency planning and individual counseling in advance would be a prudent strategy, in the view of the assessment panel.

Research

Students of iMAE are constantly engaged in research. The panel experienced that research is integrated throughout the whole program, both in the taught curriculum and in the site-specific

² 'Gemeente' is Dutch for Municipality.

projects. The program places great emphasis on research ethics since students are working in the social field, which requires a certain level of mastery. In the foundation base, students gain knowledge and skills about uncovering questions and implementing practice-led methodologies. In the view of the panel, the program prepares student well for performing their issues-based arts research.

Admission

The program attracts students who come from a broad range of interests and disciplines. This is due to the well-secured promotion of the program, where it is made clear that iMAE offers an alternative view on arts education. The program is offered as an international variant because within the program diversity is seen as valuable. Students come from across the world and bring a global perspective, feeding the richness and diversity of backgrounds and experiences. The program is open for everyone with a Bachelor's degree. The program does aim to attract like-minded students (a.o. in values as humility and empathy) who, together with teachers and partners of the program, form a community. Therefore, the program conducts interviews with prospected students and requires an application statement. Artistry is seen in a broad sense. The panel for example spoke with a student with a background in philosophy and considered his writing abilities as his artistic value. The panel is positive about the admission requirements. However, the panel advises the program to concretize the values that are searched for in future students. This remains quite subjective, according to the panel. The panel is very positive about the broad scope of the program's concept of artistic value.

Considerations

The panel finds that both variations of the program **meet the requirements** of Standard 2, 3, 4, and 5. Students of MKE are working on projects that help them provide answers to their own questions, based on authentic problems they encountered in their professional work or personal lives. The authenticity of the projects are intrinsically motivating for students from both variants. Students of iMAE are learning how they, as an artsteducator, can contribute to addressing issues in post-conflict communities and thereby using their own artistic signature. In both programs *praxis* is a key element since students work from the notion that practice and theory mutually influence each other in a continuous back-and-forth motion. In both programs, students work, according to their own vision and goals, on their own socially engaged projects. Because both programs work with authentic research questions of students the curricula can be described as living entities. The panel agrees that this is in line with the aspirations of the program to provide agents of change to the socially engaged field.

The panel finds both programs well-organized and they enable students to achieve the intended learning outcomes. Students are being faced with parts of research in every module in both variants. The panel finds this fitting for the master's level.

Students of MKE engage in an individual, iterative development process of becoming agents of change. During the two-year program students develop themselves as artsteducators in three phases that increase in complexity cumulatively.

iMAE students gain knowledge, skills, and insights during the foundation phase. The panel believes the content of this phase is more than satisfactory. During the graduation phase, iMAE-students learn by experience. They engage in projects in Site-Specific Colleges in post-conflict areas and use their skills as an artsteducator to help others in these communities. iMAE prepares students to engage in communities in post-conflict areas and the possible *shock* they may encounter. According to the panel, working in a tense context also requires anticipating on scenarios where things unwontedly and unexpectedly might take a wrong turn, with possible very real consequences in a social-cultural-political context. Preparing some more elaborated form of contingency planning in advance would be a prudent strategy, in the view of the assessment panel. In both programs, the panel saw a high level of constant reflection by both students and teachers. The panel also experienced a sense of the learning communities in both variants. Students and teachers both learn from each other.

Both programs are accessible to a broad group of students. MKE, as a part time master, focuses on professionals in the arts or in education who wish to further their development. iMAE, as fulltime master, does not target a specific background but rather a type of student to fit the program. In this regard, it is valued if prospective students are open-minded and emphatic. The panel appreciates both programs since they focus on different groups of students and at the same time offer complementation to each other.

4.3. Teaching Staff

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

Explanation NVAO: The teachers have sufficient expertise in terms of both subject matter and teaching methods to teach the programme. The teachers have a sufficient command of the language in which they are teaching. The staff policy is conducive in this respect. Sufficient staff is available to teach the programme and tutor the students.

Findings MKE

The capacity of the management team and the supporting staff is adequate for the size of the program (seven teachers including the Head of Program). Each teacher has their own field of expertise within the broad field of arts education. The MKE staff is well qualified to deliver the program, both content-wise and didactic. Every member of the staff team has at least a Master's degree (one PhD and two PhD candidates). In addition to being part of the MKE-team, teachers are also actively involved in the field of arts education. For example as researcher, as practicing artist, or as coach. The panel appreciates this, as it allows current knowledge and experience from the field also to be incorporated into the program through the teachers. MKE invites multiple (international) guest lectures each year. These guest lectures inform students about their specific expertise and also provide feedback on students' projects.

The panel noticed that the management team and teaching staff are closely connected to the program. The high level of commitment and dedication teachers showed during the interviews is appreciated by the panel. Teachers are truly interested in the projects of students. Students were positive about the staff team. They told the panel that teachers are approachable and that they receive sufficient support. Students also found that teachers possess sufficient expertise, and when specific expertise is not available within the staff team, guest lectures are brought in.

Learning community

Members of the staff team all have various roles. Each teacher is also module coordinator, tutor (or artistic tutor), and assessor (1.7 FTE). Due to the small size of the team, collaboration is crucial. The panel noted that there is a lot of collaboration and (informal) calibration among teachers. The small size staff team also allows for a tightly bonded learning community with students, as is established within MKE. Teachers are actively part of the learning community, where knowledge is exchanged between both teachers to students and students to teachers. According to the panel, the learning community seems like a good fit for the part time Master's program.

Findings iMAE

The teaching team of iMAE is small, consisting of an active teaching team of four teachers (1 FTE). This team is supported by a group of five associate lecturers and guest teachers, In order to keep matching the financial limitations the team had to consistently adjust the curriculum. The panel believes that this is done well. The panel saw that the teaching team and the management team are closely connected and working together to maintain the integrity of the program while continuing to develop the content and scope. According to the panel, this is due to the team's high level of engagement. The whole staff team is committed to the program. Teachers continuously model what they have gained out of their own educational journey and the translation to teaching to students.

iMAE is an international program which means that all education is taught in English. The panel finds that all lectures and other members of the staff team have good to excellent skills in the English language.

Professionalization (both variants)

Members of the staff team of both variants engage in various activities related to education and professional development. The program aims to enhance expertise in the four roles of artisteducators (education, artistic practice, research, and social engagement). Teachers have conversations with the Head of Program in which professionalization ambitions are surveyed. Over the past years, professional development has been allocated to BKE³-courses, participation in research conferences, and study trips (as a form of exchange between MKE and iMAE) and peer supervision focusing on conflict transformation and socially engaged and inclusive art. The panel admires the contemporary and specific professionalization and stimulates the collaboration of teachers between the two variants.

Considerations

The panel finds that the staff team of both variants is highly involved, enthusiastic, and well-equipped. Therefore, the panel concludes that the program **meets the standard** for both variants on Standard 6. All of the tutors and lectures, both MKE and iMAE, to whom the panel spoke are genuinely interested in the students and fully committed to the program. This was confirmed by students of both programs.

Both programs are delivered by a team of teachers who are highly qualified and experienced. The panel believes that the teachers of both variants possess extensive expertise. Both programs also utilize guest lecturers to bring in even more expertise, allowing students to explore a wide range of topics. Students are satisfied with the teachers and appreciate the guest lectures.

Members of the teams of both variants engage in various professionalization activities, such as participation and/or PhD-trajectories within the professorship AECT (lectoraat), research conferences, BKE/BDB-courses, and peer supervision focusing on conflict transformation and socially engaged and inclusive arts education.

³ BKE stands for 'Basis Kwalificatie Examinering' (Basic Qualification in Examination).

4.4. Facilities

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

Explanation NVAO: The accommodation of the programme and the facilities are in keeping with the intended learning outcomes and the teaching-learning environment.

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

Explanation NVAO: Students receive appropriate tutoring (including students with a functional impairment). The information provision of the programme is adequate.

Findings MKE (Zwolle)

MKE houses in a former hospital building in Zwolle that also houses other academies of ArtEZ (Art & Design, Interior Architecture and Theatre Teaching). The building features study and lecture rooms, as well as studios for performative arts and well-equipped workshops for art and design. During a tour the panel visited the various rooms in the building. The panel noticed a pleasant learning environment. During the interview with students the panel heard that there are no MKE-specific places in the building but the program uses lecture rooms from other programs. The program now has access to the same lecture room every Monday (when education on site takes place). The panel finds this sufficient, because students are here only for one day a week. A great part of their studies take place in the work field and on their jobs.

Students have access to an extensive media library that holds an extensive collection in the field of cultural, art, music and theatre education. The panel finds that both the material and digital facilities are sufficient.

In the self-evaluation report the program mentioned the possible movement of MKE to Arnhem, where iMAE is located. The panel is supporting this idea. By having the two variants closer physically also the collaboration between the variants can further expand.

Tutoring

Individual tutoring and a so called 'tailored-made' program are highlights of the program, according to the panel. Students are guided on various aspect: a personal tutor in their own field of expertise, in research, in their development as an artisteducator, and on an artistic level. Due to the learning community students are in close contact with all the lectures. Students are highly satisfied with the tutoring and guidance. They know whom to approach with their questions. Also for students with disabilities, the program and ArtEZ provide adequate tutoring, guidance, and supporting facilities (both digital and physical). The panel read sufficient documentation about this.

Findings iMAE (Arnhem)

The ArtEZ location in Arnhem is the home base of the iMAE variant. The home base provides studios which are open plan designed so students can develop ideas and artistic practices that easily blend and interface with their fellow classmates. Students can make use of the facilities provided by ArtEZ, such as media libraries. In addition to the general media services of ArtEZ the iMAE team has developed a small library that is specific to the main topics explored during the program. This iMAE specific library consists of books, educational resources, toolkits, articles, papers, and visual resources. The panel believes that the facilities and accommodation of the home base in Arnhem are well-maintained and sufficient.

As previously described, students spend a particular amount of time outside of the home base but in a Site-Specific College (SSC). Past colleges have been based in Belfast, Derry and

Marrakesh. Each SSC is constructed carefully and in close partnership with local organizations that may include institutions, schools, universities, and community groups. The panel is assured of the careful organization abroad, both by documentation (including criteria for housing following safety and connectivity guidelines) and various interviews during the visitation day. The panel was impressed by the Belfast Hub (Shankill area), where studio spaces to work, study, and design are created for iMAE students who spend around four months abroad. The active teaching team is travelling with the students to the SSC. In addition, examiners also come to the SSC for formative assessments. The panel finds that the program has constructed a good collaboration with the (key) partners at different SSC's. Also the safety, guidance and real world experience for students is covered by the program.

Guidance and students care

The panel believes that iMAE has organized guidance effectively and is sufficient. Students of iMAE come from different countries and cultures, therefore the program has dedicated time (and FTE) to support pastoral care. The program provides close personal tutorship to support students in their studies but also to support them in the adjustment to a new culture and learning environment. The panel noted that tutors (including the head of program) truly know the students and have formed personal connections with students in regard to their well-being and their development as a professional.

The panel spoke with students about counselling and the way the program offers guidance for working and doing research in post-conflict areas. The panel thinks these sites can trigger some kind of 'shock' for some students. The panel learned that the program is offering training and guidance in regard to this during the first six months of the program, when students are at the home base in Arnhem. Students explained that they received lessons in non-violent communication that were valuable to them. Students are prepared for trauma during trauma sensitivity courses. The panel believes that this is and remains important. Not only for the work students do but also for their own well-being. Therefore the audit panel recommends to keep considering the impact of working in dynamic post-conflict areas.

Information provision (both MKE and iMAE)

The panel also spoke with students about the information provision. Students have access to Leerpodium, a digital information system. The system contains educational resources, such as course materials, schedules, and other program information, in order to optimally facilitate the program. Leerpodium also contains a digital student portfolio, in which both formative and summative feedback can be uploaded.

Considerations

The panel finds that accommodation and infrastructure are sufficient on both locations and on site-specific places of the program. Therefore the panel concludes that the program **meets the requirements** of Standard 7 and 8 for both variants and thus the various locations. This also applies to the Site-Specific Colleges (SSC, a.o. in Belfast, Derry, and Marrakesh) where iMAE students fulfill their graduation projects. MKE students also travel to these locations to further expand their knowledge and experiences as an artisteducator. The panel is convinced by the work iMAE has made at these SSC's in order to set up a safe community with the partners there.

The panel experienced a positive informal atmosphere between students and the team at both locations. The panel has been made aware of the desire to merge the two locations in the Netherlands in order to reduce the physical distance between MKE and iMAE. The panel supports these plans and advises the programs to further explore the possibilities to enhance collaboration between MKE and iMAE

The tutoring services are of high quality and well organized: both MKE and iMAE students receive in-depth support that is tailored to their individual needs. The learning community, explicitly mentioned in MKE, contributes to professionalization of both students and teachers.

The panel also experienced a community feeling in iMAE, where students constantly share their feelings and works with each other and with teachers. The panel finds trauma sensitivity and counseling important while iMAE students work in post-conflict areas. The panel learned that iMAE is providing lessons in non-violent communication and trauma sensitivity. The panel recommends to also keep providing counseling for students to express their own feelings regarding the events they encounter.

4.5. Quality Assurance

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

Explanation NVAO: The programme organises effective periodic feedback that supports the achievement of the intended learning outcomes. Existing programmes implement appropriate improvements based on the results of the previous assessment. They initiate appropriate evaluation and measurement activities to that end. The outcomes of this evaluation demonstrably constitute the basis for development and improvement. Within the institution, those responsible are held to account regarding the extent to which the programme contributes to the attainment of the institution's strategic goals. Quality assurance ensures the achievement of the intended learning results. The programme committee, examination board, staff, students, alumni and the relevant professional field are actively involved in the programme's internal quality assurance. The programme's design processes, its recognition, and its quality assurance are in keeping with the European Standards and Guidelines. The programme publishes accurate, reliable information regarding its quality, which is easily accessible to the target groups.

Findings (both variants)

The audit panel noted that the program pays explicit and continuous attention to the quality of both variants of the program, so that students can develop the intended learning outcomes. Also the connection between the curriculum and the professional practice is moderated continuously. The director of the masters and the two head of programs (each variant) involve the students, lecturers, the professional field, and the alumni in this process in various ways. The Central Exam Committee (CEC) and the Education and Quality department of ArtEZ play a key role in quality assurance. The CEC guarantees and directs, while The Education and Quality department identifies and provides advice (both solicited and unsolicited).

The annual Education and Examination Regulations (EER) describe in detail how each of the modules is assessed (formative or summative) and which didactic forms are applied. The Education and Examination Programme is discussed and adjusted in accordance with multiple layers of self-evaluation including student reviews, field group advice and staff reflections. These adjustments are manifested annually in the process of determining the EER in collaboration with the CEC. Due to the small size of the team (both variants), quality assurance also takes place informally. The panel learned during the conversations that lecturers continuously consult with each other and calibrate regularly. Calibration sessions with other stakeholders are also a fixed part of the quality assurance system as employed by the program.

Formal instruments that the program uses for quality assurance and the management of the PDCA-cycle include module evaluations, teacher evaluations, a program committee, a professional field advisory committee, planning & control meetings, the Arts Monitor, and the National Student Survey. An example of recent improvements contains the development of the shared vision of the two variants. The panel sees how the variants became closer, by for example the reinforced philosophy and the shared discourse on the creation of social impact and (ex)change. Based on the provided documentation, the panel finds that the program systematically works towards continuously improving the quality of the education.

Considerations

The panel finds that both variants of the program **meet the requirements** of Standard 9. The audit panel observed and read that the program evaluates the quality of the education in various ways, both formally and informally, and involving different stakeholders. Based on outcomes of evaluations and calibration sessions, improvement measures are taken. Students, teachers, alumni, representatives from the professional field, and the examination committee actively participate in ensuring the quality of the program.

4.6. Student assessment

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

Explanation NVAO: The student assessments are valid, reliable and sufficiently independent. The quality of interim and final examinations is sufficiently safeguarded and meets the statutory quality standards. The examining board exerts its legal authority. The tests support the students' own learning processes.

Findings MKE

Testing

The program consists of six modules, each completed by a summative assessment. During phase 1 (base) and 2 (expansion) each module consists of 10 ECTS. The third phase (graduation) consists of two modules, respectively 7 and 13 ECTS. For every summative assessment, students deliver four products in which they display their personal growth with regard to the intended learning outcomes:

- Artistic work – students develop their personal concepts and personal signature as an arteducator. Artistic work has value in every step of the research process: from finding a research question to collecting data.
- Written assignment – students render their thought processes and research intelligible by describing their research (topic, methodology, and results) in a coherent and structured manner. Students contextualize, substantiate, and position their research practice to other thinkers, artists, and scientists. The complexity and demands for the written assignments accumulates throughout the program.
- Logbook – both a collection of sources of information and documentation of the student's personal thinking and working processes. Students reflect on both their selected sources and their own development as arteducators in relation to the field of art and societal issues by five key moments during their research and development journey.
- Oral presentation - students explain their learning and research process, and displays conceptual coherence between the products from their own signature as an artist (eg. visually, performative, and/or auditorily).

Students complete the program with an arts-based research project. This project exists of four components (artistic-educational intervention, critical reflective essay, logbook, presentation in which results are shared with peers and the field). During the oral presentation the student is interrogated by assessors.

The panel learned from students that they perceive the writing component in assessments as challenging and too much. The staff team is aware of this and is therefore exploring how the written component in assessments can be decreased. For example by providing opportunities to submit assignments in different formats that better suits individual preferences of students. The panel believes that the program is conducting this research and implementation in a thorough manner, for example, by initially running a pilot in a single module. Then, the pilot is assessed and evaluated by the team and by students.

Development-oriented - feed forward

The whole program is development-oriented, including testing and the vision on testing. Students are responsible for their learning process and keep track of it in a logbook, which also serves as a guide for the tutor meetings. The panel acknowledges the formative aspect of this ongoing logbook and finds that the program has implemented this well. Students receive feed forward which contributes to their personal growth and development as an arteducator. This also aligns with the ideology of the learning community within the program.

Reliability, objectivity, validity, and transparency

From the pre-submitted documentation, the panel had a clear understanding of the reliability, validity, and transparency of assessment within the program. During conversations with tutors,

the panel found out that intersubjectivity is ensured by the minimum of two assessors per student. The primary assessor is BKE certified. The secondary assessor is the student's tutor who also monitors the students' progress. In the second year, the artistic tutor is the third assessor. The panel heard that assessors calibrate regularly and also for the assessing of a student two separate calibration moments are planned. The panel sees that the program is taking the process and the development of the student in account within assessment. The program is doing this accurately and carefully safeguards the objectivity of assessments.

Findings iMAE

The program tests learning through a formative process of ongoing observation, discussion and tutorship. Next to formative assessing, iMAE has two moments of summative assessment (mid-term and final assessment). The program employs a pass and progress concept, which means that a student cannot progress to the next phase until all aspects of the first summative assessment are passed. The first assessment (foundation) consists of 24 ECTS and is based on indications of potential and growth. The second summative assessment concerns the graduation phase and consists of 36 ECTS.

The program uses Grading Profiles, which describes the level and quality of a students' output at a given time in the program. They refer to the level, quality and commitment of engagement with content and the field plus the quality and professionalism of their production. These profiles are drawn from consultation with the professional field and the in-depth knowledge and experience of our core team and associate lecturers. The profiles also draw inspiration from the Hbo-competencies.

Reliability, objectivity, validity, and transparency

Testing is secured well by the program according to the panel. By cross referencing multiple sources the program ensures reliability, validity, and transparency. In the Program Handbook a clear matrix is presented that tracks competencies. The grading profiles are used when forming a summative judgement on a student's grade, which is always done by multiple assessors in order to make up a objective assessment. The panel learned during the interview with teachers that assessors are always keeping the master competencies with them while assessing. Also a dialogue among five assessors takes place when assessing the final project of students. The panel is assured of the reliability and objectivity of the grading.

Graduation

The graduation phase calls on students to apply their knowledge to the professional field in the context of the site-specific college. In this phase the entire cycle of learning culminates into a challenge to produce a professional practice-led research project that forefronts the potentiality of the arts as a tool for societal change. Development of the student, research, inter-professionalism, and impact are central themes in the graduation phase.

The Graduation portfolios consist of:

- A practice orientated project made in collaboration with others.
- A praxis folder containing five key moments of learning selected from their journal to make clear what the learning journey has been, a 500-word reflection on why these moments were chosen, and a VIVA (dialogue with the examination panel).
- A resource based on a case study of the students own project which is theoretically underpinned by a 2500 word preamble.

The panel finds the graduation phase well organised. The focus of the students' final assessment is not on directly addressing working in a post-conflict scenario. Instead, students are asked to consider the context and find their way to connect their own research interests with that of place, time, and people. The panel saw the connection with the graduation phase and the mission of the program: moving from Self to the Other to form praxis of SELFOTHER (where students really engage in a social community).

Examination Board (both variants)

ArtEZ has a functionally independent Central Examination Committee (CEC). All master's programs fall directly under the CEC. The CEC is responsible for ensuring the quality of exams, assessment policy, and assessment plans. Ensuring the quality of the exams entails the application of all relevant procedures and regulations as described in the Education and Examination Regulation (EER; Onderwijs- en Examenregeling [OER]). The CEC is closely reading the EER of every program annually.

The audit panel determines that the CEC is fulfilling its legal duties and is closely monitoring the level of achievement of students of both variants of the program. During the interview with the CEC, the panel learned about the desire for an independent assessment committee. The panel supports the CEC in this desire and, therefore, recommends establishing an academy-wide assessment committee for all master's programs at ArtEZ. This can further enhance the quality control of assessment and provide support and information to teachers according assessment policies. The assessment committee can be held accountable to the CEC for the transparency of assessment. Additionally, an assessment committee can contribute to the professional development of teachers and examiners by offering training and workshops on effective assessment practices.

Considerations

In regard to the findings the panel concludes that the program **meets the requirements** of Standard 10 for both variants. The panel finds that both programs have designed a form of assessment and evaluation that is uniquely well suited to the set up of the particular program. In both variants, assessments contribute to the learning processes of students whereas formative assessments, feedback, and feed forward are central. The evaluated work is directly related to the work students produce. In iMAE students are asked to present key moments from their projects in order to make clear what the learning journey has been. The panel thinks this part of assessing fits the master's level well, because it forces students to reflect on their own learning process and connect this with their own vision on arts education. The panel finds that assessment is sufficiently valid, reliable, and transparent. For MKE, the panel highly supports the search for other types of assessment where the written component will be decreased.

Assessment is done by teachers in both programs. The panel admires the careful assessments in both MKE and iMAE. Assessors have dialogues and constantly refer to the competencies and learning outcomes. It is clear to the panel that both variants are aware of the possible subjective nature of assessment in arts education but that both programs have also found ways to ameliorate this. The panel believes the Central Examination Committee fulfills its legal duties by adequately assuring the quality of the assessments and monitoring the level of achievement. The panel supports the Central Examination Committee in the desire for an independent assessment committee and therefore recommends establishing an academy-wide assessment committee for all master's programs at ArtEZ. The panel believes setting up a testing committee can further enhance the quality control of assessment, provide support to teachers, and contributes to the professional development of teachers and examiners.

4.7. Achieved learning outcomes

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

Explanation NVAO: 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 post-graduate programs.

Overall assessment of the final level by the audit panel

The panel reviewed fifteen final assessments from the most recent cohorts (2020-2022), distributed as eight assessments of MKE and seven assessments of iMAE. The final assessments consisted of:

- MKE: an artistic-educational intervention, a critical reflection essay, and a research portfolio.
- iMAE: Practice & Praxis (including journal and statement, evidence of practice, VIVA, and moderation) and Theory (preamble and resource).

The panel found the overall quality of the portfolios to be satisfactory. The panel also reviewed the assessing and judgement of the reviewed final assessments. For almost all portfolios the panel thought the grades given were appropriate, in some of the reviewed works the panel graded the portfolio lower but still sufficient. In addition, the panel thought that the quality of the work presented reflected the masters level and aligned with the intended learning outcomes of the program. Also the professional field committees of both variants regard the final assessments of students as master's level. Students are driven by their own engagement and according to alumni this is working through their professional careers.

Findings MKE

Alumni and professional field

The professional field is highly positive about the level of proficiency of graduates. The professional field are invited to join mid-term presentations of students. This provides students with feedback. The professional field appreciates being present during the mid-terms, because they can see the learning curve and growth of students.

The level of critical reflection is very high and this is a valuable addition to the professional field. The graduates have the ability to give people, who have a harder time expressing themselves or being seen, a voice. Students initiate truly beautiful projects for such minorities, according to the professional field.

Alumni with whom the panel spoke indicated that the added value of the master's degree is evident and visible in their professional work. One of the alumni told the panel that her profession has changed positively after graduating: for her, art and education came together. Prior to the masters she worked separately in both fields, but MKE taught her how she could fully combine the two. One of the most important aspects of MKE that alumni spoke about, is the changing mindset. During MKE students learn to see problems from different perspectives and how they can use their *creative mindset* to find answers to problems. An important aspect is that MKE not only focusses on what the artisteducator does but also involves others in the field. The panel found that this reflects the learning community that is established throughout the program.

Findings iMAE

Alumni and professional field

During the (online) conversation with the international professional field committee the panel heard really positive findings about the level of graduation, the program in general and explicitly the connection to the work field. The professional field highlights the special feature of the program that students bring themselves to and the issues they will work on. Students don't come to post-conflict areas to fix an issue, but to engage in the situation. According to the

professional field, that engagement is what the community is looking for. The projects students leave behind are inherently sustainable. The panel spoke to alumni and they told the panel that the level of practice and research they obtained during the masters is working through until this day.

Considerations

The panel finds that both the variants **meet the requirements** of standard 11. Considering the panel's positive evaluation of the fifteen graduation assessments it reviewed, and the connection between the competences demonstrated by graduates, the panel concludes that the intended learning outcomes are achieved. In their final assessments, students of both variants demonstrate the master's level according to both the professional field and the audit panel. The professional field is highly positive about both variants. For MKE this refers namely to the level of critical reflection and the ability of the artsteducators to use a creative mindset to find answers to issues together with a community. For iMAE the professional field is positive about the social engagement students bring about in post-conflict areas. The close connection between the communities (a.o. by gatekeepers) and the program is well-constructed. Alumni of both variants highlighted the added value of the master's program for their professional careers. Especially the critical and investigative attitude they obtained during the program is valuable for their daily practice in Arts Education.

5. OVERALL CONCLUSION

Considering the unique and innovative education offered by both the Master Kunsteducatie and the International Master Artist Educator, the highly passionate and enthusiastic staff, and the level of attainment achieved by alumni, the panel finds that the program fulfills all of the requirements of all standards of the executive program assessment. MKE and IMAE clearly benefit from the carefully considered and planned programs and most of all highly committed staff members. The panel appreciated the open conversations during the site visit, where dialogues were enriched and the programs showed a high level of self-reflection. The panel therefore advises the NVAO to reaccredit the program for both variants and on both locations.

6. RECOMMENDATIONS

In order to facilitate the continued growth and development of the program, the panel formulated recommendations throughout the report which are all valuable. The most important of these are summarized in this chapter.

Both programs - Establish an assessment committee

During the interview with the central examination board, the panel discovered the wish for an assessment committee as an extra assurance instrument. The examination board has already explored and discussed this idea with the whole Chamber of Masters at ArtEZ. The panel sees the need for such an assessment committee and therefore advises the program to develop the committee together with the other master's program of the institute (academy-wide).

Keep considering the impact of working in a dynamic an post-conflict areas

Students (iMAE mainly, but MKE also visit the Site-Specific Colleges) engage in communities in post-conflict areas, such as Belfast and Marrakesh. The panel heard that the program is paying attention to prepare students for the impact this could have on them. The focus is now – for many good reasons – on preparing students on what to expect abroad and how to deal with (possible) culture shock. But working in the context of tense 'social-political fields' (as the program describes the post-conflict areas) requires also anticipating scenarios where things unwontedly and unexpectedly might take a wrong turn, with possible very real consequences in a social-cultural-political context. Preparing some more elaborated form of contingency planning and individual counseling in advance would be a prudent strategy, in the view of the assessment panel.

Appendix I Overview of judgements

Results overview ArtEZ University of the Arts Master Kunsteducatie – International Master Artist Education Part time – Full time		
Standard	Judgement	
	MKE	IMAE
Intended Learning Outcomes		
Standard 1. Intended Learning Outcomes	Meets the standard	Meets the standard
Programme		
Standard 2. Orientation programme	Meets the standard	Meets the standard
Standard 3. Content programme	Meets the standard	Meets the standard
Standard 4. Programme design	Meets the standard	Meets the standard
Standard 5. Connection to previous studies	Meets the standard	Meets the standard
Staff		
Standard 6. Staff qualifications and quantification	Meets the standard	Meets the standard
Facilities		
Standard 7. Housing and facilities	Meets the standard	Meets the standard
Standard 8. Tutoring and information provision	Meets the standard	Meets the standard
Quality Assurance		
Standard 9. Quality assurance system	Meets the standard	Meets the standard
Assessment		
Standard 10. Assessment	Meets the standard	Meets the standard
Achieved learning outcomes		
Standard 11. Achieved learning outcomes	Meets the standard	Meets the standard
Overall judgement	Positive	Positive

Appendix II Site visit, working methods and rules of decision

Audit schedule⁴ Extensive Assessment of the hbo program Master Kunsteducatie (part time) – ArtEZ University of the Arts – Zwolle 06-09-2023 (day 1)

09.30– 10.00	Arrival and welcome of the panel
10.00 – 10.45	Pre-consultation panel (internal)
10.45 – 11.30	Interview with the management team Director of Masters Head of MKE Head of IMAE
11.45 – 12.45	Interview with tutors MKE
12.45 – 13.15	Lunch break
13.15 – 13.45	Tour
13.45 – 14.45	Interview with students MKE
14.45 – 15.30	Interview with work field committee and alumni MKE
15.45 – 16.30	Interview with Examination Board (ArtEZ)
16.45 – 17.30	Internal meeting panel
17.30	Feedback deliberations day 1

Audit schedule Extensive Assessment of the hbo program International Master Artist Educator (full time) – ArtEZ University of the Arts – Arnhem 07-09-2023 (day 2)

11.00 – 11.30	Arrival and welcome of the panel
11.30 – 12.30	Pre-consultation panel (internal)
12.30 – 12.45	Presentation by Head of IMAE
12.45 – 13.45	Interview with tutors IMAE
14.00 – 15.00	Interview with students IMAE <i>(students online)</i>
15.00 – 15.45	Tour
16.00 – 16.45	Interview with professional field IMAE <i>(panel online)</i>
16.45 – 17.30	Internal meeting panel
17.30	Feedback deliberations total site visit

⁴ 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 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.

The audit panel offered students, lectures, and other stakeholders who were not included in the visitation program an opportunity to use an online response form to highlight issues they deemed important for the assessment. The panel verified that the study programme brought this opportunity to the attention of all parties involved in a timely and correct manner. The panel received one reaction to the open consultation session, which was solely complimentary. No further actions were necessary.

Auditing process

The following procedure was adopted. The panel studied the documents regarding the programme and a number of theses. The panel secretary organised input from the auditors and distributed the preliminary findings among the panel members prior to the audit. A week in advance of the site visit, a preparatory meeting of the panel was held online to discuss the preliminary findings.

The interviews during the site-visit focused on verifying the findings from the prior document analysis and obtaining additional information about the programme's content. This was achieved through conversations with multiple representatives of the programme: the management, tutors, students, the professional field and the examination board. The audit panel also reviewed a number of assessments and additional students' work on site.

The verification was conducted by discussing the same themes multiple times with various stakeholders, by using additional documentation, and - in the case of facilities - also through direct observation.

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 programme 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.

Coordination between audit panels within the cluster

The reviews within this cluster 'HBO Master Kunsteducatie' are organised by the quality assurance agencies Hobéon and Aequi. Hobéon also reviewed two other programmes within the cluster. The coordination between subpanels first occurred by instructing the panel members about the assessment framework. The criteria for assessments, calibrated between Hobéon and NQA, are part of this instruction. Prior to this, alignment was ensured through overlapping membership across all sub-panels within the cluster. Panel members were involved in multiple reviews, ensuring the coordination by overlap in staffing between the subpanels. Taking into account that each program assessment is an individual assessment, the overlap in staffing has (where possible) led to progressive reflection on the other reviews within the cluster. Furthermore, coordination between the panels is maintained through the support of the same secretary from Hobéon and the use of trained chairpersons.

Assessment rules

For assessing both programs (MKE and IMAE), the panel used the "Netherlands Higher Education Accreditation System Assessment Framework, September 2018". This framework lists

the standards on which the audit panel focuses during the extensive programme assessment and the criteria by which the panel should determine its judgement. According to the NVAO Assessment rules; a standard meets, partially meets or does not meet the score.

Final conclusion limited framework

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

The final conclusion of a course assessment is conditionally positive if the course 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 course assessment is negative in the following situations:

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

Appendix III Reviewed Documents

List of documents examined

ArtEZ generic

- Strategic plan;
- Quality Assurance Plan;
- Professional development plan;
- ArtEZ Testing policy;
- Annual report of the Examination Board (2022-2023)
- Policy plan regarding the accessibility and feasibility of the programme for students with functional disability.

Master Kunsteducatie – International Master Artist Educator

- Self-evaluation Report
 - Common Part
 - MKE specific
 - IMAE specific
- Course profile
- Competency matrix
- Schematic programme overview
- Course guide with programme (including modules, descriptions and ECTS)
- Examples of assignments, assessments and projects
- Course and Examination Regulation (OER)
- Overview of deployed staff (including expertise and degrees)
- Services and facilities plan or similar document(s);
- Reports on consultations in relevant committees / bodies;
- Test questions with corresponding assessment criteria and requirements (answer models) and a representative selection of actual tests administered (such as presentations, work placements, portfolio assessments) and assessments;
- Reference books and other learning materials.
- List of all final projects examined prior to the audit;
- Representative selection of final projects, selected by the panel, of the past two years with corresponding assessment criteria and requirements;

Following NVAO regulations, prior to the audit the panel has studied 15 students' final projects. 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.

Appendix IV Composition of the audit panel

On February 8 2023, the NVAO endorsed the composition of the panel to assess the Master Kunsteducatie of ArtEZ University of the Arts, with the number PA 1397.

Naam visitatiegroep:	HBO Master Kunsteducatie
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Succinct resumes of participating panel members:

Name	Function	Succinct CVs
Ms drs J.E.J. (Joséphine) Rutten	Chair	Independent consultant, scout, coordinator, director and supervisor at Quality for Education and lead auditor.
Mr dr J.E. (Jan) van Boeckel	Expert	Professor Art and Sustainability at Hanzehogeschool Groningen.
Ms N. (Nathalie) Roos	Expert	PhD researcher Lectoraat Kunsteducatie at Amsterdamse Hogeschool voor de Kunsten and Erasmus University Rotterdam.
Mr dr D. (Dennis) Atkinson	Expert	Professor Emeritus at Goldsmiths University of London, Department of Educational Studies and the Centre for the Arts and Learning.
Mr S. (Stefan) Jansen	Student member	Student Master Kunsteducatie at Hogeschool voor de Kunsten Utrecht.
Ms C.F. (Cathelijne) van Oeffelt	Coordinator and secretary	Consultant at Hobéon. Certified secretary since 2022.

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 programme in either a positive or negative sense.

The logo for Hobéon, featuring the company name in a bold, white, sans-serif font. The letter 'é' has a small accent mark above it. To the right of the text is a white speech bubble icon with a small tail pointing towards the text.

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