



Vlindersingel 220
NL-3544 VM Utrecht
+31 30 87 820 87
www.AeQui.nl
info@AeQui.nl

Bachelor Creative Business Breda University of Applied Sciences

*Report of the extended programme assessment
12 and 13 February 2019*

Utrecht
April 2019
www.AeQui.nl
Assessment agency for higher education

Colophon

Breda University of Applied Sciences
Monseigneur Hopmansstraat 2
4817 JS Breda

Programme:

B Creative Business, Croho-registration 35516

B Media & Entertainment Management, Croho-registration 34952

Location: Breda

Mode of study: Fulltime

Assessment committee

René Kloosterman, chair

Iekje Smit, domain expert

Rik Riezebos, domain expert

Bert Mosselmans, domain expert

Philippe van Meerbeeck, domain expert

Laurie Limburg, student member

Titia Buising, secretary

The committee was presented to the NVAO for approval.

The assessment was conducted under the responsibility of

AeQui VBI

Vlindersingel 220

3544 VM Utrecht

www.AeQui.nl

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Summary

On 12 and 13 February 2019 an AeQui committee performed an assessment of the bachelor programme in Creative Business of Breda University of applied sciences. The overall judgement of the committee is that the quality of the programme is **good**.

Intended learning outcomes

The intended learning outcomes have been concretised with regard to content, level and orientation and meet international requirements. The programme ties in with the National Course Profile Creative Business. The core tasks of this profile have been translated into learning objectives per course / component. The programme has good contacts in the (international) professional field, which contribute to the relevance and topicality of the intended learning outcomes and the programme.

The committee assesses the intended learning outcomes as **satisfactory**.

Programme

The programme enables students to realise the intended learning outcomes. In every phase, the programme provides students with ample professional and international experience in the Production House, the work placement, the ample extracurricular activities and the Creative Lab. In addition, research skills are addressed throughout the programme and integrated in the Production House. The learning lines add to the coherence of the programme. The small scale of the programme and the structure of the learning environment allow for interactive teaching methods. The programme has succeeded in creating a community for students, alumni, lecturers and professional field.

The assessment committee assesses the orientation of the programme, content, learning environment as **good**. The other standard on intake is assessed as **satisfactory**.

Staff

The staff involved in the programme is very competent and approachable. In addition, the composition of the staff reflects the international focus of the programme and lecturers have ample international professional experience. The academy facilitates professional development and the realisation of personal ambitions.

The committee assesses this standard as **good**.

Facilities

A very proficient infrastructure is in place for realising the programme, including different and up-to-date studios, equipment and software. The committee also concludes that the tutoring of students is tailored to the needs of the students. Professional Career Management offers room for an individual approach and personal and professional development of students. The online platform provides students with information about the programme, exams, overview of marks and their progress.

The committee assesses the standards regarding facilities (standard 7) and tutoring (standard 8) outcomes as **good**.

Quality Assurance

The programme has an adequate quality assurance system in place. BUAs's quality assurance system and planning and control cycle is translated with the academy and the programme. The committee notes that all relevant stakeholders are involved in the quality assurance process.

The committee assesses this standard as **satisfactory**.

Assessment

An adequate system of assessment is in place. The intended learning outcomes and the different levels within the programme are at the basis of this system. Effective measures are taken to guarantee the validity, reliability and transparency of the assessments, by using a yearly assessment plan, test blue prints, assessment matrices, the four-eye-principle and rubrics. In addition, internal and external calibration sessions are frequently organised. The assessments studied by the committee reflect the expected level and match the learning objectives of the courses involved. In general students are content with their assessments and the feedback they receive. The assessment committee concludes that the programme

has an adequate system of assessment in place, and assesses this standard as **satisfactory**.

Achieved learning outcomes

The committee concludes that graduates of the Creative Business programme exceed the required bachelor level and intended learning outcomes. The studied theses were well written and thorough. The theses also showed a good use of research methodology. The fact that theses do well in international competitions and that graduates are invited to speak at conferences, attests to this finding. Students are very well prepared for the international professional field of creative business. The committee also established that the programme has an adequate graduation procedure in place, with options for students to follow their own interests. The committee assesses this standard for as **good**.

Recommendations

The committee recommends that to translate the programme's international focus into the intended learning outcomes, as this is an important selling point of the programme.

The committee noted that the feedback on the assessments forms is in some cases limited, and it therefore recommends to have more attention to this aspect.

The committee also noted that, even though students can opt for different types of graduation projects, the reports studied were mainly in-company graduation reports. The committee recommends the programme to consider ways to stimulate students to have more pluriform ways for their graduation.

All standards of the NVAO assessment framework are assessed positively, hence the committee awards a positive recommendation for the accreditation of the bachelor programme Creative Business. The committee concludes that the overall assessment of the programme is **good**.

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

On behalf of the entire assessment committee,
Utrecht, April 2019,

René Kloosterman
Chair

Titia Buising
Secretary

Small-scale Intensive Education

The programme currently holds the distinctive feature Small-scale Intensive Education. This feature ensures that extra teacher supervision in the Production House can be maintained. The programme's self-evaluation report included a reflection on the different standards regarding the distinctive feature.

The curriculum and the extracurricular activities are inextricably connected. The curriculum (Production House, learning lines, courses) and extracurricular activities match the level of the programme and reflect the specific focus of the programme, on management, research and industry project work.

With the ample extracurricular activities and the Creative Lab, the programme has succeeded in creating a community for students, alumni, lecturers and professional field. The site visit showed that students and alumni value the extracurricular activities.

The committee concludes that a small-scale and intensively designed learning environment is in place. The number of contact hours is high and as mentioned before, the programme has created an effective learning community for students, alumni, lecturers and professional field. Compared to the other Dutch programmes in Creative Business, the programme has the highest success rate. The committee is of the opinion that this is directly related to the small-scale and intensive education of the programme.

Overview assessment

The following table shows the assessment for each standard.

Standard	Assessment
1. Intended learning outcomes	Satisfactory
2. Orientation	Good
3. Content	Good
4. Learning environment	Good
5. Intake	Satisfactory
6. Staff	Good
7. Facilities	Good
8. Tutoring	Good
9. Quality assurance	Satisfactory
10 Assessment	Satisfactory
11 Achieved learning outcomes	Good
Overall	Good

Small-scale Intensive Education

Standard A	Positive
Standard B	Positive
Standard C	Positive
Standard D	Positive
Standard E	Positive
Standard F	Positive
Standard G	Positive
Overall	Positive

Introduction

The bachelor programme in Creative Business aims to deliver graduates that will be able to develop market-oriented concepts, programmes and productions, using media techniques and information and communication technology. The programme focuses on industry related work, research and management. Graduates are prepared for positions at production companies, entertainment agencies, internet providers, television and radio stations and the marketing departments of large companies where they can work as a media planner, project, content or marketing manager, communication consultant or producer.

The institute

The programme ties in with the mission of Breda University of Applied Sciences (BUAS): 'to deliver students who are trained to develop and use their talents as well as their personal innovative capacity to the fullest potential in order to provide innovative solutions to the (international) professional field and be meaningful to our globalising society'. BUAS offers bachelor's and master's programmes within five academies:

- Academy for Digital Entertainment;
- Academy of Hotel & Facility;
- Academy for Leisure;
- Academy for Tourism and;
- Academy for Urban Development, Logistics & Mobility.

The bachelor programme in Creative Business is part of the Academy for Digital Entertainment, which also offers the bachelor programme in Creative Media and Games Technologies, the master programme in Media Innovation and the master programme in Game Technology. The academy's mission is 'to create an international educational and research environment where academics, industry professionals and students collaboratively develop innovative and relevant knowledge, expertise, and products in Digital Entertainment'. The academy consists of 1,586 students. The academy's research unit comprises three research lines: Digital Media Concepts, Creative and Entertainment Games and Applied Games, Innovation and Society. Lecturers are actively involved in research projects for organisations / companies in the professional field.

The programme

In 2017, the national course profile Creative Business was drawn up for the bachelor programmes in Media & Entertainment Management, in Information and Communication and in International Communication and Media. From September 2018, the BUAs programme Media & Entertainment Management operates under the name of programme in Creative Business (CB). New students enrol in the CB-programme. The new national course profile was also used to revise the curriculum. which will be implemented gradually. The first year of the new curriculum was implemented in academic year 2018 – 2019, the second year will be implemented in 2019 – 2020 and the third and fourth year in 2020 – 2021.

The four-year bachelor programme in Creative Business is centred around the Production House, in which students execute a mix of real-life projects for external organisations, and industry simulations. The different courses are geared towards the Production House. Within the programme, different learning lines are defined, that run throughout the programme. In the third year, students can specialise in content, production or marketing. The programme is finalised with the graduation project.

The assessment

Breda University assigned AeQui VBI to perform a quality assessment. In close co-operation with AeQui, an independent and competent assessment committee was convened. A preparatory meeting with representatives from the programme has taken place.

The committee also assessed whether the programme ties in with the criteria for the distinctive feature regarding Small-scale Intensive Education. One panel member was added to the committee for the assessment of this distinctive feature.

The site visit took place on 12 and 13 February 2019 in accordance with the programme in appendix 2. The committee explicitly oriented itself on the cluster of which the programme is part. This took place during the preparatory meeting and the last committee meeting in which the final

assessment took place. Members of the committee have participated in other assessments part of this cluster.

The committee assessed in an independent manner. At the conclusion of the assessment, the results were presented to representatives of the programme. The draft version of this report was sent to the programme representatives; their reactions have led to this final version of the report.

Initiated by the programme, a developmental meeting will take place in the course of 2019. The results of this meeting will not influence the assessment written down in this report.

Intended learning outcomes

The committee concludes that the intended learning outcomes have been concretised with regard to content, level and orientation and meet international requirements. The programme ties in with the National Course Profile Creative Business. The core tasks of this profile have been translated into learning objectives per course / component. The committee recommends to translate the programme's international focus into the intended learning outcomes, as this is an important selling point of the programme. The programme has very good contacts in the (international) professional field, which contribute to the relevance and topicality of the intended learning outcomes and the programme. Lecturers are actively involved in research projects in close cooperation with the professional field, guest lecturers are invited, the industry is involved in the Production House and the industry advisory board is involved in the programme.

Standard 1: The intended learning outcomes of the programme have been concretised with regard to content, level and orientation; they meet international requirements.

Findings

The programme focusses on management positions, entrepreneurship and/or advisory roles within the creative industries. In general, the creative industries are characterised by a focus on new products and services, new business and revenue models. Graduates are expected to be both creative and commercial. Graduates have a broad media awareness and are capable of playing a role in the ever-expanding and innovative media field.

Intended learning outcomes

The intended learning outcomes are based on the core tasks of the National Course Profile Creative Business. This profile has been realised in 2017, based on consultation of a large spectrum of experts (professors, researchers, lecturers working in the industry) involved in the programmes offered by the institutions involved. The core tasks include:

The Creative Business professional:

The Creative Business professional:

1. Creates promising (media)concepts, focused on meaning and experience, fitting the (interaction)issue, (the content) and the involved parties.
2. Produces media products and services.

3. Markets media concepts, products, services and media marketing of products and services.
4. Conducts research into (interaction)issues and analyses research results with the purpose of applying them.
5. Management and Entrepreneurship: designs and sets up creative business processes, structures them, directs these processes and has an eye for the people involved.
6. Is a viable and resilient professional.

These core tasks have been translated into intended learning outcomes, on three levels: operational, tactical and strategic. The levels define the complexity of the task, the complexity of the context and the expected autonomy of the student. At strategic level, students are expected to perform independently in complex and unpredictable situations with complete control of the required skills. Based on this, learning outcomes per course are defined, as well as the level of projects and assignments.

The programmes involved in the national course profile agreed that each specific programme in Creative Business should include a minimum focus of 70% on creative business. The other 30% can be used for a more specific focus, i.e. broadening or deepening students scope. For the BUAs programme in Creative Business this is concretised with an emphasis on student-centred indus-

try-related project work, management and research, within an international context. With this explicit focus, the programme aims for more in-depth study of areas that are believed to be crucial for graduates.

The focus on industry-related project work ensures that students will learn all the ins and outs of the media and entertainment industry, by using the so-called Industry Model. In the Production House student's professional awareness and ability to take initiative and grow their skills are addressed. This is further elaborated upon in standard 3.

The strategic emphasis on research is geared to teach students the ability to develop reasoned and substantiated arguments, then report and present results in a manner that is accessible and appropriate for stakeholders. In addition, it prepares students more intensively for their graduation phase.

The focus on management encompasses a variety of knowledge and skills such as business strategy, people management and organisation theories, entrepreneurship and project management.

Due to revising the programme, the set of intended learning outcomes for the 'old' programme (based on the National Course Profile Media and Entertainment Management) is still in place. The latter set of intended learning outcomes will be phased out in the coming years, as the new curriculum will be implemented. The programme presented an overview displaying the conversion of and relation between the two sets of intended learning outcomes.

Links with professional practice

Different ways are used to align the programme with the demands of and developments in the professional field. The industry advisory board, which operates for the academy, meets twice a year. During these meetings, the curriculum is reviewed to help the programme stay abreast of

new trends and developments. In addition, lecturers have ample experience in the (international) professional field of creative business and participate in research projects with the professional field and implement the results in the programme. The professional field is actively involved in and committed to the programme in for example the Production House, extracurricular activities, as guest lecturers or during work placements abroad

During the site visit, the committee met with several representatives from the professional field (and the industry advisory board). It was remarked that graduates are characterised by their ability to put theory into practice and their knowledge of media innovations. Besides, graduates research skills are valued.

In addition, alumni noted that the programme operates in the forefront of developments in the field and that they are able to adapt to future developments. Alumni also remarked that in larger companies, the incorporation of new developments is usually slow.

Considerations

Based on interviews and the examination of underlying documentation, the committee concludes that intended learning outcomes of the programme tie in with (inter)national requirements for (international) creative business and are in tune with the demands from the professional field. In addition, it concludes that the Dublin descriptors are reflected in the intended learning outcomes.

The committee values the focus of the new programme on project work, management and research, within an international context. These aspects are also reflected in the core tasks of the National Course Profile Creative Business.

Regarding the international context, the committee notes that this is very self-evident for all involved in the programme. However, it is not reflected in the intended learning outcomes. Nor

does the programme contain modules that specifically focus on intercultural competences, an international work placement or exchange is not mandatory (see also standard 2). The committee therefore recommends to incorporate this distinctive international focus in the core tasks / intended learning outcomes.

The committee notes that the programme staff has very good contacts with the professional field,

which contribute to the relevance and topicality of the programme. Lecturers have ample (international) professional experience; guest lecturers are invited on a regular basis and the industry advisory board is involved in the programme.

Based on the above, the committee assesses this standard as **satisfactory**.

Programme

The committee concludes that the programme enables students to realise the intended learning outcomes. In every phase, the programme provides students with ample professional and international experience in the Production House, the work placement, the ample extracurricular activities and the Creative Lab. In addition, research skills are addressed throughout the programme and integrated in the Production House. The learning lines add to the coherence of the programme. The small scale of the programme and the structure of the learning environment allow for interactive teaching methods. The programme has succeeded in creating a community for students, alumni, lecturers and professional field. With the two different tracks the programme caters to students with different educational background. Together, this ensures that students are very well prepared for the international professional practice of creative business.

Orientation

Standard 2: The curriculum enables the students to master appropriate (professional or academic) research and professional skills.

Findings

As mentioned in standard 1, the professional field is actively involved in the programme. In almost all courses professionals provide guest lecturers and the lectures bring their own ample experience in and contacts with the professional field to the programme. In the second year, students can opt for a three-week programme in live-television production at an exchange university overseas or in studios in the Netherlands.

The third year comprises the mandatory work-placement (30 EC). The work-placement can be executed in the Netherlands or abroad in a variety of fields such as production companies, publishing companies, advertising/communication agencies or broadcasting corporations. The work-placement provides students with the opportunity of finding how to operate in a competitive business environment and to offer them insight in what they have previously learned and possible gaps in their knowledge and skills.

Throughout the entire programme, students spend one day a week at the Production House. This in-house training company gives students the opportunity to continually put theory into practice. In the Production House, students work together on assignments and projects often from

the industry. Organisations such as KLM, Rijksmuseum, Scotch & Soda, Fingerspitz, Mensch Magazine, Albert Heijn, Breda Photo, BredaNu, Dutch YouTube Gathering and Omroep NTR are involved. To create a safe learning environment for students, the assignments in the first year of the Production House are predetermined. In the second year, students are part of a department within the Production House based on industry sectors, for example marketing, print, radio, television, audio-visual, interactive, and events. The assignments are from internal and external clients. This is continued in the third year where the department transmedia replaces radio. In the fourth year, all students join multi-disciplinary groups and work on a branded entertainment concept for different clients. In the Production House students are guided by supervisors and experts. Experts provide students with additional information and knowledge regarding their assignments.

During the site visit, the panel learned that students value the Production House, as it reflects the industry. The Production House is the backbone of the programme, as all courses are connected to it and students appreciate the opportunity to directly apply the learned knowledge. Students also value that in third year, they work together within their chosen specialisation. The Production House addresses their problem-solving skills, out of the box thinking, creativity and research skills. Students also find working for real companies motivating.

In the new curriculum, research is increasingly linked to the project work of The Production House and through academic papers in the required literature of non-research courses. In the first two years, research courses are solely concentrated on teaching the students how to apply research methods to problem solving in the creative industry, and how to argue for viable recommendations in the form of an industry presentation (using the same structure as a graduate research report). This starts with an introduction to research in the first year. In the second year, students are introduced to statistics and quantitative and qualitative research are addressed.

In the third and fourth year, students apply and integrate their research skills in the Production House. In doing so, the programme wants to enable students to deepen their research knowledge and practical experience within their chosen specialisation.

During the final phase of the programme, the graduation phase, the research workshops help students to prepare the graduation project. The research workshops address how to detect the need for research within diverse processes in the creative business industry, how to make use of existing research to make well-informed decisions, and how to perform individual research in industry challenges they are working on. The graduation phase is further elaborated on in standard 11.

During the site visit, it became clear the professorship in entertainment games will be more involved in the programme, for example related to storytelling.

Considerations

The committee concludes that the programme has an explicit professional orientation. Students are thoroughly prepared for their role as future professionals in the international field of creative business. The committee especially values the Production House, in which the professional field is present during all phases of the programme. All

courses are geared towards the Production House. The development of professional skills and the integration of theory and practice are both part of the Production House and the third-year work-placement. In addition, lecturers bring in their professional experience.

The committee also concludes that research skills are effectively being addressed in each phase of the programme. In the new programme research skills are increasingly integrated in the Production House and students learn to apply their research skills to real-life problems in the field of creative business. In addition, lecturers are very much involved in research and bring their experiences and research results in the programme.

Based on the above, the committee assesses this standard as **good**.

Content

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

Findings

The programme is organised in blocks of 15 EC each. Within the blocks, the different learning lines of the Industry Model are addressed. This model is central in the programme and reflects the processes in the media and entertainment industry, from a market need and a 'brief' to commission creative content to creation of content, production of a media product and marketing to the consumer. The model comprises five learning lines: content, production, marketing, management and research. These learning lines run throughout the programme. The marketing learning line for example includes courses on marketing communication, marketing planning, sales & account management and direct / database marketing. All learning lines are integrated in the afore mentioned Production House (see standard 2), where students work on assignments from industry.

The first year of the programme introduces students to the international media landscape. Each block covers different sectors of the media and entertainment industry and each block addresses the afore mentioned learning lines. The second year is comparable to the first, as that it follows the five learning lines. Topics are however addressed in greater depth and detail. Students learn to develop ideas or concepts for advertising campaigns, television programmes and multimedia events. In addition, production techniques in the 'classic' field of media – such as radio and television – are also offered. Organisational and commercial aspects of a working environment are discussed, and critical components, such as budgeting and project management are embedded in the different courses.

In the third year, students specialise in production, content or marketing. The third year starts with the mandatory work-placement (see standard 2). After the work-placement, students attend courses within their chosen specialisation. In addition, all students attend the courses regarding management and research and are part of the Production House.

The fourth year consists of courses within the chosen specialisation, a minor or an exchange, the Production House and the graduation project. In the Production House, teams of students from all three specialisations work on an assignment that requires application the accumulated knowledge, skills and competencies acquired over the previous years.

The programme organises extracurricular activities for students to broaden or deepen their interests. These include workshops, conferences, screening days, international project weeks. Examples are a screening day at Talpa, visits to Orangebook and Mo'Media, an international TV production programme, a project week with international students on a brand activation campaign, attending international film festivals and conferences, workshops from NPO, a weekend creating VR concepts for Samsung, etcetera.

In addition, the CreativeLab is available for students. The CreativeLab aims to build an active, co-creative, experimental platform and learning community for students, alumni, lecturers, researchers and industry representatives. It promotes and organises inspirational presentations and pitches by students, alumni, researchers and industry in order for them to connect them with one another and exchange knowledge, expertise and labour. It encourages knowledge-specific workshops and creative trips (e.g. workshops on photography or animation or visiting conventions) to generate interest-specific experiences. And it provides students and alumni with a platform from which they are able to conceive, develop and execute their personal projects, where they can work together with people from different (media) fields.

The site visit made clear that during courses, international aspects of creative business are addressed. Related to media for example, students also get an overview of emerging markets in Asia and developments in Africa, Europe and North America and are expected to explore these different markets. In the course on media ethics, ethical dilemmas such as censorship and propaganda are also discussed from an international perspective. Students are also encouraged to bring in cases and examples from their own country. In the third year, international companies participate in the Production House.

The meeting with management made clear that every course should contain an international aspect, for example a case study or an international guest lecturer. Cooperative international learning is used in several courses, where students work together with students from other countries. An example is the broadcasting relay where students from twenty (applied) universities work together on the same topic.

Students noted during the site visit that they are stimulated to go abroad for their work placement. In addition, an exchange is possible during the

minor. In general, students very much recognised the international character of the programme, in the courses and the production house and in the interaction with international students and their international lecturers.

Considerations

The committee concludes that the content of the programme enables students to achieve the intended learning outcomes. All aspects of the National Course Profile Creative Business are addressed in the programme. With the Industry Model, the programme has a strong focus on the processes within the professional field.

The recurrence of the different learning lines at different levels throughout the programme ensures that students gain a solid theoretical basis of the different aspects of creative business. The committee notes that the programme's focus on management and research is visible in the programme: the first two are addressed in each year in a separate learning line.

During the site visit, the committee noted that the literature used in the programme is up-to-date and relevant for a creative business programme.

With the ample extracurricular activities and the Creative Lab, the programme has succeeded in creating a community for students, alumni, lecturers and professional field. The site visit showed that students and alumni value the extracurricular activities. The committee wants to challenge the programme to use the community and the extracurricular activities for supporting alumni and professional field in lifelong learning.

Based on the above, the committee assesses this standard as **good**.

Learning environment

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

Findings

The programme aims at providing students with small-scale and student-centred education. Compared to other Creative Business programmes, the programme is intensive with a high number of contact hours. The Production House is problem-based and project-driven: students work in project groups on delivering a final product based on an industry brief. The different blocks and courses are organised around the project / brief in The Production House. In the courses teaching methods as lectures, knowledge clips, tutorials, guest lectures, interactive discussions, presentations, in-class workshops etcetera are used.

The site visit learned that students value the small scale of the programme.

Considerations

The committee concludes that an adequate learning environment is in place. The small and informal scale of the programme allows for interactive contact between students and lecturers and a personal approach. The committee especially values the Production House, in which the professional field is present during all phases of the programme. All courses are geared towards the Production House. The development of professional skills and the integration of theory and practice are both part of the Production House. Overall, the committee thinks this structure is unique and encourages students strongly to achieve the learning outcomes.

Based on the above, the committee assesses this standard as **good**.

Intake

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

Findings

The programme consists of two tracks: a four-year track for regular students and a three-year track for students with a 'vwo' background (the

fast track). The first year of the fast track consists of first- and second-year courses of the four-year track. The remaining two years are the same as the third and fourth year of the four-year track. The programme has a selection procedure in place for admitting a limited number of students each year. The number of students admitted has been decreased from 240 to 180 students per year. Next to the statutory admission requirements, the selection procedure includes an application letter, a resume, a study skills test, a previous knowledge test and a selection interview. Candidates can inform themselves about the programme during open days and orientation days.

Considerations

The committee concludes that the legal enrolment criteria are applicable to the programme. With the two different tracks the programme caters to different backgrounds of the students. The selection procedure ensures that motivated students enrol the programme.

Based on the above, the committee assesses this standard as **satisfactory**.

Staff

Based on the site visit and the documents studied, the committee concludes that the staff involved in the programme is very competent and approachable. In addition, the composition of the staff reflects the international focus of the programme and lecturers have ample international professional experience. Lecturers meet on a regular basis to share knowledge and experience. The academy facilitates professional development and the realisation of personal ambitions.

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

Findings

The academy and the programme tie in with BUAs's HRM policy. The HRM policy follows BUAs's strategic ambitions and multi-annual strategy. Important aspects of this policy are professional development, future oriented employability and organisational and cultural development.

Part of the HRM policy is the annual performance management cycle. This cycle consists of yearly interviews with each staff member to discuss feedback according to agreed performance standards. Staff members are encouraged to attend workshops, seminars, conferences and short-term industry placements. In addition, the programme encourages staff to actively seek network opportunities and joint teaching activities with partner universities and to undergo internships or placements.

49 lecturers (39,7 fte) are involved in the programme of which 31 hold a master's degree, 9 hold a PhD and 4 are pursuing a master's degree. In addition, ample guest lecturers are involved. In 2017 – 2018 31 (international) guest lecturers were involved in the programme. The vast majority of the staff involved obtained a Basic University Examiner Qualification certificate. Remaining staff are currently undergoing the training. The student staff ratio is 1:20 (excluding guest lecturers).

Almost half of the lecturers involved have an international background. For non-native English speakers, level C1 is the minimum requirement. Some of the Dutch lecturers also have international working experience. All lecturers have professional experience, through working in the field of creative business, through participation in research projects for the professional field or through contacts with companies as a bachelor supervisor. In addition, lecturers are active in international networks and organisations, participate in international conferences, research projects and lecture exchange with partner universities.

During the site visit, the committee learned that lecturers are very active in creating extracurricular opportunities for students in pursuing their interests. A writer's club for example is organised for students who want to explore their writing skills. Lecturers also invite students to attend conferences. Besides, meetings such as creative lab talks and conferences on specific themes are organised for students, lecturers and industry. Lecturers confirmed that internships for lecturers are organised. In keeping up with relevant developments in the industry, conferences and film festivals are attended, companies are visited and relevant journals are studied. Most of the lecturers are also involved in the Production House. In addition, lecturers meet on study days organised by the programme and the university wide education day.

The site visit revealed that students and alumni are in general quite content with their lecturers. They appreciate the small scale and informal

character of the programme, their lecturers international professional experience and their approachability.

Considerations

Based on the interviews conducted during the site visit and the provided information about the lecturers, the committee concludes that lecturers are very involved and competent. In addition, all lecturers are in close contact with the professional field. The composition of the staff is appropriately international (almost 50%), covering fifteen nationalities. In addition, the committee notes that

the lecturers have extensive international professional experience. During the site visit, the students and alumni confirmed this. Furthermore, it was understood from students during the visit that lecturers are easily accessible and approachable. Based on the documents studied, the committee suggests that lecturers improve their use of English language in the written feedback.

Based on the above, the committee assesses this standard as **good**.

Facilities and tutoring

The committee concludes that a very proficient infrastructure is in place for realising the programme, including different and up-to-date studios, equipment and software. In addition, the relocation to the BUAs campus next academic year, with proximity of all BUAs programmes will facilitate the cooperation between programmes and the realisation of cross overs. The committee also concludes that the tutoring of students is tailored to the needs of the students. Professional Career Management offers room for an individual approach and personal and professional development of students. The online platform provides students with information about the programme, exams, overview of marks and their progress.

Facilities

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

Findings

All programmes of the Academy for Digital Entertainment are currently offered at the BUAs location "Sibeliuslaan". This is a temporary relocation (for twelve-months) while the central BUAs campus is being renovated and expanded. In the academic year 2019-2020, all programmes will be located at the central Hopmansstraat campus.

The current location provides class rooms, open works spaces, lecturer's offices, Production House areas and separate smaller offices, video edit suites, audio studios, the MacLab, a production equipment office and counter, Audio Video 'green screen' room, the Creative Lab, Cradle Lab (the research unit), a TV studio production room, a VR and showcase room and a library. Software such as Adobe Creative Cloud e.g. Photoshop, Premiere Pro, Illustrator, InDesign is also available. Microsoft Teams is used for communication between lecturers and students. The radio station is currently suspended and will be in place in the new campus with updated equipment.

For their projects, students can obtain cameras, audio kits, lighting kits and virtual reality devices such as VR glasses, 360-degree cameras and AR glasses for their projects at the production equipment desk. The desk is occupied by three employees.

In 2020 all BUAs programmes will be offered at the campus, which will make the exchange of knowledge, meeting each other and the realisation of cross overs easier. The new facilities will contain ample and different learning spaces for groups of different sizes (lecture halls, class rooms, project rooms, study landscapes and an academic lab), a variety of work-placements for staff and students, the Production House, a library, catering facilities and a service desk.

Considerations

The committee concludes that the current facilities, even though temporary, are good and more than fitting for a programme in Creative Business. State-of-the-art equipment is available for students. The new location, at the central campus will even more facilitate learning communities and the realisation of cross-overs.

Based on the above, the committee assesses this standard as **good**.

Tutoring

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

Findings

In the 'old' programme, tutoring or coaching of students is part of the Study Skills courses, which are planned throughout the programme. In these courses, students are challenged by their study

coaches to reflect on their professional development regarding the intended learning outcomes. Mentoring sessions are held and students are expected to reflect on their development.

In the new curriculum, study coaching and study skills are integrated into in the Production House (as Professional Career Management). Student coaches are also involved in the Production House. With this approach, the programme wants to provide students with the opportunity to work on their professional development in a real-life setting. It enables for a close connection with students and to stay in contact in case of personal and study problems and it allows for close monitoring of student's development of professional skills and attitudes. Within Professional Career Management, students are (after every block) expected to reflect on their attitude and behaviour by 'grading' themselves and by adding proof through peer to peer feedback sessions. At the end of the first year, students have to present their learning journey. The first-year binding study advice consists of 60 EC.

The academy's student counsellors are available for all students that need more specialised guidance. The student counsellor can refer to other professional counselling services if needed. The student counsellor is also available for students with functional limitations of disabilities.

Students are informed about the programme through BUAs's learning management system. This is a platform for all course-related materials,

submission of assignments and to disperse feedback reports after round table evaluations. Exam registration, overviews of grades and monitoring student progress is also part of the online environment. In addition, screens in the building, social media and weekly and monthly information bulletins are used.

The committee learned during the site visit that the programme wants to invest in learning analytics, to support students in their development.

The students the committee met, remarked that the programme offers them ample opportunities for their personal development. The frequent reflections are helpful in this. In the different projects, they are for example challenged to give shape to other Belbin roles than their preferred one.

Considerations

The committee concludes that adequate tutoring is available for students. The committee is positive about the integration of tutoring in the Production House. Because students work in the Production House one day a week during each year, this will provide ample opportunities for guiding students in their professional and personal development.

Based on the above, the committee assesses this standard as **good**.

Quality assurance

The committee concludes that the programme has an adequate quality assurance system in place. BUas's quality assurance system and planning and control cycle is translated with the academy and the programme. The committee notes that all relevant stakeholders are involved in the quality assurance process. Lectures have an important role in collecting feedback about their course both formal and informal. The degree programme committee has an active role in the quality assurance system.

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

Findings

BUas's quality assurance system for education is leading for the academy and the programme. This system consists of a planning and control cycle with performance agreements. Each academy reports three times per year to the Executive Board. Based on these meetings, the academy formulates its own specific plans, in line with overall BUas strategy.

Accreditations, internal audits, round table meetings, performance interviews and input from curriculum committee, assessment committee and degree programme committee are used to check the quality of the programme.

Round table meetings are organised at the end of every block with student class representatives and the programmes year coordinators or the education manager. These meetings provide qualitative information and offer students the opportunity to express their opinions and share their experiences of the overall quality of the programme. The findings are made available to all staff, discussed with the year coordinators and in the curriculum committee and degree programme committee. The

feedback reports from the round table meetings are made available for students. In addition, each block is evaluated by the curriculum committee.

During the site visit the committee discussed quality assurance with several representatives. It became clear that lecturers are also informally involved in quality assurance in discussing the lectures afterwards with students. In all courses at least two lecturers are involved who regularly attend each other's lectures. Lecturers of a course meet frequently to discuss and benchmark for example the content, assessment and grading of assignments.

The committee also met with representatives of the degree programme committee. The degree programme committee was an advocate of increasing the binding study advice to 60 EC.

Considerations

The committee concludes that an adequate quality assurance system is in place. The system contains checks and balances to ensure the quality of the programme. Relevant stakeholders such as students, lecturers and the professional field are involved.

Based on the above, the committee assesses this standard as **satisfactory**.

Assessment

The committee concludes that an adequate system of assessment is in place. The intended learning outcomes and the different levels within the programme are at the basis of this system. Effective measures are taken to guarantee the validity, reliability and transparency of the assessments, by using a yearly assessment plan, test blue prints, assessment matrices, the four-eye-principle and rubrics. In addition, internal and external calibration sessions are frequently organised. The assessments studied by the committee reflect the expected level and match the learning objectives of the courses involved. In general students are content with their assessments and the feedback they receive. The board of examiners and assessment committee are pro-active in safeguarding the quality of the assessments. The committee noted that the feedback on the assessments forms is in some cases limited.

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

Findings

The institution wide testing framework and the thereon based academy's testing policy are leading for the programme's assessment system. The academy's assessment policy defines the principles and procedures for the design, organisation, administration and evaluation of assessment. An important part of this policy is the yearly assessment plan, which describes the structure of assessment, the design and conduct of assessment, and the quality assurance of the assessment programme. For each block, an assessment programme has been drawn up that provides an overview of all the assessments within a curriculum, when the intended learning outcomes are tested, and at what level.

In constructing assessments, the assessment cycle is used. Important aspects of this cycle are the development of a test blue print that shows the relation between the learning objectives of the course and the intended learning outcomes of the programme, the check and validation of this blueprint by the assessment committee and the use of the four-eye principle in the construction of the assessment. Each test is provided with an answer or assessment model and a rubric. For developing a summative assessment, lecturers have to follow a flowchart. In addition, assessment ma-

trices are used to enhance the quality of assessments by standardising the format for formulating learning objectives and assessment criteria.

Course teams use calibration sessions and blind/anonymous marking to ensure that examiners follow a uniform and consistent approach to the assessment criteria across the programme. During graduation and work placement supervision, periodic intervision sessions are organised to ensure that all assessors are using the assessment criteria in the uniform way. In addition, assessments (and assessment results) are evaluated as part of the course evaluation by the lecturing team involved.

Varying assessment methods are used in the programme for example written (individual and group) assignments, multiple choice exams, open ended exams, essay, audio visual productions, marketing plan, speech transcript and video, Maclab exam, research report, (individual and group) presentation, production bible, written and oral pitch. In the new programme, due to the integration of courses in the Production House, the amount of knowledge assessments has been decreased.

In the development of the new curriculum, the programme also aimed for a greater consistency between intended learning outcomes, course learning objectives and assessment methods. Therefore, a more detailed course design document is used in designing courses, which includes

for example an assessment matrix. In addition, a staff workshop was organised aimed at assessment design and homogenisation of learning objectives. For this, the programme uses Dee Fink's taxonomy of Significant Learning to define learning objectives per course.

Students are informed about the assessments and criteria in the course descriptions and/or project briefs and during the courses. A summative assessment is provided with the assessment criteria and the assessment rubric that outlines in detail how the grades are calculated.

Students revealed that in general they are content with the level of assessment and the feedback they receive from their lecturers.

Board of examiners

The board of examiners is responsible for all programmes of the academy. The board conducts a yearly programme check on the level and quality of assessment and the integrity of the assessment programme and the results administration. The board also performs random checks of graduation projects, assessment forms and procedures and appoints external examiners. The board draws up a yearly report and meets on a regular basis. The members of the board of examiners and the assessment committee are in the process of obtaining a Senior Examiner Qualification or have already achieved it.

The task of controlling the quality of (formative and summative) assessments has been delegated to the assessment committee. The assessment committee operates under the responsibility of the board of examiners, to which they are accountable. Each block, according to a yearly planning, the assessment committee checks the quality and monitors the extent to which the assessment form and content are consistent with the assessment policy requirements, the test blueprint and with the form and content of teaching. The assessment committee reports to the board and gives feedback to examiners where necessary.

Together with the programmes in Creative Business of NHL Stenden Hogeschool and InHolland University of Applied Sciences, cross institutional validation of graduations projects have been organised in 2014 and 2016 during which twelve graduation reports have been analysed.

During the site visit, the committee met representatives of the board of examiners and the assessment committee. It became clear that the external member of the board is part of the board of examiners of one of the other academies at BUAs and attends every other meeting of the board. The ADE education policy officer is an external member of the assessment committee. The assessment committee meets every block, to evaluate all assessments and the grading. The board of examiners meets every two weeks for student related affairs. The board meets every other week to discuss more strategic themes such as the current development of a vision on the different options in graduation in the bachelor programme, or how to keep a record of the discussions between the three examiners of the graduation project before the final grade is determined. The committee also learned that recently a new oral exam assessment form for the bachelor graduation project has been implemented.

The committee also discussed the programme's binding study advice of 60 EC during the site visit. Students remarked that it is doable and that the constant feedback of their lecturers is helpful in this as this guides their learning process. In addition, students have to reflect on their progress which also is helpful. When students do experience stress, their study coach or the student counsellor is available.

Considerations

The committee concludes that an effective system of assessment is in place. The quality assurance of the assessment system is solid and effective measures are taken to guarantee the validity, reliability and transparency of the assessments.

These include the use of an assessment plan, developing test blue prints and assessment matrices and the use of the four-eye principle (and six eyes in grading the final graduation project). The different assessments studied by the committee during the site visit reflect the expected level and match the learning objectives of the specific courses.

The committee's first impression was that the binding study advice of 60 EC was quite strict. However, during the site visit the committee learned that students find it quite acceptable.

The board of examiners and assessment committee are pro-active in safeguarding the quality of

the assessments. Although the board randomly checks the quality of graduation projects, the panel notes however that assessment forms did not always provide students with substantiated feedback on their thesis.

The roles of the committees involved in the quality of assessments are clear for all stakeholders. The committee values the internal and external calibration sessions.

Based on the above, the committee assesses this standard as **satisfactory**.

Achieved learning outcomes

Based on the documents studied and the interviews, the committee concludes that graduates of the Creative Business programme exceed the required bachelor level and intended learning outcomes. The studied theses were well written and thorough. The theses also showed a good use of research methodology. The fact that theses do well in international competitions and that graduates are invited to speak at conferences, attests to this finding. Students are very well prepared for the international professional field of creative business. The committee also established that the programme has an adequate graduation procedure in place, with options for students to follow their own interests. The committee noted that, even though students can opt for different types of graduation projects, the reports studied were mainly in-company graduation reports.

Standard 11: The programme demonstrates that the intended learning outcomes are achieved.

Findings

The programme is completed with the graduation project. Students can choose from different options: a) in-company graduation, b) academic graduation, c) product graduation and d) own company graduation. The first, an in-company graduation, is the most common. Students are challenged to explore, theoretically and/or practically, a concrete problem from a commissioning company and to make adequate and valuable recommendations. Students can find a placement company themselves or use the programme's network (and assistance) of placement companies both in the Netherlands and abroad. The assignment and other agreements between student and company are part of a contract signed by both parties.

For the other three variants, a selection procedure is in place. In the second variant, the academic graduation, students undertake a research project commissioned by the academy. The research projects are usually connected to the academy's research unit and, as such, supervised by research lecturers and professors from the academy. This variant is especially suited for students who intend to continue studying for a (academic) master degree.

The third variant, a product graduation, is open to production and content students who have serious aspirations to develop a media artefact. This can include a mobile application, a film, a TV format or a transmedia concept. The media products has to be accompanied with a supporting research report.

The fourth variant is for students who already started their own company or intend to establish a start-up. Students propose a research topic within the field of their own business that is viable, realistic and innovative and is within the domain of digital media or uses digital media as a vital part of its business model. Next to conducting a research and research report, students write a professional business plan.

Students are appointed a supervisor by the graduation coordinator, based on their type of graduation and their individual preferences.

All students are expected to complete a research report and to conduct an oral defence exam. In addition, students have to write a reflection report evidencing their personal development, professional attitude and skills. Upon successful completion of the written (60% of the final grade), oral parts (40% of the final grade) and a reflection report, students will have achieved the third and final level of all intended learning outcomes / the programme.

The graduation project is assessed by three examiners: the student's supervisor, a second independent lecturer and an external examiner from the industry. The external examiner assesses the student and observes whether the exam takes place in an orderly fashion to guarantee fair and professional treatment of students. The external examiner draws up a short report on this. For the assessment of both written report and the oral presentation and defence, an assessment form is used. Students receive their final grade after the defence and the deliberation of the examiners about the grade. The graduation manual provides students with information about the procedures, criteria and assessment of the graduation project.

The programme scores well in the Edcom Thesis Competition, for theses on advertising or commercial communications (with 50 European universities and universities of applied sciences). In addition, graduates are invited to present articles based on their graduation project at the conference of the European Media Management Association. In addition, alumni surveys show that graduates achieve successful positions and receive awards for their work, for example the 'Gouden Televizier Ring' 2017, the 'Gouden Stuiver' 2017 and the Nickelodeon Kids Choice 2018 award.

The programme keeps in touch with the alumni through Facebook and LinkedIn. Alumni also receive an annual magazine, produced by students in the Production House. Alumni are involved in the programme as guest lecturer, for work placements, in the introduction programme and as commissioner in projects.

The majority of alumni the committee spoke with during the site visit work in an international environment and feel prepared for working in an international environment. The alumni also very much feel part of the community and keep in contact with their lecturers.

Considerations

The committee concludes that the programme has an effective graduation project and graduation procedure in place. With the different graduation projects, students can choose one fitting their ambitions and interests. In assessing the graduation project, three examiners are involved, of which one representing the professional field.

The committee reviewed fifteen theses of the programme. The committee concludes that the overall quality of the studied theses is high and graduates more than achieve the required level. In general, the studied theses were well written and thorough. The theses also showed a good use of research methodology. The committee agreed with the grades given.

The meetings with students and alumni during the site visit confirmed the high level of the thesis / the programme. The students and alumni the panel met are eloquent and capable of creating their own professional career path. In addition, the fact that thesis's win awards in international theses competitions and that graduates are invited to present at conferences also confirms the high level.

Based on the above, the committee assesses this standard as **good**.

Distinctive feature: Small-scale Intensive Education

Small-scale Intensive Education

The programme currently holds the distinctive feature Small-scale Intensive Education. This feature ensures that extra teacher supervision in the Production House can be maintained. The programme's self-evaluation report included a reflection on the different standards regarding the distinctive feature.

Standard A - Intended Learning Outcomes

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

Findings

The intended learning outcomes are based the core tasks of the National Course Profile Creative Business. This profile has been realised in 2017, based on consultation of a large spectrum of experts (professors, researchers, lecturers working in the industry) involved in the programmes offered by the institutions involved. The core tasks include:

1. Creates promising (media)concepts, focused on meaning and experience, fitting the (interaction)issue, (the content) and the involved parties.
2. Produces media products and services. Markets media concepts, products, services and media marketing of products and services.
3. Conducts research into (interaction)issues and analyses research results with the purpose of applying them.
4. Management and Entrepreneurship: designs and sets up creative business processes, structures them, directs these processes and has an eye for the people involved.
5. Is a viable and resilient professional.

These core tasks have been translated into intended learning outcomes, on three levels: operational, tactical and strategic. The levels define the complexity of the task, the complexity of the context and the expected autonomy of the student. At strategic level, students are expected to

perform independently in a complex and unpredictable situation with complete control of the required skills. Based on this, learning outcomes per course are defined, as well as the level of projects and assignments.

The explicit focuses on student-centred industry-related project work, management and research, within an international context. With this explicit focus, the programme aims for more in-depth study of areas that are believed to be crucial for graduates. The focus on industry-related project work ensures that students will learn all the ins and outs of the media and entertainment industry, by using the so-called Industry Model. In the Production House students' professional awareness and ability to take initiative and grow their skills are addressed. The strategic emphasis on research is geared to teach students the ability to develop reasoned and substantiated arguments, then report and present results in a manner that is accessible and appropriate for stakeholders. In addition, it prepares students more intensively for their graduation phase. The focus on management encompasses a variety of knowledge and skills such as business strategy, people management and organisation theories, entrepreneurship and project management.

Considerations

Based on interviews and the examination of underlying documentation, the committee concludes that the intended learning outcomes are aimed at realising an above-average level in one or more academic discipline(s) and/or professional practices in the domain concerned. This is ensured by the programmes explicit focus on project work, management and research, within an international context. This focus also contributes to broadening and development of related

personal attitudes and skills. Management skills and research skills with in an international context allow for students to operate in different and broader contexts.

Based on the above, the committee **positively** assesses this standard.

Standard B - Curriculum Content

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

Findings

The Industry model is central in the programme and reflects the processes in the media and entertainment industry, from a market need and a 'brief' to commission creative content to creation of content, production of a media product and marketing to the consumer. The model comprises five learning lines: content, production, marketing, management and research. These learning lines run throughout the programme. The marketing learning line for example includes courses on marketing communication, marketing planning, sales & account management and direct / database marketing. All courses are geared towards the Production House, in which the learning lines are integrated.

Throughout the entire programme, students spend one day a week at the Production House. This in-house training company gives students the opportunity to continually put theory into practice. In the Production House, students work together on assignments and projects often from the industry. Organisations such as KLM, Rijksmuseum, Scotch & Soda, Fingerspitz, Mensch Magazine, Albert Heijn, Breda Photo, BredaNu, Dutch YouTube Gathering and Omroep NTR are involved. To create a safe learning environment for students, the assignments in the first year of the

Production House are predetermined. In the second year, students are part of a department within the Production House based on industry sectors, for example marketing, print, radio, television, audio-visual, interactive, and events. The assignments are from internal and external clients. This is continued in the third year where the department transmedia replaces radio. In the fourth year, all students join multi-disciplinary groups and work on a branded entertainment concept for different clients. In the Production House students are guided by supervisors and experts. Experts provide students with additional information and knowledge regarding their assignments.

In addition to the Production House, the programme offers ample extracurricular activities for students. These include workshops, conferences, screening days, international project weeks. Examples are a screening day at Talpa, visits to Orangebook and Mo'Media, an international TV production programme, a project week with international students on a brand activation campaign, attending international film festivals and conferences, workshops from NPO, a weekend creating VR concepts for Samsung, etcetera.

In addition, the CreativeLab is available for students. The CreativeLab aims to build an active, co-creative, experimental platform and learning community for students, alumni, lecturers, researchers and industry representatives. It promotes and organises inspirational presentations and pitches by students, alumni, researchers and industry in order for them to connect them with one another and exchange knowledge, expertise and labour. It encourages knowledge-specific workshops and creative trips (e.g. workshops on photography or animation or visiting conventions) to generate interest-specific experiences. And it provides students and alumni with a platform from which they are able to conceive, develop and execute their personal projects, where they can work together with people from different (media) fields.

The extracurricular activities and the activities organised by the CreativeLab are also accessible for lecturers and researchers. Extracurricular activities are evaluated through student surveys, round table meetings and activity logs.

Considerations

The committee concludes that the curriculum and the extracurricular activities are inextricably connected. The curriculum (Production House, learning lines, courses) and extracurricular activities match the level of the programme and reflect the specific focus of the programme, on management, research and industry project work.

With the ample extracurricular activities and the Creative Lab, the programme has succeeded in creating a community for students, alumni, lecturers and professional field. The site visit showed that students and alumni value the extracurricular activities.

Based on the above, the committee **positively** assesses this standard.

Standard C - Curriculum Learning Environment

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

Findings

The programme aims at providing students with small-scale and student-centred education. Compared to other Creative Business programmes, the programme is intensive with a higher number of contact hours. The Production House is problem-based and project-driven: students work in project groups on delivering a final product based on an industry brief. The different blocks and

courses are organised around the project / brief in the Production House. In the courses, teaching methods as lectures, knowledge clips, tutorials, guest lectures, interactive discussions, presentations, in-class workshops etcetera are used.

In the first year, the number of contact hours varies from 18 – 24 hours per week, excluding the contact hours for the CreativeLab and the extracurricular activities. The national average of programmes in Creative Business is 12- 18 hours.

The average class size has been decreased to 27 students per class. This is due to lowering the number of students accepted to the programme. Within the Production House, students work on assignments in small groups, ranging from 3 tot 6 students. In the Production House, students are encouraged to create their own content. Within the Production House, communication with supervisors, experts and coaches is personal, intensive and direct. Meetings with supervisor and clients are scheduled regularly.

The site visit revealed that students value the small scale and intensive character of the programme.

Considerations

The committee concludes that a small-scale and intensively designed learning environment is in place. The number of contact hours is high and as mentioned before, the programme has created an effective learning community for students, alumni, lecturers and professional field.

Based on the above, the committee **positively** assesses this standard.

Standard D- Intake

The programme uses an adequate selection procedure aimed at the intake of motivated and academically and/or professionally talented students, with suitability for and interest in the small-scale and intensive educational concept combined with extracurricular activities being part of the criteria.

Findings

The programme consists of two tracks: a four-year track for regular students and a three-year track for students with a 'vwo' background (the fast track). The first year of the fast track consists of first- and second-year courses of the four-year track. The remaining two years are the same as the third and fourth year of the four-year track. The programme has a selection procedure in place for admitting a limited number of students each year. The number of students admitted has been decreased from 240 to 180 students per year. Next to the statutory admission requirements, the selection procedure includes an application letter, a resume, a study skills test, a previous knowledge test and a selection interview. Non-native speakers of English must also prove their English proficiency. During the selection interview, amongst other topics, the intensive and creative character of the educational concept is discussed with students.

Considerations

The committee concludes that the programme has intensified the small scale of the programme by decreasing student intake from 240 to 180. This allows for even more small scale and intensive teaching. The selection procedure ensures that motivated and talented students enrol the programme.

Based on the above, the committee **positively** assesses this standard.

Standard E – Staff

The number of staff is sufficient in terms of providing small-scale and intensive education, substantiating close contact between staff and students, and providing individual counselling to students outside the educational context. The staff demonstrably command the specific expertise and skills required to achieve the objectives of small-scale and intensive education. The programme actively monitors that teachers hold the required qualifications

and, if necessary, ensures that teachers are trained in these aspects.

Findings

49 lecturers (39,7 fte) are involved in the programme of which 31 hold a master's degree, 9 hold a PhD and 4 are pursuing a master's degree. In addition, ample guest lecturers are involved. In 2017 – 2018 31 (international) guest lecturers were involved in the programme. The vast majority of the staff involved obtained a Basic University Examiner Qualification certificate. Remaining staff are currently undergoing the training. The student staff ratio 1:20 (excluding guest lecturers).

Almost half of the lecturers involved have an international background. For non-native English speakers, level C1 is the minimum requirement. Some of the Dutch lecturers also have international working experience. All lecturers have professional experience, through working in the field of creative business, through participation in research projects for the professional field or through contacts with companies as a bachelor supervisor. In addition, lecturers are active in international networks and organisations, participate in international conferences, research projects and lecture exchange with partner universities. Several lecturers participated in the KAOS Pilot; a three-day masterclass for educators to explore experiential ways of learning in order to inspire, facilitate and design for creativity and innovation in learning spaces and education. All study coaches and several lecturers also underwent training in teamwork using the Belbin technique and received their certification as Belbin instructors.

During the site visit, the committee learned that lecturers are very active in creating extracurricular opportunities for students in pursuing their interests. A writers club for example is organised for students who want to explore their writing skills. Lecturers also invite students to attend conferences. Besides, meetings such as creative lab talks

and conferences on for example mobile journalism are organised for students, lecturers and industry. Lecturers confirmed that internships for lecturers are organised. In keeping up with relevant developments in the industry, conferences and film festivals are attended, companies are visited and relevant journals are studied. Most of the lecturers are also involved in the Production House. In addition, lecturers meet on study days organised by the programme and the university wide education day.

Considerations

The committee concludes that the sufficient and very competent staff is involved in the programme, to realise the small scale and intensive education. The majority of lecturers obtained a Basic University Examiner Qualification certificate. And lecturers have ample international professional experience. During the site visit, the students and alumni confirmed this. Furthermore, it was understood from students during the visit that lecturers are easily accessible and approachable.

Based on the above, the committee **positively** assesses this standard.

Standard F – Facilities

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

Findings

The facilities include class rooms, open works spaces, lecturer's offices, Production House areas and separate smaller offices, video edit suites, audio studios, the MaLab, a production equipment office and counter, Audio Video 'green screen' room, the Creative Lab, Cradle Lab (the research unit), a TV studio production room, a VR and showcase room and a library. Software such as Adobe Creative Cloud e.g. Photoshop, Premiere Pro, Illustrator, InDesign is also available. Microsoft Teams is used for communication between lecturers and students. The radio station is

currently suspended and will be in place in the new campus with updated equipment.

For their projects, students can obtain cameras, audio kits, lighting kits and virtual reality devices such as VR glasses, 360-degree cameras and AR glasses for their projects at the production equipment desk. The desk is occupied by three employees.

The Creative Lab has a dedicated office, with increased staff FTE to deliver on the student (and industry) appetite for the extracurricular opportunities offered. Cradle, the in-house Research lab, also has a dedicated office, not only to pursue funded research projects but for extracurricular projects in tandem with the Creative Lab.

Considerations

The committee concludes that ample facilities for small-scale and intensive education are available. In addition, state-of-the-art equipment is available for students.

Based on the above, the committee **positively** assesses this standard.

Standard G - Realised Learning Outcomes

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

Findings

The programme is completed with the graduation project. Students can choose from different options: a) in-company graduation, b) academic graduation, c) product graduation and d) own company graduation. The first, an in-company graduation, is the most common. Students are

challenged to explore, theoretically and/or practically, a concrete problem from a commissioning company and to make adequate and valuable recommendations. For the other three variants, a selection procedure is in place. In the second variant, the academic graduation, students undertake a research project commissioned by academy. The research projects are usually connected to the academy's research unit and, as such, supervised by research lecturers and professors from the academy. This variant is especially suited for students who intend to continue studying for a (academic) master degree.

The third variant, a product graduation, is open to production and content students who have serious aspirations to develop a media artefact. This can include a mobile application, a film, a TV format or a transmedia concept. The media products has to be accompanied with a supporting research report. The fourth variant is for students who already started their own company or intend to establish a start-up. Students propose a research topic within the field of their own business that is viable, realistic and innovative and is within the domain of digital media or uses digital media as a vital part of its business model. Next to conducting a research and research report, students write a professional business plan.

The programme scores well in the Edcom Thesis Competition, for theses on advertising or commercial communications (with 50 European universities and applied universities). In addition, graduates are invited to present articles based on their graduation project at the conference of the European Media Management Association.

Alumni surveys show that graduates achieve successful positions and receive awards for their work, for example the 'Gouden Televizier Ring' 2017, the 'Gouden Stuiver' 2017 and the Nickelodeon Kids Choice 2018 award.

Comparison of the success rates of the programme to other programmes in Creative Business shows that the programme is above average. From all students starting in 2012, 57.6% graduated after 5 years. The next highest rate is 44,5%, from NHL Stenden Hogeschool.

Considerations

The committee reviewed fifteen theses of the programme. The committee concludes that the overall quality of the studied theses is high and graduates more than achieve the required level. In general, the studied theses were well written and thorough. The theses also showed a good use of research methodology.

The meetings with students and alumni during the site visit confirmed the high level of the thesis / the programme. The students and alumni the panel met are eloquent and capable of creating their own professional career path. The fact that theses win awards in international theses competitions and that graduates are invited to present at conferences attests to the high level of the theses / programme.

The committee values that the different types of graduation students can choose, allow them to follow their own interest and to broaden their knowledge and skills in that specific area.

The committee also concludes that, compared to the other Dutch programmes in Creative Business, the programme has the highest success rate. The committee is of the opinion that this is directly related to the small-scale and intensive education of the programme

Based on the above, the committee **positively** assesses this standard.

Appendices

Appendix 1 Assessment committee

Naam panellid (incl. titulatuur)	Korte functiebeschrijving van de panelleden (1-3 zinnen)
Ir. René S. Kloosterman	René Kloosterman zit met regelmaat visitaties voor in het hoger onderwijs
Drs H.C. Smit	lekje Smit was tot en met 2017 programmadirecteur van de bacheloropleiding International Communications van de Hanzehogeschool. Ze is tevens producent en documentairemaker
Prof.dr. B.M. Mosselmans	Bert Mosselmans is assistant professor, associate professor and professor in economics and philosophy, Roosevelt Academy and University College Roosevelt, Middelburg
Dr. R. Riezebos	Rik Riezebos is Program director EURIB/European Institute for Brand Management. Hij is tevens consultant bij het strategisch adviesbureau Brand Capital
P. Van Meerbeeck	Phillippe Van Meerbeeck is projectmanagerTrack lead Education @VRT SANDBOX, boosting collaborative innovation between edutech startups, SME's and VRT. He is also a member of the Flemish Commission for Audiovisual Arts (CAV).
L. Limburg	Laurie Limburg is student Liberal Arts and Sciences aan de UU, tevens is zij voorzitter van de Studievereniging Atlas

Het panel werd ondersteund door drs Titia Busing, secretaris

Appendix 2 Programme site visit

12 February 2019: exploration

- 10.30 – 11.00 **Arrival of the panel**
Welcome
- 11.00 – 13.00 **Internal meeting and lunch**
- 13.00 – 13.45 **Management**
Introduction, purpose and program of the assessment
- 14.00 – 15.00 **Show-case CB**
Demonstration-possibility for the programmes
- 15.15 – 16.00 **Board of examiners (including representatives of the assessment committee)**
Assessments and assessment policy, graduation
- 16.15 – 17.15 **Representatives of the professional field and alumni**
Connection between programme and professional field, examination and intended learning outcomes
- 17.30 – 17.45 **Feedback of preliminary findings**
Focus-points for the next assessment day

13 February 2019: In-depth assessment

- 09.00 – 09.30 **Arrival of the panel and internal meeting**
- 09.30 – 10.30 **Teaching staff CB (including a representative of the programme degree committee)**
Intended learning outcomes, programme, assessment, staff expertise, academic climate
- 10.45 – 11.45 **Teaching staff MMI (including a representative of the programme degree committee)**
Intended learning outcomes, programme, assessment, staff expertise, academic climate
- 11.45 – 12.45 **Lunch and document review**
- 12.45 – 13.30 **Show-case MMI**
- 13.45 – 14.45 **Students CB and IMEM (including a delegation of the programme degree committee)**
Programme, assessment, staff expertise, graduation
- 15.00 – 16.00 **Students MMI**
Programme, assessment, staff expertise, graduation
- 16.15 – 16.45 **Short show-case**
- 16.45 – 17.45 **Additional research, formulating conclusions**
- 17.45 – 18.00 **Feedback on findings and conclusions**

Appendix 3 Studied documents

- Self-evaluation report Creative Business / IMEM
- Education@Work 2014-2024, Educational Vision. Breda University of Applied Sciences.
- Body of Knowledge and Skills (BoKS), National Course Profile Creative Business 2017.
- Creative Business Core Tasks, National Course Profile Creative Business 2017.
- Industry Advisory Board Members Overview and Minutes, ADE IMEM/MMI 2017, 2018.
- Media and Entertainment Management Core Tasks, National Programme Profile MEM 2013.
- Creative Business Curriculum Year 1 Report, 2018.
- The Creative Lab Accreditation Report, 2018. Academy for Digital Entertainment.
- CB/IMEM Extracurricular Activities Overview, 2018.
- BUas Alumni Strategy 2017-2021. NHTV Breda University of Applied Sciences.
- Teaching and Exam Regulations Creative Business/IMEM 2018/19. Breda University of Applied Sciences.
- Studying With a Disability, Policy Plan, 2015-2019. NHTV Breda University of Applied Sciences.
- BUas Quality Assurance System, 2017 NHTV Breda University of Applied Sciences. The BUas Testing Framework 2017. NHTV Breda University of Applied Sciences.
- ADE Assessment Policy 2018-2021. Academy for Digital Entertainment.
- Creative Business/IMEM Assessment Plan 2018-2019. Academy for Digital Entertainment.
- Board of Examiners Annual Report 2018. Academy for Digital Entertainment.
- Fifteen graduation reports