

## Besluit

### Besluit strekkende tot het verlenen van accreditatie aan de opleiding hbo-master Film van de Amsterdamse Hogeschool voor de Kunsten

	<b>Gegevens</b>	
<b>datum</b>	31 december 2014	Naam instelling : Amsterdamse Hogeschool voor de Kunsten
<b>onderwerp</b>	Definitief besluit accreditatie hbo-master Film van de Amsterdamse Hogeschool voor de Kunsten (003250)	Naam opleiding : hbo-master Film (120 ECTS) Datum aanvraag : 21 augustus 2014 Variant opleiding : voltijd Locatie opleiding : Amsterdam Datum goedkeuren panel : 22 april 2014
<b>uw kenmerk</b>	14/1315/NvD	Datum locatiebezoeken : 15 en 16 april 2014
<b>ons kenmerk</b>	NVAO/20144275/ND	Datum visitatierapport : juli 2014
<b>bijlagen</b>	3	Instellingstoets kwaliteitszorg : ja, positief besluit van 24 februari 2014

#### Beoordelingskader

Beoordelingskader voor de beperkte opleidingsbeoordeling van de NVAO (Stcrt. 2010, nr 21523).

#### Bevindingen

De NVAO stelt vast dat in het visitatierapport deugdelijk en kenbaar is gemotiveerd op welke gronden het panel de kwaliteit van de opleiding goed heeft bevonden.

#### Advies van het visitatiepanel

Samenvatting bevindingen en overwegingen van het panel (hierna ook: the committee).

#### *Intended learning outcomes*

The evaluation committee qualifies the intended learning outcomes as good.

The evaluation committee is positive about aims of the programme, which are relevant, concrete and meet the international standards for a master of film. The committee is very positive about the strong orientation of the programme on artistic research, a profile unique to the international field of film master education. The committee applauds the programme's aim to educate students who are able to engage with and intervene in the domain of film through research, reflection and innovation. The committee believes that the profile of the programme has the potential to be excellent and conveys a much needed approach to film education. However, it does observe that the programme could perhaps be more open and

#### Inlichtingen

Lisette Winsemius  
+31 (0)70 312 23 81  
l.winsemius@nvaio.net

Parkstraat 28 | 2514 JK | Postbus 85498 | 2508 CD Den Haag  
P.O. Box 85498 | 2508 CD The Hague | The Netherlands  
T + 31 (0)70 312 2300 | F + 31 (0)70 312 2301  
info@nvaio.net | www.nvaio.net

Pagina 2 van 7 bold with regard to its ambitions for the field of film, clearly defining its mission and the necessity of artistic research for the renewal and continual reinvention of filmmaking.

The programme is attuned to developments in the field and actively engaged in the improvement and fine tuning of its intended learning outcomes to the ongoing transformation of the professional field and film discipline. The film master structurally involves external teachers, guest lecturers and advisors, while also maintaining an extensive network with high profile institutes and experts in the film domain. External experts interviewed during the accreditation indicated that the programme was very important for the discipline through its focus on experiment, research and critical engagement with film practice and discourse, producing critical filmmakers who can question the borders and conventions of the film domain. Students the committee spoke to were all highly appreciative of the goals of the programme, explaining how its open approach helped them to experiment and deepen their artistic practices.

#### *Teaching-learning environment*

The evaluation committee qualifies the teaching- learning environment as excellent.

The cumulative structure and flexibility of the curriculum of the master ensures that the students are able to acquire the exit qualifications; students define their own questions and follow their own research trajectory as they progress through the four semesters which each address a certain aspect of the creative process. The committee observes that the programme offers an original and innovative environment in which students are empowered to research, experiment and further develop their artistic identities as filmmakers. At the same time, the design of the curriculum offers the necessary structure in light of the craft and skill-oriented nature of the film profession. In this sense, the master of film may be seen as excellent example for other disciplines and practices within the (inter)national film domain.

The programme remains closely aligned to the developments in film and art domain through the structural involvement of external teachers, advisors and guest lecturers. Through this interaction with the professional field, the programme is able to create a fluid relation between professional practices, education and training. It also enables students to forge qualitative networks and participate in discussions on the development of the field. Because the main focus is on artistic research, the course expects students to be highly articulate and to be able to reflect on their practice, both in written form and via other media, linking their work to the practices and discourses in the professional field. The committee applauds the swift and effective manner in which the programme has been able to transform and finetune its curriculum through an ongoing dialogue between staff, students, guest teachers and the professional field. All show a great commitment and dedication with regard to the programme as a learning community in which artistic research is the *modus operandi*. Given the careful selection of qualified students, most of the participants thrive in the challenging environment of the programme. The committee is very positive about the programme's policy to bring together makers from different backgrounds and artistic traditions who might be able to renew and extend the film domain. Students receive ample coaching from the mentors, advisors and guest lecturers and the small scale enables students to give and receive feedback from each other in a constructive and professional manner. The facilities (including a budget to pay for different forms of support) and space are excellently suited for what the programme has in mind, according to the committee.

The evaluation committee qualifies the assessment and achieved learning outcomes as good.

The validity of the assessments are guaranteed by the precise articulation of the setup of the assessments and their structural relation to the intended learning outcomes. The committee judges the assessment system to be very transparent and objective, and observes that the programme has taken serious measures to ensure that the criteria of the assessments are clear to both students and assessors. The programme structurally involves two or more external specialists in its formal assessments. The students the committee spoke to were all very satisfied with the demands of the course assessments, which require independence and investment. The committee posits that the programme has been very rigorous in its formulation and objectification of its assessments procedures, but does point out that this approach might not be completely aligned with the experimental and research-oriented profile of the programme.

The course's high starting level, intensive personal supervision and the small scale enhance its success rate. Students and alumni, in discussions with the committee as well as in survey responses, are without exception positive about the manner in which the programme prepares them for the professional field. The graduates are passionate and critical filmmakers who are exploring the boundaries of their profession through new techniques, methods and other artistic media. This potential is also evident in the most recent final essays and graduation projects the evaluation committee reviewed. The graduation projects are without exception of a master level and are the product of a thorough methodology and research trajectory.

The committee recognizes that the goal of the programme is, in essence, the development of an artistic signature and style. In this sense the outcome of the programme is excellent: according to the Committee, the students represent a new and important paradigm in the international field of cinema. Alumni of the programme have featured their work at important film festivals, exhibitions and other relevant venues, both nationally and internationally. Many have received funding for the realisation of ambitious projects, while others have been invited as artist in residence.

#### *Recommendations*

As already pointed out in the summary above, the committee's advice could almost be to dare to be excellent. The programme can be bolder in its positioning towards the field; as the committee believes it might very well have developed a sustainable paradigm for the future of film. Furthermore the programme could let go of some of the structure and rigour in its assessments, to even better match the experimental and research-oriented profile of the programme.

Ingevolge het bepaalde in artikel 5a.10, derde lid, van de WHW heeft de NVAO het college van bestuur van de Amsterdamse Hogeschool voor de Kunsten te Amsterdam in de gelegenheid gesteld zijn zienswijze op het voornemen tot besluit van 17 november 2014 naar voren te brengen. Bij e-mail van 8 december 2014, heeft de instelling van deze gelegenheid gebruik gemaakt. Dit heeft geleid tot een enkele tekstuele aanpassing.

De NVAO besluit accreditatie te verlenen aan de hbo-master Film (120 ECTS; variant: voltijd; locatie: Amsterdam) van de Amsterdamse Hogeschool voor de Kunsten te Amsterdam. De NVAO beoordeelt de kwaliteit van de opleiding als goed.

Dit besluit treedt in werking op 31 december 2014 en is van kracht tot en met 30 december 2020.

Den Haag, 31 december 2014

De NVAO  
Voor deze:



Lucien Bollaert  
(bestuurder)

Tegen dit besluit kan op grond van het bepaalde in de Algemene wet bestuursrecht door een belanghebbende bezwaar worden gemaakt bij de NVAO. De termijn voor het indienen van bezwaar bedraagt zes weken.

Onderwerp	Standaard	Beoordeling door het panel
<b>1. Beoogde eindkwalificaties</b>	De beoogde eindkwalificaties van de opleiding zijn wat betreft inhoud, niveau en oriëntatie geconcretiseerd en voldoen aan internationale eisen	<b>Goed</b>
<b>2. Onderwijsleeromgeving</b>	Het programma, het personeel en de opleidingsspecifieke voorzieningen maken het voor de instromende studenten mogelijk de beoogde eindkwalificaties te realiseren	<b>Excellent</b>
<b>3. Toetsing en gerealiseerde eindkwalificaties</b>	De opleiding beschikt over een adequaat systeem van toetsing en toont aan dat de beoogde eindkwalificaties worden gerealiseerd	<b>Goed</b>
<b>Eindoordeel</b>		<b>Goed</b>

De standaarden krijgen het oordeel onvoldoende, voldoende, goed of excellent. Het eindoordeel over de opleiding als geheel wordt op dezelfde schaal gegeven.

**Tabel 1: Rendement<sup>1</sup>.**

Cohort	2008	2009	2010	2011
Rendement	78%	33%	66%	72%

**Tabel 2: Docentkwaliteit.**

Graad	Ma	PhD
Percentage	62.5%	6.25%

**Tabel 3: Student-docentratio.**

Ratio	19:1
-------	------

**Tabel 4: Contacturen<sup>2</sup>.**

Studiejaar	1	2
Contacturen	9	6

---

<sup>1</sup> Studiejaar + 6 maanden

<sup>2</sup> Per student per week

Pagina 7 van 7 **Bijlage 3: panelsamenstelling**

- Drs. R.R. van Aalst auditor at TenneT, is frequently asked for the position of chair for assessments by AeQui
- L. ter Braak is director of the Jan van Eyck Academy, Maastricht
- P. Jech MFA, is Dean at the Film and Television School of the Academy of the Performing Arts in Prague
- Drs. S.C.F. van Voorst is Creative Producer at IDTV
- A.L. Moura MSc, is a student at the M Media and Design Communication at the Piet Zwart Institute

Het panel werd ondersteund door drs. J.M. Batteau, secretaris (gecertificeerd).