Netherlands Quality Agency

NQA

**Rotterdam University of Applied Science
(Hogeschool Rotterdam)**
Piet Zwart Institute

Master Fine Art
Master Media Design & Communication
Master Interior Architecture & Retail Design

Limited Study Programme Assessment

Introduction

This is the assessment report of the programmes Master Fine Art, Master Media Design & Communication and the Master Interior Architecture & Retail Design offered by Hogeschool Rotterdam. The assessment was conducted by an audit panel compiled by NQA commissioned by Hogeschool Rotterdam. The panel has been compiled in consultation with the study programme and has been approved prior to the assessment process by NVAO.
In this report Netherlands Quality Agency (NQA) gives account of its findings, considerations and conclusions. The assessment was undertaken according to the *Assessment frameworks for the higher education system* of NVAO (22 November 2011) and the *NQA Protocol 2013 for limited programme assessment*.

The site visit took place on 18 and 19 september 2013.
The audit panel consisted of:
Dr. M. Unger-de Boer (chairperson, representative profession/discipline)
P.P. Mortier (representative profession/discipline)
E. Willers (representative profession/discipline)
Drs. A. Quispel (representative profession/discipline)
Drs. S.M.C. Niederer MA (representative profession/discipline)
D. Gielis (student member)

P. van Achteren BLL, NQA-auditor, acted as secretary of the panel.

The study programme offered a critical reflection; form and content according to the requirements of the appropriate NVAO assessment framework and according to the requirements of the *NQA Protocol 2013*.
The panel studied the critical reflection and visited the study programme.
Critical reflection and all other (oral and written) information have enabled the panel to reach a deliberate judgement.

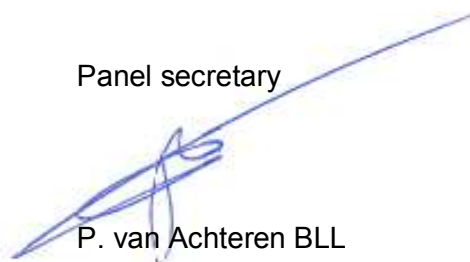The panel declares the assessment of the study programme was carried out independently.

Utrecht, *december 18th 2013*

Panel chairman   Panel secretary

dr. M. Unger-de Boer   P. van Achteren BLL

Summary Master Fine Art

The Master of Fine Art (MFA) is a Master programme of the Piet Zwart Intitute, department of the Rotterdam University of Applied Science (Hogeschool Rotterdam). The two year full time course seeks to educate artists toward the fulfilment of their own creative and professional autonomy, and encourages its students to see themselves as agents who have the potential to shape the field of international contemporary art.

The panel has assessed the quality of the Master Programma and comes to the overall judgement that the programme is *good*.

Standard 1   Intended learning outcomes
The MFA aims to develop a set of eight competencies that enable the student to enter the professional field. The set of competencies is aligned with the Dublin descriptors and with the domain-specific framework provided by ELIA (European League of Institutes of Arts), the ELIA Fine Art Tuning document. The competencies match the orientation of the programme. The involvement of the professional field on the level of the intended learning outcomes is established through the Advisory Board. Until recently, the Piet Zwart Institute, had one central Advisory Board. As a result of an internal audit, a discipline-specific board is set up and will consist of national and international members. In the program the panel recognizes a proper focus on research, which is well implemented. The program is very consistent in teaching students the value of (self-directed) research. The panel comes tot the judgement *good*.

Standard 2   Teaching-learning environment
The teaching environment of the MFA is designed to enhance students' critical, contextual and theoretical approach to and understandig of the own research and practice. The MFA offers a curriculum based on a modular structure, where each element is designed to support each other. The program consistes of five modules: 1. Self-directed research and Practice, 2. Reading, Writing, and Research Methodologies, 3. Analysis of Practice/Group Critiques, 4. Issues in Art and Theory/Thematic Projects, 5. Graduate Research Project and Thesis. In a chart the program shows how these modules lead up to the intended learning outcomes. The content of the MFA-program is well derived from the competencies.

The MFA is developing a Body of Knowledge and Skills. Tailored to specific modules, the BoKS gives specific references an a current overview of the knowledge and skills that students will gain in each module of the study program. The panel studied the content of the current bibliography and notes that the program offers relevant and suitable literature. Skills students need are tuned with their individual path and depends for example on the material students want to work with. Research skills are general part of the program and has a prominent place in the curriculum. The panel states that this is well elaborated. Furthermore regarding the content of the program, the panel appreciates the themtatic projects. In these projects is very clear how the program supports their students to interact and collaborate with the professional field. And the panel states that the ambition of the programme to act on an international platform is well executed.

The MFA program has dialogue-based learning as its main didactic approach. Through an ongoin dialogue with tutors and peers, students are challenged to formulate artistic questions, to develop working methods, to explore critical perspectives, and tot relate practice to approaches in contemporary art and theory. This individual approach (self-directed learning) is very much appreciated and is considered a strong element of the course.

The staff quality is sufficient for the execution of the MFA program. The program composes a team with a variety of cultural backgrounds, professional experience and academic perspectives. The RUAS aims at 70 percent of the teaching staff with at least a masters degree in 2016. To reach this percentage the MFA program has to increase the current percentage of 63 percent. Students and the professional field are very satisfied about the qualifications of the members of the team.

The panel is furthermore impressed with the high-level of facilities, which offer a great learning environment with acces to many resources. The panel comes to the overall judgement *good* for standard 2.

Standard 3   Assessment and achieved learning outcomes

The MFA programme works primarily with integrated assessments that measure a student's knowledge, skills and competencies at four distinct phases in the course of study. Three formative assessments (self-evaluation, proposal seminar and interim assessment) allow the panel of tutors to evaluate student progress at specific points in the program as they move toward their final assessment the Graduate Research Project and Thesis Assessment. The system of assessment is suitable for the program and in line with the intended learning outcomes. The formative aspect of the assessments stimulates further self-evaluation and development of students' work. The MFA assessment panel consists of core tutors and is chaired by the course director. After student presentations, the team of tutors meet to give their individual appraisal and agree on a joint assessment. The involvement of multiple assessors is valuable and sharpens the vision of students, so learned the panel from interviews with students and tutors. Furthermore the panel has seen that the written feedback of tutors is well documented in assessment forms. Regarding quality assurance the panel concludes that further development and establishment of the examination and assessment committee is necessary to function as a solid mechanism.

The panel is convinced that graduates all have reached the intended Masters level. The description of the professional field/industy of the graduates of the program demonstrates that the level of the course comply with the expectations and requirements of the respective professional domain. The panel comes to the overall judgement *good* for standard 3.

Summary Media Design & Communication

The Master of Media Design & Communication (MMDC) is a Master programme of the Piet Zwart Intitute, department of the Rotterdam University of Applied Science (Hogeschool Rotterdam). The two year full time course is research-oriented and designed to develop graduates whose practice can move fluently across a rapidly expanding field that continues to incorporate a range of hybrid practices that break down previously distinct divisions between code and image. The program offers two specialisations: Network and Lens-based Media, which constitutes 30 percent of the curriculum. The panel has assessed the quality of the Master Programma and comes to the overall judgement that the programme is *good*.

Standard 1   Intended learning outcomes
The MFA aims to develop a set of eight competencies that enable the student to enter the professional field. The set of competencies is aligned with the Dublin descriptors and with the domain-specific framework provided by ELIA (European League of Institutes of Arts), the ELIA DesignTuning document. The competencies match the orientation of the programme. The involvement of the professional field on the level of the intended learning outcomes is established through the Advisory Board. Until recently, the Piet Zwart Institute, had one central Advisory Board. As a result of an internal audit, a discipline-specific board is set up and will consist of national and international members. In the programma the panel recognizes a proper focus on research, which is well implemented. The program is very consistent in teaching students the value of (self-directed) research. The panel comes tot the judgement *good*.

Standard 2   Teaching-learning environment
The teaching environment of the MMDC operates from the perspective that 'media' are neither neutral nor self-evident, and have vastly different meanings for different practitioners, theoreticians, geographical locations and schools. Issues of access, technology, infrastructures, economy, representation and education, create the terms on which media are experienced and produced. Therefore the curriculum is designed to situate technology within these frameworks and pose questions about the current mediascape. The 30 percent specialisations (Networked and Lens-based Media) allow closer attention to specific media and technical literacies, while the other 70 percent of the curriculum addresses the broader field of media design and hybrid languages indicative of contemporary media. The program consistes of five modules: 1. Prototyping, 2. Reading, Writing, and Research Methodologies, 3. Graduate Project Seminar, 4. Graduate Research Seminar, 5. Self-directed research. In a chart the program shows how these modules lead up to the intended learning outcomes. The content of the MMDC-program is well-derived from the competencies.

The MMDC is developing a Body of Knowledge and Skills. Tailored to specific modules, the BoKS gives specific references an a current overview of the knowledge and skills that students will gain in each module of the study program. The panel studied the content of the current bibliography and notes that the program offers relevant and suitable literature. Skills students need are tuned with their individual path and depends for example on the material students want to work with.

Research skills are general part of the program and has a prominent place in the curriculum. The panel states that this is well elaborated. Furthermore regarding the content of the program, the panel appreciates the thematic projects. In these projects is very clear how the program supports their students to interact and collaborate with the professional field. And the panel states that the ambition of the programme to act on an international platform is well executed.

The MMDC program has dialogue-based learning as its main didactic approach. Through an ongoin dialogue with tutors and peers, students are challenged to formulate artistic questions, to develop working methods, to explore critical perspectives, and to relate practice to approaches in contemporary art and theory. This individual approach (self-directed learning) is very much appreciated and is considered a strong element of the course.

The staff quality is sufficient for the execution of the MMDC program. The program composes a team with a variety of cultural backgrounds, professional experience and academic perspectives. The RUAS aims at 70 percent of the teaching staff with at least a masters degree in 2016. The MMDC program already lives up to this standard. Students and the professional field are very satisfied about the qualifications of the members of the team. The panel is furthermore impressed with the high-level of facilities, which offer a great learning environment with acces to many resources. The panel comes to the overall judgement *good* for standard 2.

Standard 3   Assessment and achieved learning outcomes
The MMDC programme employs three types of assessment procedure at different stages of the two-year course. Assessment type one consists of the summative evaluations of individual modules in the first four terms of the programme. The element of self-directed research within the course is judged by a series of integrated assessment procedures throughout the program as formative evaluations (second type of assessment). The third type of assessment is the graduate project/thesis. The system of assessment is suitable for the program and in line with the intended learning outcomes. The formative aspect of the assessments stimulates further self-evaluation and development of students' work. The involvement of multiple assessors is valuable and sharpens the vision of students, so learned the panel from interviews with students and tutors. Furthermore the panel has seen that the written feedback of tutors is well documented in assessment forms. Regarding quality assurance the panel concludes that further development and establishment of the examination and assessment committee is necessary to function as a solid mechanism. The panel is convinced that graduates all have reached the intended Masters level. The description of the professional field/industy of the graduates of the program demonstrates that the level of the course comply with the expectations and requirements of the respective professional domain. The panel comes to the overall judgement *good* for standard 3.

Summary Master Interior Architecture & Retail Design

The Master of Interior Architecture & Retail Design (MIARD) is a Master programme of the Piet Zwart Intitute, department of the Rotterdam University of Applied Science (Hogeschool Rotterdam). The two year full time course views the production of the interior as a multi-disciplinary practice within the broader complex field of the built environment. The policy of the programme is motivated by fostering graduates who are experts in the field of Interior Architecture and who will professionally excel in the challenges they will face as the next generation of designers. A designer whose practice can modify to cultural, technological and industry changes and set precedents for new and innovative methods of operating. The program contains a 30 percent specialization in the emerging professional field of retail design. The panel has assessed the quality of the Master Programma and comes to the overall judgement that the programme is *good*.

Standard 1   Intended learning outcomes
The MIARD aims to develop a set of eight competencies that enable the student to enter the professional field. The set of competencies is based on the guidelines defined by the National Platform Master Interior Architecture and the Dublin descriptors. The competencies are in line with relevant frameworks and match the orientation of the programme. The involvement of the professional field on the level of the intended learning outcomes is established through the Advisory Board. Until recently, the Piet Zwart Institute, had one central Advisory Board. As a result of an internal audit, a discipline-specific board is set up and consists of national and international members. In the programma the panel recognizes a proper focus on research, which is well implemented. The program is very consistent in teaching students the value of (self-directed) research. The panel comes tot the judgement *good*.

Standard 2   Teaching-learning environment
The *MIARD Student Handbook* describes the aims of the MIARD curriculum. One of these aims is to offer students an educational and training platform to be designers of the highest international profile, by fostering their creative vision, research abilities, technical expertise and professional network. Another is to provide a stimulating curriculum structure and applied research methodologies for the advancement of Interior Architecture & Retail Design, through a strong focus on developing inventive research and making skills. To promote entrepreneurship and growth, enabling students to determine the perspective of their work and perform independent research in a relevant framework of subjects. The program consistes of nine modules. In a chart the program shows how these modules lead up to the intended learning outcomes. The content of the MIARD-program is well-derived from the competencies.

The MIARD is developing a Body of Knowledge and Skills. Tailored to specific modules, the BoKS gives specific references an a current overview of the knowledge and skills that students will gain in each module of the study program. The panel studied the content of the current bibliography and notes that the program offers relevant and suitable literature.

Skills students need are tuned with their individual path and depends for example on the material students want to work with. Research skills are general part of the program and has a prominent place in the curriculum. The panel states that this is well elaborated. Furthermore regarding the content of the program, the panel appreciates the thematic projects. In these projects is very clear how the program supports their students to interact and collaborate with the professional field. And the panel states that the ambition of the programme to act on an international platform is well executed.

The MIARD programme has designed the teaching and learning environment as a dynamic 'laboratory' setting with highly equipped production facilities, where students work closely together with a diverse faculty of internationally established interior architects, architects, designers, scholars and invited experts. A key element of the curriculum is the exploration of and experimentation that interior architecture is a multi-disciplinary practice. The individual approach (self-directed learning) is very much appreciated and is considered a strong element of the course.

The staff quality is sufficient for the execution of the MIARD program. The program composes a team with a variety of cultural backgrounds, professional experience and academic perspectives. The RUAS aims at 70 percent of the teaching staff with at least a masters degree in 2016. The MIARD program already lives up to this standard. Students and the professional field are very satisfied about the qualifications of the members of the team. The panel is furthermore impressed with the high-level of facilities, which offer a great learning environment with acces to many resources. The panel comes to the overall judgement **good** for standard 2.

Standard 3   Assessment and achieved learning outcomes
The MIARD programme works with two modes of assessment: module assessments and integrated assessments. At the midpoint and at the end of trimesters 1 - 4 students have formal module assessments. These modular assessments operate as indicators of progress and development within the learning trajectory of the programme.The integrated assessments occur verbally in the thematic design projects during trimester 1 - 4, and more formally during the graduation project process in trimesters 5 and 6. Each integrated assessment has assessment criteria, focusing on the students' abilities to steer and develop their work, by identifying research questions, ideas and issues relevant to the development of their projects. The MIARD assessment panel consists of core tutors and guest critics and is moderated by the course director. The system of assessment is suitable for the program and in line with the intended learning outcomes. The formative aspect of the assessments stimulates further self-evaluation and development of students' work. The involvement of multiple assessors is valuable and sharpens the vision of students, so learned the panel from interviews with students and tutors. Furthermore the panel has seen that the written feedback of tutors is well documented in assessment forms. Regarding quality assurance the panel concludes that further development and establishment of the examination and assessment committee is necessary to function as a solid mechanism.
The panel is convinced that graduates all have reached the intended Masters level.

The description of the professional field/industy of the graduates of the program demonstrates that the level of the course comply with the expectations and requirements of the respective professional domain. The panel comes to the overall judgement *good* for standard 3.

Contents

1 Basic data of the study programme

Administrative data of the study programme

1. Name study programme as in CROHO	Master Fine Art (MFA)
	Master Media Design & Communication (MMDC)
	Master Interior Architecture & Retail Design (MIARD)
2. Registration number in CROHO	44853 (MFA)
	49107 (MMDC)
	44760 (MIARD)
3. Orientation and level study programme	Hbo; master
4. Number of study credits	120
5. Variant	Fulltime
6. Location	Blaak 10
7. Previous year of audit visit and date decision NVAO	Previous visit: 2007
	Decision NVAO: 28 October 2008
8. Code of conduct	Signed

*)   Associate Degree, if applicable

Administratieve institutional data

9. Name institute	Hogeschool Rotterdam
10. Status institute	Funded
11. Result institute audit	Passed (5 November 2013)

Quantitative data regarding the study programme

Master Fine Art

Tabel 1: Masterrendement

Cohort		2006	2007	2008	2009
Rendement	Voltijd	100.0%	100.0%	100.0%	100.0%
	Absoluut	10	12	12	11

Tabel 2: Docentkwaliteit

Graad	MA	PhD
Percentage	21%	42%

Tabel 3: Student-docentratio

Ratio	10

Master Media Design and Communication

Tabel 1: Masterrendement

Studiejaar		2006	2007	2008	2009
Rendement	Voltijd	100.0%	100.0%	71.4%	100.0%
	Absoluut	10	8	11	15

Tabel 2: Docentkwaliteit

Graad	MA	PhD
Percentage	72%	8%

Tabel 3: Student-docentratio

Ratio	10.4

Master Interior Architecture and Retail Design

Tabel 1: Masterrendement

Cohort		2006	2007	2008	2009
Rendement	Totaal	0.0%	50.0%	100.0%	76.9%
	Absoluut	0 (van1)	1	4	10

Tabel 2: Docentkwaliteit

Graad	MA	PhD
Percentage	58%	25%

Tabel 3: Student-docentratio

Ratio	13

2   Assessment

The panel describes the findings, considerations and conclusions of each standard of the NVAO assessment framework. The final judgement concerning the study programme will be presented in chapter 3.

Standard 1   Intended learning outcomes

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

Findings

Profile of the programmes
Master of Fine Art (MFA)
The aim of MFA is to foreground the reciprocal articulation, practice and professionalization. It considers critical reflection, debate, and action as integral to independent research and practice, and fosters professional development for emerging artists. The programme seeks to educate artists toward the fulfilment of their own creative and professional autonomy, and encourages its student to see themselves as agents who have the potential to shape the field of international contemporary art.

Master of Media Design & Communication (MMDC)
MMDC situates itself firmly in practice-based research, critical reflection and the professional field of media design. The programme is research-oriented and designed to develop graduates whose practice can move fluently across a rapidly expanding field that continues to incorporate a range of hybrid practices that break down previously distinct divisions between code and image. The program offers two specialisations: Network and Lens-based Media, which constitutes 30 percent of the curriculum.

Master of Interior Architecture & Retail Design (MIARD)
MIARD situates itself firmly in applied-research, critical reflection and the professional field of interior architecture. The program views the production of the interior as a multi-disciplinary practice within the broader complex field of the built environment. The policy of the programme is motivated by fostering graduates who are experts in the field of Interior Architecture and who will professionally excel in the challenges they will face as the next generation of designers. A designer whose practice can modify to cultural, technological and industry changes and set precedents for new and innovative methods of operating. The program contains a 30 percent specialization in the emerging professional field of retail design.

Intended learning outcomes

All three programs aim to develop a set of eight competencies (exit qualifications) that enable the student to enter the professional field. The table below shows the competencies of each program:

	MFA	MMDC	MIARD
1.	Creative Ability	Creative Ability	Creative Ability
2.	Capacity tot conduct self-directed research	Capacity tot conduct self-directed research	Capacity for critical reflection
3.	Research Methodologies	Research Methodologies	Capacity for growth and innovation
4.	Motivations for practice	Technical fluency	Organisational skills
5.	Organisational skills	Organisational skills	Communication skills
6.	Capacity for innovation	Capacity for innovation	Orientation towards surroundings
7.	Critical reflection and awareness of context	Critical reflection and awareness of context	Ability to collaborate
8.	Communication skills	Communication skills	Research skills

Master of Fine Art and Master of Media Design & Communication
The panel notes that the competencies of both programmes are aligned with the Dublin descriptors (masters level). Furthermore the competencies of the programmes are aligned with the domain-specific framework provided by ELIA (European League of Institutes of Arts): ELIA Fine Art Tuning document (MFA) and ELIA Design Tuning Document (MMDC). In matrices each program brings the three elements (competencies, Dublin descriptors and Tuning document) into alignment. These matrices are also designed to give an overview of how definitions of skillsets overlap and intertwine across the descriptors. The panel considers the competencies of both programmes in line with these relevant frameworks. On a national level a standard for the masters in art and design is being established. The outcome will be published in the academic year 2013-2014.

Master Interior Architecture & Retail Design
The final competencies of the MIARD-program are based on the guidelines defined by the National Platform Master Interior Architecture. This platform represents the Dutch Federation of Interior Architects, the European Council of Interior Architects, the Dutch Division of Art and Design in Higher Professional Education, the organisation of Dutch Art and Design Institutes and the register of interior architects, architects, urban architects and landscape architects. Their report *Ruimte voor verdieping* (2009) provides the guidelines for the competencies of the programme, as this is essentially the Dutch national educational profile for the professional requirements for the Dutch registration of Interior Architects. The *Wet op de Architecten Titel* (WAT) contains these requirements. The final competencies also align with the Dublin descriptors (masters level). In a table the Dublin descriptors are matched with elaborated MIARD final competencies. The panel considers the competencies in line with the relevant frameworks. Furthermore the program awaits the definitive standard for masters in art and design that is in development. The outcome will be published in the academic year 2013-2014 and will be aligned with the articulation of the program's competencies.

The panel is content with the sets of competencies of the three programmes. There is a clear connection to relevant frameworks and the masters level of the competencies is clear. In the detailed description of the competencies there are differences matching the orientation of the three programmes. For example the competency *Creative Ability* has a different elaboration in each programme:

	Description competency Creative Ability:
Master Fine Art	The student has developed the independent learning ability required to create original, challenging and significant works of art that acknowledge an awareness of critical concerns in contemporary art.
Master Media Design & Communication	The student has developed the independent learning ability required to create innovative, challenging and significant media projects.
Master Interior Architecture & Retail Design	The student is able to use his/her own inspiration and artistic vision to develop a plan for space and is also able to realise that plan.

Relation to the professional field
The Advisory Boards of the programmes are relatively new. Until recently, the Piet Zwart Institute (PZI) had one central Advisory Board. All three programmes started a course-specific Advisory Board, as a result of an internal audit in which it was concluded that the status of the professional field committee (Advisory Board) remained unclear. In the Critical Reflection the programmes state that a discipline-specific board will bring a sharper focus on how final competencies are supported within the program. The Advisory Boards will consist of national and international members. The MIARD programme already set up a questionnaire for their board, to get feedback on the profile of the programme. The panel is pleased with the formation of discipline-specific boards and encourages their further involvement in the programmes.

(Self-directed) Research
In all three programmes the panel recognizes a proper focus on research. This is also shown in the competencies above. In the interviews the panel had with graduates, students, lecturers and management it became clear that all three programmes are very consistent in teaching students the value of research. The *Student Handbook* of the Master Fine Art contains the following descriptions: self-directed research is comprised of practice-led research and the production of work. Students develop a body of work focused on questions, ideas, or themes that motivate their research and practice and the use of media, materials and working methods they find most appropriate. Research and work are undertaken independently, in forms and direction that are specific to each student, including archival and field research, technical training, collaborative partnerships, and public presentations. The panel concludes that this type op (self-directed) research is well implemented in all three programmes.

Considerations and conclusion
The panel finds the learning outcomes (the competencies) of the three programmes relevant to the domain and the professional field/industry.
The learning outcomes are in line with the required masters level. The panel agrees with the aims of the three programmes and learned from interviews with representatives of the professional field that the sets of competencies are suitable. The programmes position themselves clearly with a sharp focus on (self-directed) research. The panel concludes that this type of (self-directed) research is well implemented in all three programmes.

Based on the above-mentioned considerations, the panel comes to the judgement **good** for all three programmes.

Standard 2   Teaching-learning environment

> *The curriculum, staff and programme-specific services and facilities enable the incoming students to achieve the intended learning outcomes.*

Findings

Content of the program

Master Fine Art
In the *Critical Reflection* the MFA states that the teaching environment is designed to enhance students' critical, contextual, and theoretical approach to and understanding of their own research and practice. The MFA offers a curriculum based on a modular structure, where each element is designed to support each other. All modules are designed to facilitate self-directed research. The program consists of the following five modules:
1. Self-directed research and Practice;
2. Reading, Writing, and Research Methodologies;
3. Analysis of Practice/Group Critiques;
4. Issues in Art and Theory/Thematic Projects;
5. Graduate Research Project and Thesis.

A chart shows how these modules lead up to the intended learning outcomes; the competencies. For example: the module Issues in Art and Theory/Thematic Projects contributes to achieve the competencies 2, 3, 7 and 8 (see Standard 1). For students this connection has been made clear in the *MFA Student Handbook*, which also contains extensive module descriptions. According to the panel the connection between the intended learning outcomes and the curriculum is adequate and well executed.

Master Media Design & Communication

The program of MMDC operates from the perspective that 'media' are neither neutral nor self-evident, and have vastly different meanings for different practitioners, theoreticians, geographical locations and schools. Issues of access, technology, infrastructures, economy, representation and education, create the terms on which media are experienced and produced. Therefore the curriculum is designed to situate technology within these frameworks and pose questions about the current mediascape.

The 30 percent specialisations (Networked and Lens-based Media) allow closer attention to specific media and technical literacies, while the other 70 percent of the curriculum addresses the broader field of media design and hybrid languages indicative of contemporary media.

The MMDC offers a modular structured curriculum, where each element is designed to support other elements. The modules are designed to facilitate self-directed research and enhance communication skills. The curriculum contains the following five modules:
1. Prototyping;
2. Reading, Writing, and Research Methodologies;
3. Graduate Project Seminar;
4. Graduate Research Seminar;
5. Self-directed Research.

A chart demonstrates how these MMDC modules relate to the intended learning outcomes; the competencies. For example, the module *Prototyping* is about conducting research through iterative stages of analysis and understanding technical processes and their histories, making prototypes that demonstrate these techniques, testing them for the purpose of communicating ideas, and critical reflection upon these processes. The module connects to the competencies 1 to 5 and 8 (see Standard 1). The panel determines that the program is well-derived from the competencies.

Master Interior Architecture & Retail Design

The *MIARD Student Handbook* describes the aims of the MIARD curriculum. The program is designed:
- To offer student an educational and training platform to be designers of the highest international profile, by fostering their creative vision, research abilities, technical expertise and professional network;
- To provide a stimulating curriculum structure and applied research methodologies for the advancement of Interior Architecture & Retail Design, through a strong focus on developing inventive research and making skills. To promote entrepreneurship and growth, enabling students to determine the perspective of their work and perform independent research in a relevant framework of subjects;
- To offer a strong international learning environment with a network of highly respected design professionals that contribute and shape the program, public profile, offering students training to communicate and learn different viewpoints;

- To create design initiatives sensitive to relevant global needs, issues and orientation, for the societies that use and shape the built environment;
- To provide the resources to collaborate on projects with clients and organisations, and engage in the design processes towards real-world project realisation. A student is capable of critical reflection on their own work and of others, as a means to develop analytical skills, define research profile and realize future ambitions.

The panel establishes that these aims are translated into the curriculum, which exists of nine modules:
1. Thematic Design Project;
2. Design Research: Seminar;
3. Design Research: Methods;
4. Industry: Visualization and Communcation;
5. Industry: Professional Practice;
6. Industry: Specialised Workshops;
7. Graduation: Project Preparation;
8. Graduation: Design Project;
9. Graduation: Written Project.

In a chart the program demonstrates the relation between the curriculum modules and the competencies. For example, the module *Industry: Visualization and Communication* is related to the competencies 1, 3 to 5 and 7 (see Standard 1). For students this connection has been made clear in the *MIARD Student Handbook*, which also contains extensive course descriptions. According to the panel the intended learning outcomes are well-translated into the curriculum.

Knowledge and skills
At the time of the audit visit all three programmes were developing a Body of Knowledge and Skills (BoKS). The BoKS is supplementary, yet explicitly linked to the set of competencies. Tailored to specific modules, the BoKS gives specific references and a current overview of the knowledge and skills that students will gain in each module of the study programme. The programmes describe the BoKS as not static, meaning that the content will vary throughout the years depending on changes happening in the professional field. Furthermore, as the students have varying study paths and research is individually tailored the content and references will solely be described to the extent to which they are the same for all students of the course. The panel studied the content of the bibliography of each program and notes that each program offers relevant and suitable literature. The bibliography also provides other resources such as articles, movies and websites.

In this context the panel wants to point out the thematic projects. In the interviews with students and graduates the panel learned that the content of these projects is determined in close consultation with the student groups and in line with current social developments. In these projects the panel has seen how the programmes support their students to interact and collaborate with the current professional field.

Based on several thematic projects the panel studied, it concludes that the opportunities of these projects are well being utilized. There is a fine balance between theory and practice.

As the panel concluded in Standard 1, research has a prominent place in the curricula of the programmes; the curricula assign a central role to self-directed research. In the study program, the panel could see that this is well elaborated. The MFA program for example offers research skills to students in the modules *Self-directed research and practice* and *Reading, Writing, and Research methodologies*.

Other skills students need are tuned with the individual path of students and depends for example on the material a student wants to work with. Supervisors in the technical workshops further support the development of these skills.

In addition, the panel states that the ambition of the programmes to act on an international platform is well executed. For the panel this becomes clear in the composition of the educational teams (staff) and through the international studentpopulation. The panel concludes that the content of the programmes acknowledge their Rotterdams 'roots', but also provide a clear international scope.

Structure of the curriculum
The MFA and MMDC programmes have dialogue-based learning as their main didactic approach. Through an ongoing dialogue with tutors and peers, students are challenged to formulate artistic questions, to develop working methods, to explore critical perspectives, and to relate art practice to approaches in contemporary art and theory. As a partner in these dialogue, students are expected to be independent and self-critical learners, and to take responsibility for their own learning processes and artistic decisions. This way students manifest themselves in their artworks but it also articulates, motivates and questions the on-going discussions with tutors and peers.

The MIARD programme has designed the teaching and learning environment as a dynamic 'laboratory' setting with highly equipped production facilities, where students work closely together with a diverse faculty of internationally established interior architects, architects, designers, scholars and invited experts. A key element of the curriculum is the exploration of and experimentation that interior architecture is a multi-disciplinary practice.

These didactical approaches comprise a variety of didactic methods, used by all three programmes: group critiques, tutorials, group lessons, individual work and study, writing, and writing documentation. As a student progresses through the course, the balance shifts from lectures and seminars towards individual tutorials and group critiques, resulting in students taking more active responsibility for their own research and design path. The panel learned from students and graduates that the individual approach (self-directed learning) is very much appreciated and is considered a strong element in the courses. Students are able to apply the theoretical information to their own design process. The panel notes that the courses benefit from the small scale of the programmes. The teaching staff is able to focus on the individual learning process of students.

In addition to this, the panel was impressed by the strong connection and the shared mentality within the institute. The interviews with all stakeholders demostrated this and the panel finds this a unique quality. It also allows the programmes to connect with each other on shared elements.

Staff quality

The panel studied the CV's and overviews of tutor qualifications of the teaching staff of all three programmes. It's clear to the panel that the programmes compose teams with a variety of cultural backgrounds, professional experience and academic perspectives. RUAS aims at 70 percent of the teaching staff with at least a masters degree by 2016.

The MMDC and MIARD programmes already live up to this standard; the MFA program has currently a percentage of 63%. Next to the core teaching staff, numerous guest lecturers are invited to share their specific points of view on themes related to the course.

In the interviews it became clear that the students, and also the professional field, are very satisfied about the qualifications of the members of all teams. They appreciate the way that tutors are able to make a connection between the content of the curriculum, the individual profile of students and the diverse professional field. The panel learned from students that they find the tutors (including guest visiting tutors) inspiring and appreciate their ability to criticize student work in a way that stimulates a reflexive and ambitious learning environment in which student develop an attitude to do their utmost.

Study programme-specific facilities

MFA and MMDC are both housed at the Karel Doormanshof 45 location of the RUAS. The building has shared studios for students, project spaces for workshops, group critiques and presentations, one large space for the presentation of work, larger seminars and lectures and a shared video-editing studio. MIARD is housed at he WdKA at Blaak 10 and Wijnhaven 61 in the urban centre of Rotterdam. This building has shared permanent studios (natural lighting) for the students, and an enormous range of other facilities, analogue and digital workshops, spaces for group critiques and presentations, one large space for the presentation of work, larger seminars and lectures. All student studios are equipped with computers and broadband Internet. Next to this, students have free access to photo and video cameras, tripods, players, monitors and other equipment, which are available through the WdKA's rental service. Technical workshops and further support for photography, video, multimedia, animation, sound, printmaking, wood, metal, ceramics, plastic casting, 3D printing and textiles, as well as the library are housed in the WdKA building. Next to physical space and equipment, students and staff make use of the MFA wiki, an online learning environment where scheduling and planning takes place along with the sharing and documenting of content.

The panel is impressed with the high-level of faciltities, which offer a great learning environment with access to many resources. Students appreciate the broad range of (technical) opportunities to work with different materials and in diverse settings.

Considerations and conclusion
The panel considers the programmes well-structured and clearly designed. The focus in each programme on self-directed research gives students the opportunity to really focus on issues they want to explore. All three programmes are well-balanced with regard to theory and practice, coherent and tied in with the learning outcomes. The content of the programmes are in line with the intended learning outcomes. The panel values the structure of the programmes, which is very much concerned with the individual development of the student. Tutors of all three programmes are able to provide the support that students need to enhance the quality of their performance. The teams of tutors represent a broad range of qualifications, which makes it possible to support the variety of profiles of students. The masters level of the team is in order, according to the panel.
The MFA need to enhance the percentage of masters to achieve the RUAS ambition for 2016. The facilities to support the educational programmes are excellent.

Based on aforementioned considerations the audit team comes to the judgement **good** for all three programmes. The combination of above-mentioned aspects lead to defiant study programmes, as becomes clear in the interviews of the panel with students, graduates and representatives from the professional field.

Standard 3 Assessment and achieved learning outcomes

> *The programme has an adequate assessment system in place and demonstrates that the intended learning outcomes are achieved.*

Findings

Assessment system
The MFA programme works primarily with integrated assessments that measure a student's knowledge, skills and competencies at four distinct phases in the course of study. Three formative assessments (self-evaluation, proposal seminar and interim assessment) allow the panel of tutors to evaluate student progress at specific points in the program as they move toward their final assessment the Graduate Research Project and Thesis Assessment. The MFA programme assessments are geared toward verifying the progressive acquisition of attributes outlined in the final competencies. Each module has learning outcomes that lead the student toward those competencies and a holistic approach is taken to their assessment. The MFA programme assessments focus on the student's abilities to steer and develop their practice by indentifying artistic questions, ideas, and issues relevant to its development. The MFA assessment panel consists of core tutors and is chaired by the course director. After student presentations, the team of tutors meet to give their individual appraisal and agree on a joint assessment.

The MMDC programme employs three types of assessment procedure at different stages of the two-year course. Assessment type one consists of the summative evaluations of individual modules in the first four terms of the programme.

These modular assessments operate as indicators of progress and development within the programme and are assessed by the tutor(s) who are designated module leader(s). The element of self-directed research within the course is judged by a series of integrated assessment procedures throughout the program as formative evaluations (second type of assessment). These integrated assessments are undertaken by a panel consisting of core tutors and moderated by the course director, who each give their individual appraisal and then agree on a joint assessment. The third type of assessment is the graduate project/thesis. At this juncture students are expected to prepare and deliver a formal presentation on their finished graduation project and related graduation thesis.

The MIARD programme works with two modes of assessment: module assessments and integrated assessments. At the midpoint and at the end of trimesters 1 - 4 students have formal module assessments. They are assessed according to the specific learning criteria listed under the course descriptions given to the student at the beginning o f each module. These modular assessments operate as indicators of progress and development within the learning trajectory of the programme. Modules are assessed by the tutor(s) who are the designated module leader(s). The integrated assessments occur verbally in the thematic design projects during trimester 1 - 4, and more formally during the graduation project process in trimesters 5 and 6. Each integrated assessment has assessment criteria, focusing on the students' abilities to steer and develop their work, by identifying research questions, ideas and issues relevant to the development of their projects. The MIARD assessment panel consists of core tutors and guest critics and is moderated by the course director.

All three programmes use a grading system that is not based on points or alphabetic grades. Instead, student are assessed with one of the following grades:
- Fail: does not meet the assessment criteria as outlined in the *Student Handbook*;
- Pass: the work meets the assessment criteria as outlined in the *Student Handbook*;
- Distinction: the work goes beyond what is required and outlined in the *Student Handbook*, and stands out as excellent.

The panel has studied the systems of assessment and finds it suitable for the programmes and in line with intended learning outcomes. The formative aspect of the assessments stimulates further self-evaluation and development of students' work. The involvement of multiple assessors is valuable and sharpens the vision of students, so learned the panel from interviews with students and tutors. Furthermore the panel has seen that the written feedback of tutors is well documented in assessment forms. The programmes are currently developing more explicit assessment criteria, which the panel supports.

Examination Committee
The Examination Committee functions for the whole academie. The committee consists of six members and a secretary. The panel learned from the interview with members of the committee and documentation such as the annual reports, that the committee carries out its tasks and obligations as described in the Course and Exam Regulations (OER).

The panel concludes that the committee focuses on formal aspects, such as making sure all assessment forms are complete before students get their diplomas. The Examination Committee wants to gain a clearer view on the quality of the assessments and recently constituted an Assessment Committee with this specific task. In the current academic year the Assessment Committee will be further established. The panel concludes that both committees are aware of their role in quality assurance. Further development and establishment of both committees is necessary to function as solid mechanisms of quality assurance. The panel would suggest that the committees give priority to gain a clearer view on the level of graduates, for example by taken samples.

Realisation of the intended learning outcomes
In the chart in which the programmes show the connection between the learning outcomes and the modules, the panel has seen that in the modules *Graduate Research Project and Thesis* (MFA), *Graduate Project* (MMDC) and *Graduation: Design & Written Project* (MIARD) cover all competencies. The construction of these final modules of the three programmes is basically the same; students have to present a body of research work (1) that supports and augment their design project (2). Besides the regular attention in the programmes for research skills, every programme has its own specific modules to prepare and guide students for the final assessment. The MIARD programme describes this as follows: In trimester 4, students take the *Graduation Project Preparation workshops* seminar to prepare and write their abstract and proposal. At the end of this trimester their Graduation Proposal is either accepted or rejected by the graduation committee. If rejected, the student has two-weeks time to resubmit. During trimester 5 & 6, the student works simultaneously on the development of the design project and the written document. Throughout the design process, in addition to regular scheduled individual bi-weekly ciritiques, students undergo a series of public reviews with external critics to evaluate their progress, provide feedback and advance their projects. Every programme has, in addition to the *Student Handbook*, their own supportive documentation that describes the process towards the final assessment. These are: *Graduate Proposal Guide* and the *Guide for the Graduate Research Project and Thesis/Written report*.

The panel has studied the works and underlying written projects of seven graduates of each program. The panel is of the opinion that these graduation projects clearly demonstrate that the graduates have reached the intended Masters level; the compentencies. In the projects students have developed expressions of design (media, interior architecture, art) with a clear profile based on their individual unique perspective: a perspective that is stimulated, further developed and sharpened during the course. The written projects that the panel studied are essential in this process and the panel learned that the level of (self-directed) research is satisfactory. Students show in their works that they are aware of the context they work in, such as social development and the region (Rotterdam). The panel would like to suggest that the programmes make sure that the connection between the written projects and the designs becomes more explicit in the written projects where this is possible. Besides this remark the panel finds the level of the graduation projects good. This is supported by the opinion of the professional field.

In the interviews with graduates and members of the professional field, the panel learned that both parties are very pleased with the level the courses provide. Graduates feel like they are accepted as professionals in the field. Members of the professional field the panel spoke to, agree with this. They state that graduates of the three programmes are true professionals with a critical attitude, engagement and a valued independence.

Considerations and conclusion
The panel appreciates the system of assessment that the programmes initiated. The programme regularly monitors students by a variety of assessments. The panel is pleased with the involvement of multiple assessors at the assessments.

The feedback for students is well organised and regulated. Central in the assessments are the intended learning outcomes combined with the individual profile of the student. The panel finds this suitbable for all programmes.
The panel is convinced that graduates all have reached the intended Masters level. The description of the professional field/industy of the graduates of all three programmes demonstrates that the level of the courses complies with the expectations and requirements of the respective professional domains.

Based on the aforementioned considerations the panel comes to the judgement *good* for all three programmes.

3   Final judgement of the study programme

Assessments of the standards

The audit team comes to the following judgements with regard to the standards:

Standard	MFA	MMDC	MIARD
1 Intended learning outcomes	Good	Good	Good
2 Teaching-learning environment	Good	Good	Good
3 Assessment and achieved learning outcomes	Good	Good	Good

Considerations

Weighing of the judgements with regard to the three standards based on the justification for the standards and according to the assessment rules of NVAO:

- The final conclusion regarding a programme will always be "unsatisfactory" if standard 3 is judged "unsatisfactory". In case of an "unsatisfactory" score on standard 1, NVAO cannot grant a recovery period.
- The final conclusion regarding a programme can only be "good" if at least two standards are judged "good"; one of these must be standard 3.
- The final conclusion regarding a programme can only be "excellent" if at least two standards are judged "excellent"; one of these must be standard 3.

Conclusions

The audit panel assesses the quality of the Master of Fine Art, Master of Media Design & Communication, and the Master of Interior Architecture & Retail Design as **good**.

4   Recommendations

The recommendations:

Standard 1:
The panel would like to see that the Piet Zwart institute as a whole is better able to carry out it's profile as an institute, with sufficient attention for the profile of the individual courses.

Standard 3:
The panel recommends the courses to enhance the research skills of students regarding defining their research question and conclusions in their written projects. Attention can be giving to making a more clear connection between the written projects and the designs where this is possible.

The panel recommends to enhance the involvement of the examination and assessment committee in the system of quality assurance regaring the system of assessment and securing the level of graduates.

5   Annexes

Annex 1: Final qualifications of the study programme

Master Fine Art

1. Creative ability: They have developed the independent learning ability required to create original, challenging and significant works of art that acknowledge an awareness of critical concerns in contemporary art.
2. Capacity to conduct self-directed research: They can identify relevant subject matter, questions, and formulate distinct areas of research in writing and in practice.
3. Research methodologies: They can identify and mobilize appropriate methods of research, analysis and synthesis to the development of creative projects.
4. Motivations for practice: They can demonstrate they understand the underlying formal, material and conceptual concerns that motivate their own practice.
5. Organisational skills: They have the capacity to self-organise, plan, manage and execute complex and creative projects at a professional level.
6. Capacity for innovation: They have developed flexible work practices that can be employed in a wide variety of production contexts and have the technical and conceptual skills for dealing with new forms and unforeseen challenges.
7. Critical reflection and awareness of context: They are able to critically reflect on relevant issues related to a larger social context and make informed decisions about the positioning of their work and methods of production and distribution within contemporary art.
8. Communication Skills: They can communicate their intentions, context, process and perceived results– with clear written and oral descriptions to both experts and general audiences.

Master Media Design and Communication

1. Creative ability: They have developed the independent learning ability required to create innovative, challenging and significant media projects.
2. Capacity to conduct self-directed research: They can identify relevant subject matter, questions, and formulate distinct areas of research.
3. Research methodologies: They can harness skills of research, analysis and synthesis to the development of creative projects.
4. Technical fluency: They can demonstrate an analytical grasp of the underlying technical and conceptual principles of media design.
5. Organisational skills: They have the capacity to design, manage and execute effectively, complex and creative projects on their own or in collaboration with others, which bring together original combinations of media forms.
6. Capacity for innovation: They have developed flexible work practices that can be employed in a wide variety of production contexts and have the technical conceptual skills for dealing with new forms and unforeseen challenges.
7. Critical reflection and awareness of context: They are able to critically reflect on relevant issues related to a larger social context and make informed decisions about the positioning of their work and methods of production.
8. Communication skills: They can communicate their intention, context, process and perceived results– with clear written and oral descriptions to both experts and general audiences.

Master Interior Architecture and Retail Design

1. Creative ability: The student is able to use his/ her own inspiration and artistic vision to develop a plan for a space and is also able to realise that plan.
2. Capacity for Critical Reflection: The student is able to study, analyse, interpret and assess their own and other people's work.
3. Capacity for growth and innovation: The student is able to further develop and increase his/her artistic talent, professional skills and personal input into his/her professional position.
4. Organisational Skills: The student is able to create and maintain an inspirational and functional work environment for him/herself.
5. Communication Skills: The student is able to acquire and interpret a commission, to effectively present and elaborate upon the design and to negotiate with clients and any others involved.
6. Orientation Towards Surroundings: The student is able to connect his/her work with other people's work and with the general public.
7. Ability to Collaborate: The student is actively able to contribute to the realization of a product or a process while collaborating with others.
8. Research Skills: The student develops professional knowledge, insight and skills based upon applied research of his/her own.

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Annex 2: Survey study programme

Master Fine Art

MASTER FINE ART CURRICULUM 2013-2014	
TRIMESTER 1	EC
Self-Directed Research and Practice	9
Analysis of Practice-Group Critique	2
Issues in Art & Theory: Thematic Seminars and Projects*	8
Reading, Writing, Research Methodologies Seminar	4
TRIMESTER 2	
Self-Directed Research and Practice	9
Analysis of Practice-Group Critique	2
Issues in Art & Theory: Thematic Seminars and Projects*	8
Reading, Writing, Research Methodologies Seminar	4
TRIMESTER 3	
Self-Directed Research and Practice	9
Analysis of Practice-Group Critique	2
Issues in Art & Theory: Thematic Seminars and Projects*	8
Self-Evaluation Seminar and Presentation	3
TRIMESTER 4	
Self-Directed Research and Practice	9
Analysis of Practice-Group Critique	2
Graduate Project Proposal Seminar	3
TRIMESTER 5	
Graduate Research Project and Thesis	18
Analysis of Practice-Group Critique	2
TRIMESTER 6	
Graduate Research Project and Thesis Assessment	18
TOTAL EC	120

Master Media Design and Communication

	Writing & Developing Concepts	Addressing Key Themes & Issues	Media Prototyping (Elective Specialisation)	Self-Directed Practice based Research
Trimester One	Reading, Writing and Research Methods 4 ECTS	Thematic Seminar 4 ECTS	Prototyping 4 ECTS	Self Directed Research 8 ECTS
Trimester Two	Reading, Writing and Research Methods 4 ECTS	Thematic Seminar 4 ECTS	Prototyping 4 ECTS	Self Directed Research 8 ECTS
Trimester Three	Reading, Writing and Research Methods 4 ECTS	Thematic Seminar 4 ECTS	Prototyping 4 ECTS	Self Directed Research 8 ECTS
Trimester Four	Graduate Research Seminar 4 ECTS	Graduate Project Seminar 4 ECTS	Prototyping 4 ECTS	Self Directed Research 8 ECTS
Trimester Five	Graduate Research Seminar 4 ECTS	Graduate Project Seminar 4 ECTS	Self Directed Research Graduation Project 12 ECTS	
Trimester Six	Graduate Research Seminar 4 ECTS	Graduate Project Seminar 4 ECTS	Self Directed Research Graduation Project 12 ECTS	

Master Interior Architecture and Retail Design

	TRIMESTER 1 **20 ECTS**	TRIMESTER 2 **20 ECTS**	TRIMESTER 3: Retail Design **20 ECTS**
YEAR 1 **60 ECTS**	Thematic Design Project 10 ECTS	Thematic Design Project 10 ECTS	Thematic Design Project 10 ECTS
	Design Project	Design Project	Design Project
	Design Research 5 ECTS	Design Research 5 ECTS	Design Research 5 ECTS
	Research Seminar *3 ECTS* Research Methods *2 ECTS*	Research Seminar *3 ECTS* Research Methods *2 ECTS*	Research Seminar *3 ECTS* Research Methods *2 ECTS*
	Industry 5 ECTS	Industry 5 ECTS	Industry 5 ECTS
	Visualization and Communication *3 ECTS* Workshop *2 ECTS*	Visualization and Communication *3 ECTS* Workshop *2 ECTS*	Visualization and Communication *3 ECTS* Workshop *2 ECTS*

	TRIMESTER 4 **20 ECTS**	TRIMESTER 5 & 6 **40 ECTS**	
YEAR 2 **60 ECTS**	Thematic Design Project 10 ECTS		
	Design Project		
	Design Research 5 ECTS	Graduation Project: Design Research	
	Research Seminar *3 ECTS* Graduation Project Preparation *2 ECTS*	Graduation Design Project: 15 ECTS Graduation Written Report: 5 ECTS	Graduation Design Project: 15 ECTS Graduation Written Report: 5 ECTS
	Industry 5 ECTS		
	Professional Practice *3 ECTS* Workshop *2 ECTS*		

Annex 3: Expertise members auditpanel and secretary

Additional information about the secretary and panel members:

Mrs. dr. M. Unger-De Boer, chairman
Ms.Unger was asked to serve on this panel because of her expertise in the field of design together with her insight regarding international developments in this work domain. Ms. Unger is art historian and publicist specialized in design and the applied arts. Until 2008 she was editor-in-chief of Morf, a design magazine that targeted design students at Dutch academies, universities and colleges for advanced education. Ms. Unger established the Vrije Vormgeving (Autonomous Design) master study programme at the Sandberg Institute. She regularly contributes to various symposia at home and abroad and has a wide range of publications to her name. To prepare for this audit visit, Ms. Unger was given our panel members' guide book. She was also instructed about the process of auditing and accreditation in higher education and NQA's manner of working.

Education:
2009	Thesis defence 'Sieraad in context' – Leiden University
1974 – 1987	Art History, specialisation Modern Art and Design – University of Amsterdam
1964 – 1967	Industrial Design – Applied Arts School, Amsterdam

Work experience:
2004 – 2008	Editor- in-Chief – Morf magazine
1995 – 2006	Head of the Vrije Vormgeving (Autonomous Design) Department - Sandberg Institute, master study programme at the Gerrit Rietveld Academie in Amsterdam
1982 – 2006	Teacher Art History and coordinator - Gerrit Rietveld Academie, Amsterdam

Other:
- Honorary member Beroepsorganisatie Nederlandse Ontwerpers (Professional Association of Dutch Designers) (BNO)

Publications:
2010   'Sieraad in context'
2004   'Het Nederlandse sieraad in de 20e eeuw', Bussum
Ms. Unger has also written various catalogue texts and articles for a range of media, including design bulletins for BNO and MTC. In addition, she has published texts in Schmuckdenken, Stuttgart 2011, Mode en Accessoires, 2007, Terra/ArtEZ and a profile on textile designer Diek Zweegman for a catalogue of the Nederlands Textielmuseum in Tilburg. .

Mr. P.P. Mortier
Mr. Mortier's knowledge of the art field makes him a valuable addition to this panel. Mr. Mortier works as director/video artist and curator both in The Netherlands and Belgium. He is currently active as artistic and business coordinator for the Courtisane Festival in Ghent, a festival and exhibition platform for film, video and media art. Until March 2013, he compiled the Artefact festival, an annual, multi-day festival for art, media and music in Leuven. Mr. Mortier worked for the STUK art centre as programmer for visual arts and artefacts till 2012. Prior to this, until 2011, he was non-fiction scenario teacher at the audio visual study programme of the Hogeschool Sint-Lukas in Brussels. For this inspection, Mr Mortier has received our panel members' instruction guide and also been briefed about the process of inspection and accreditation in higher education and NQA's way of working.

Education:

2000 – 2001   Media - Sandberg Institute Amsterdam

1995 – 1999   Master audiovisual art - Sint-Lukas Brussels

Work experience:

2013 – to date Artistic and business coordinator - Courtisane

2006 – 2012   Programmer visual arts + artefacts - STUK art centre

2006 – 2011   Teacher non-fiction scenarios - Sint-Lukas Brussels

2001 – 2006   Programming and Production - Courtisane

Other:

- Member adjudication committee – Mondriaan Fund

<u>*Ms. E. Willers*</u>

Ms. Willers has been asked to sit on this panel because of her expertise in the field of art and design. Ms. Willers is a freelance design consultant and teaches Interior Design for the master study programme given by the Hogeschool voor de Kunsten in Utrecht. In 1988 she founded OPERA Amsterdam where she was active as director and senior designer until 2012. From 2007 through 2010 Ms. Willers served on the supervisory board at BNO, the Beroepsorganisatie voor Nederlandse Ontwerpers (Professional Association of Dutch Designers). She was a jury member for the 2008 Dutch Design Awards and also for the 2011 D&AD Awards Yellow and Black Pencil. In 2013 she was external teacher during 'De Week van het Lege Gebouw'. Ms. Willers was also external expert at the St. Joost Academie Avans final exams and sat on the admission panels for the Interior and Spatial bachelor and master study programmes at the Hogeschool voor de Kunsten in Utrecht. For this audit visit, Ms. Willers was given our panel members' guide book and also additionally briefed about the process of inspection and accreditation in higher education and NQA's method of working.

Education:

1985 – 1986   Academie van Bouwkunst - Amsterdam Academy of Architecture

1979 – 1984   Interieurarchitectuur - Gerrit Rietveld Academie

1978 – 1979   Vrije Hogeschool - College for Liberal Arts

1972 – 1978   Gymnasium - Celeanum Zwolle

Work experience:

2013 – to date Independent design consultant

2012 – to date Teacher and final exam mentor Interior Design master degree study - Hogeschool voor de Kunsten Utrecht

2010 – to date Member of the Advisory Council - Hogeschool voor de Kunsten Utrecht

2007 – 2010   Member of the Supervisory Council – BNO (Beroepsorganisatie Nederlandse Ontwerpers)

1988 – 2012   Founder, director and senior designer - OPERA Amsterdam B.V.

1986 – 1987   Independent designer

1984 – 1985   Junior Designer - Haus Rucker Co. (Düsseldorf)

Other:

2013   External teacher 'De Week van het Lege Gebouw'

2011   Jury member D&AD Awards Yellow and Black Pencil

2008   Jury member Dutch Design Awards

Ms. drs. A. Quispel

Ms. Quispel is important to the panel because of her knowledge of visual communication, design and graphic design. In addition to teaching visual arts and design, Ms. Quispel is also coordinator of quality assurance and accreditation and a member of both the education committee and the lectorate study group Visual Rhetoric at the AKV/St. Joost, Avans Hogeschool. Among other disciplines, Ms. Quispel teaches research and writing skills. Until 2011, she also taught graphic design at the same hogeschool. Through exchange projects and discussions about exit qualifications for both bachelor and master study programmes with various study programmes abroad (including Madrid, New York, Leeds and Reading) Ms. Quispel is up-to-date on international developments. For this audit visit, Ms. Quispel has received our guide book for panel members and has also been instructed about the process of inspection and accreditation in higher education and NQA's working methods.

Education:

2011 – to date	PhD-student, doctoral research in the field of visual communication
1999 – 2004	Graphic design - AKV|St.Joost, Avans Hogeschool
1986 – 1991	Linguistics - Universiteit van Tilburg

Work experience:

2011 – to date	AKV|St.Joost, Avans Hogeschool:
	- Teacher Visual Arts and Design
	- Coordinator quality assurance and accreditation
	- Member education committee
	- Member study group lectorate Visual Rhetoric
2006 – 2011	Head of studies graphic design - AKV|St.Joost, Avans Hogeschool
2004 – 2006	Research assistant lectorate bureau - AKV|St.Joost, Avans Hogeschool
2002 – 2004	Text writer - Communication & Enterprise
2000 – 2002	Staff member project group Sustainable Technology - Avans Hogeschool
1994 – 2000	PR &communications assistant and communications advisor - William M. Mercer
1994 – 1999	Freelance text writer

Other:

Board member and secretary Stichting J.H. Leopold (Tilburg, 1987 – 1995; literary activities)

Publications:
Scientific:
Visual Ability in Navigation Communication, in: Information Design Journal (in press)
Non-scientific:
AKV|St.Joost _Graduate catalogue_ '08, '09, '10, '11 (senior editor);
AKV|St.Joost _Year book_ '08, '09, '10, '11 (text and senior editor);
Reader _Infographics_ (2011, compilation, publication lectorate Visual Rhetoric, AKV|St.Joost)
AKV|St.Joost, two centuries of vocational art education (2012, interviews and text dialogues study programmes);
Academy guide 2012-2013 (text and final editing).

Ms. drs. S.M.C. Niederer

Ms. Niederer was asked to join this panel because of expertise in the field of art and media. Ms. Niederer is director of CREATE-IT, a knowledge centre for applied research, allied to the Hogeschool van Amsterdam and member of the Scientific Committee of Screen City.

As part of her function at the Hogeschool van Amsterdam, Ms. Niederer supervised the research project IAM 2015 that culminated in a new design for the Interactive Media study programme (now Communication and Multimedia Design) Ms. Niederer is currently a doctoral student at the University of Amsterdam where she focuses on Web Content Analysis. Moreover, she is involved with the Digital Methods Initiative at the same university, which develops new tools and methods for web research. In 2011 Ms. Niederer was a research fellow at the Annenberg School for Communication at the University of Pennsylvania in Philadelphia. Ms. Niederer is Net Art curator for the Impakt Festival and member of the international research network Medien der Kollektiven Intelligenz. In addition, she has numerous publications to her name and regularly hosts presentations and workshops at home and abroad. To prepare her for this audit visit, Ms. Niederer received our guide book for panel members and was additionally briefed about the process of inspection and accreditation in higher education and NQA's manner of working. .

Education:

2008 – to date   PhD Media Studies - Universiteit van Amsterdam

1997   Master Fine Arts - Koninklijke Academie van Beeldende Kunst Den Haag

1996 – 2003   Art History and New Media & Digital Culture - Universiteit Utrecht

1989 – 1995   Gymnasium - Aloysiuscollege Den Haag

Work experience:

2012 – to date   Director of CREATE-IT applied research, research & development department of
                     Amsterdam University of Applied Sciences, School of Design and Communication

2012 – to date   Member Scientific Committee - Screen City

2010 – 2014   Member international research network - Medien der Kollektiven Intelligenz

2010 – 2012   Coordinator Benelux - International Urban Screens Association (IUSA)

2007 – to date   Researcher/Analyst/Coordinator - Digital Methods Initiative

2006 – to date   Net Art curator - Impakt Festival (www.impakt.nl)

2006 – 2011   General director - Institute of Network Cultures, Amsterdam University of Applied
                     Sciences

2004 – 2006   Producer events and publications - Institute of Network Cultures

2005 – 2011   Writer for new media and various publications

2003 – 2004   Lector - Willem de Kooning Academie

2003   Designer for International Games Conference Level Up - Utrecht University of Media
                     and Re/presentation

2003   Member graduate committee - Kunstacademie Utrecht

2002 – 2003   Education assistant - Utrecht University of Media and Re/presentation

Publications (2010-2013; more on request):

- R. Rogers, E. Weltevrede, S. Niederer and E.K. Borra, "National Web Studies: The Case of Iran Online," in J. Hartley, A. Bruns, and J. Burgess (eds.), A Companion to New Media Dynamics, Oxford: Blackwell, forthcoming 2013.

- R. Rogers, E. Weltevrede, S. Niederer and E.K. Borra, "National Web Studies: Mapping Iran Online," Iran Media Program, Annenberg School for Communication, University of Pennsylvania, February, 2012.

- S. Niederer and J. van Dijck, "Wisdom of the Crowd or Technicity of Content? Wikipedia as Socio-technical System," New Media & Society, 12, 8, 2010, 1368-1387.

- S. Niederer, "Cultuur volgens Wikipedia", De Gids, 3, 2010, 367-369.

Mr. D. Gielis

The student representative on this panel is Mr. Gielis. He is currently following a master degree in Fine Arts at the AKV Sint Joost after previously completing a bachelor and master study Vrije Kunsten at the Proviniale Hogeschool Limburg in Hasselt (Belgium). Mr. Gielis can be seen as representing the primary target group of this study programme and possesses student-related know-how regarding the study load, educational approach, facilities and quality control of this domain. With a view to this audit visit, Mr. Gielis has received additional, individual instruction about the process of inspection and accreditation in higher education and NQA's manner of working.

Education:
2011 – 2013   Master Fine Arts - AKV St.Joost, 's-Hertogenbosch
2009 – 2010   Master Vrije Kunsten - Provinciale Hogeschool Limburg, Hasselt (Belgium)
2006 – 2009   Bachelor Vrije Kunsten - Provinciale Hogeschool Limburg, Hasselt (Belgium)
2000 – 2006   Sciences - Modern Languages

Work experience:
2012 – to date Curatorial projects (including Kunstinlimburg.be)
2012 – to date Jury member for Canvascollectie and Kunstbende among others
2010 – 2013   Assistant to the artist Koen van den Broek
2007 – to date Exhibitions, lectures and projects within the framework of his art works

Mr. P. van Achteren BLL

Mr. Van Achteren will fulfil the task of NQA-auditor. In 2006, he completed his Social Legal Services study at the Hogeschool van Utrecht. Subsequently, he studied political science and education theory. Mr. Van Achteren has worked as an auditor for NQA since 2008. He has gained considerable experience during the course of audit visits covering a wide range of sectors in higher education. In the autumn of 2010 Mr. Van Achteren completed a NVAO training course making him a qualified secretary.

Education:
2006 – 2009   Political Science, Political Structures and Processes, University of Amsterdam
2006 – 2007   Education Theory, University of Amsterdam
2002 – 2006   Social Legal Services, Hogeschool Utrecht
2001 – 2002   Management, Economy and Law, Christelijke Hogeschool Windesheim, Zwolle
1999 – 2001   Havo, profiel Economics and Society, RSG Stad en Esch, Meppel
1995 – 1999   Mavo, RSG Stad en Esch, Meppel

Work experience:
2008 – to date NQA, auditor
2006 – 2007   Teacher auditor ISBW studies
2006 – 2007   Student panel member NQA, audit visits 3 SJD study programmes
2005 – 2007   Chairman SJD study committee
2004 – 2005   Trainee policy advisor/public information officer for the D66 parliamentary party in the House of Representatives

Annex 4: Program for the site visit

Day 1

Tijdstip	Programmaonderdeel	Deelnemers
09.00 – 09.15	Ontvangst	Jeroen Chabot Ina Klaassen Liesbeth v.d. Geest Renee Turner Myrna van de Water
09.15 – 11.30	Materiaalbestudering - Alle door NQA geselecteerde afstudeerwerken	Panel
11.30 – 12.30	Rondleiding	Liesbeth v.d. Geest & Rene Turner
12.30 – 13.30	Lunch	Panel (zelfde ruimte als materiaal)
13.30 – 16.00	Materiaalbestudering: - Studiemateriaal - Studentmateriaal	Panel
16.00 – 16.30	Spreekuur	
16.30 – 18.00	Voorbereiden gesprekken	Panel

Day 2

Tijdstip	Programmaonderdeel	Deelnemers (maximaal 6 à 8)
08.30 – 09.15 uur	Blok Inhoud I: afstuderen alle masters	Ruth Baumeister Liesbeth Bik Annet Dekker David Haines Bernd Krauss Steve Rushton Aynav Ziy
09.30 – 10.15 uur	Blok Inhoud II: afstudeerfase alle masters	Astrid van Nimwegen Anna Luczak Kevin Gallagher Eleanor Greenhalgh Oana Tudose Angelique Etman Lena Mueller Milda Liubinskaite
10.15 – 11.00 uur	Overlegmoment panel	Panel

Tijd	Onderwerp	Personen
11.00 – 11.45 uur	Blok Inhoud III: propedeuse en hoofdfase alle masters	Joanne Choueiri Lasse Christensen Nan Wang Perri MacKenzie Machteld Rullens Nathalia Martinez Saavedra Sabrina Chou Gulia Cosenza
12.00 – 12.45 uur	Gesprek met docenten alle masters	Ruth Baumeister Sander Boer Annet Dekker David Haines Kai van Hasselt Bernd Krauss Jan Verwoert Aynav Ziy
12.45 – 13.45 uur	Lunchpauze + overleg / extra bestuderen materiaal	Panel
13.45 – 14.30 uur	Blok Borging	Jan van Heemst Barend Onneweer Ton van Dalen Timo Klok Liesbeth Bik
14.30-15.00 uur	Blok beroepenveld	Mieke Bernink Florian Cramer Bart Grob Mariëtte Dölle Chris Fitzpatrick Amira Gad Barbara Visser Peter Zaklanovic Michel Dartel
15.15 – 15.45 uur	1^e gesprek met opleidingsmanagement	Ina Klaassen Jeroen Chabot Renee Turner Simon Pummel Vivian Sky Alex Suarez
15.45 – 16.15 uur	Eventuele extra gesprekken	Nader bepaald door het panel
16.15 – 17.30 uur	Beoordelingsoverleg Panel	Panel

17.45 – 18.15 uur	2^e gesprek opleidingsmanagement, inclusief afronding	Ina Klaassen Jeroen Chabot Renee Turner Simon Pummel Vivian Sky Alex Suarez

Annex 5: Documents examined

Master Fine Art

Documenten ter inzage behorend bij de kritische reflectie Master Fine Art

Introduction

Monitoring Matrix 2013-2014

2008 NVAO Accreditation Report 'HBO-Master Autonome beeldende kunst.'
European League of Institutes of Arts (ELIA) (2012), Quality Enhancement Review, Willem de Kooning Academy

Chapter 1 Intended Learning Outcomes

ELIA, Tuning Fine Art, 2010

MFA Final Competencies Matrix 2013-2014

Metropolis M, Dutch Masters, NO2-2013
Auditing, Monitoring & Control (AMC) (2011), Audit Report Master Programmes Willem de Kooning Academy
European League of Institutes of Arts (ELIA) (2012), Quality Enhancement Review, Willem de Kooning Academy

PZI Annual Plan 2012-2013

Prof. Frans-Willem Korsten's Publications

Prof. Frans-Willem Korsten's Curriculum Vitae

Chapter 2 Teaching-learning Environment

MFA Programme Handbook, 2012-2013

MFA Programme Handbook, 2013-2014

Format BOKS Masters, 2012

Thematic Seminar samples MFA, 2013

Alumni Survey PZI, 2013.

NSE 2013, Open vragen WdKA, comment 131

Student quality assurance master's courses PZI/WdKA; Annual report 2012-2013

External Examiner Report, Chris Evans, 2010-2011
European League of Institutes of Arts (ELIA) (2012), Quality Enhancement Review, Willem de Kooning Academy

MFA Annual Plan, 2012-2013.

ROM brochure, Daarom werken wij met het Rotterdams onderwijsmodel, juni 2010

Report Quality Assurance Questionnaire and Meeting 2011-2012

Handboek kwaliteit WdKA, 2012-2013

MFA Student Programme Review, 08-02-2011

Overview of Tutor Qualifications MFA, 2013

PZI Annual Report, 2011-2012

List of Guest Tutors MFA, 2013

Student Quality Assurance Feedback, 2010-2011

Annual Program Reviews with Tutors MFA, 2010-2011, 2011-2012

Tutor Evaluation Hadley+Maxwell, 2010-2011

Alumni Questionnaire, 2013

PZI Annual Plan 2012-2013

Auditing, Monitoring & Control (AMC) (2011), Audit Report Master Programmes Willem de Kooning Academy

Student quality assurance master's courses PZI/WdKA; Annual report 2011-2012

Prof. Frans-Willem Korsten's Publications

Prof. Frans-Willem Korsten's Curriculum Vitae

Chapter 3 Assessment and Achieved Learning Outcomes

MFA Programme Handbook, 2012-2013

MFA Programme Handbook, 2013-2014

MFA Graduate Research Project Proposal Guide, 2012-2013

MFA Guide to the graduate research project and thesis, 2012-2013

Examples of Tailored Assessment Methodologies Per Module, 2013
Auditing, Monitoring & Control (AMC) (2011), Audit Report Master Programmes Willem de Kooning Academy

Rapportage 'Vreemde ogen Dwingen', commissie Bruijn, mei 2012

Onderwijs en Examenregeling, Hogeschoolgids Masteropleidingen WdKA, 2012-2013

External Examiner Cover Sheet (protocol) and Report Form, Piet Zwart Institute, WdKA

Monitoring Matrix 2013-2014

Student quality assurance master's courses PZI/WdKA; Annual report 2012-2013

Assessment Forms MFA, 2012-2013

PZI Annual Plan, 2011-2012

External Examiner Report, Chris Evans, 2010

External Examiner Report, Julieta Aranda , 2012

Student quality assurance master's courses PZI/WdKA; Annual report 2011-2012

Master Media Design and Communication

Documenten ter inzage behorend bij de kritische reflectie Master Media Design & Communication

Preface

Monitoring Matrix 2013-2014

NQA, Auditreport Mastercourses WdKA, End Report, 2007
Statement of the Board (College van Bestuur) of the Rotterdam University of Applied Sciences on the diplomas issued between 2003-2008, Message from Jeroen Chabot to alumni, July 2013.

Introduction

Monitoring Matrix, 2013-2014

Auditing, Monitoring & Control (AMC) (2011), Audit Report Master Programmes Willem de Kooning Academy
European League of Institutes of Arts (ELIA) (2012), Quality Enhancement Review, Willem de Kooning Academy.

Chapter 1 Intended Learning Outcomes

MMD&C final competencies matrix, 2013-2014

Highlighted Alumni Activity of MMDC, 2013

Metropolis M, Dutch Masters, NO2-2013

European League of Institutes of Arts (ELIA) (2012), Quality Enhancement Review, Willem de Kooning Academy.

Auditing, Monitoring & Control (AMC) (2011), Audit Report Master Programmes Willem de Kooning Academy

External Examiner Cover Sheet (protocol) and Report Form, Piet Zwart Institute, WdKA

List of staff, external examinors & guest lecturers, 2013

Prof. Frans-Willem Korsten's Publications

Prof. Frans-Willem Korsten's Curriculum Vitae

Chapter 2 Teaching-learning Environment

MMD&C final competencies matrix, 2013-2014

Programme Handbook MMD&C, 2012-2013

Programme Handbook MMD&C, 2013-2014

Thematic Seminar sample MMD&C, 2013

Format BOKS Masters, 2012

ISEA Report, 2011

Auditing, Monitoring & Control (AMC) (2011), Audit Report Master Programmes Willem de Kooning Academy

European League of Institutes of Arts (ELIA) (2012), Quality Enhancement Review, Willem de Kooning Academy.

Alumni Survey PZI, 2013

Overview of Tutor Qualifications, 2013

List of staff, external examinors & guest lecturers MMD&C, 2013

PZI Annual Report, 2011-2012

PZI Annual Plan 2012-2013

Student Quality Assurance Questionnaire

Student Quality Meeting Reports MMD&C, 2011-2012

MMD&C, Student / Staff Meetings Log, 2011-2012

Student Quality Assurance Masters courses PZI WdKA, Annual Report 2011-2012

Sniff, Scrape, Crawl…, Mute, publication 2011

Prof. Frans-Willem Korsten's Publications

Prof. Frans-Willem Korsten's Curriculum Vitae

Chapter 3 Assessment and Achieved Learning Outcomes

MMD&C final competencies matrix, 2013-2014

Matrix / Timetable of Modes of Assessment and their relation to Course Modules, 2013-2014

IVA Report, Toets- en examenbeleid Masteropleidingen, Sijstermans, 2013

Vreemde ogen dwingen, commissie Bruin, 2012

Onderwijs en Examenregeling, Hogeschoolgids Masteropleidingen WdKA, 2012-2013

Assessment Forms MMD&C, 2012-2013

Alumni Survey PZI, 2013, p.3

Programme Handbook MMD&C, 2012-2013

Programme Handbook MMD&C, 2013-2014

Graduate Proposal Guide, MMD&C, PZI, 2013

Guide to the graduate research project and thesis, MMD&C, PZI, 2013

PZI Annual Plan, 2011-2012

External Examiner Report, Academic Year 2011-2012

Student Quality Assurance Masters courses PZI WdKA, Annual Report 2011-2012
Auditing, Monitoring & Control (AMC) (2011), Audit Report Master Programmes Willem de Kooning
Academy

Student Quality Assurance Questionnaire, 2011-2012

Student Quality Assurance Questionnaire, 2012-2013

External Examiner Cover Sheet (protocol) and Report Form, Piet Zwart Institue, WdKA

Master Interior Architecture and Retail Design

Documenten ter inzage behorend bij de kritische reflectie Master Interior Architecture & Retail Design

Introduction

Auditing, Monitoring & Control (AMC) (2011), Audit Report Master Programmes Willem de Kooning
Academy
European League of Institutes of Arts (ELIA) (2012), Quality Enhancement Review, Willem de
Kooning Academy.

Chapter 1 Intended Learning Outcomes

Onderwijs en Examenregeling, Hogeschoolgids Masteropleidingen WdKA, 2012-2013

Table with final qualifications, Dublin descriptors and WAT-Legislation

Advisory Board Reports

Advisory Board Members CVs

External Examiner Reports

IVA Report Masters PZI, Sijstermans, 2013
European League of Institutes of Arts (ELIA) (2012), Quality Enhancement Review, Willem de
Kooning Academy.
Auditing, Monitoring & Control (AMC) (2011), Audit Report Master Programmes Willem de Kooning
Academy

MIA&RD Student Course Book, 2012-2013

Graduation Written Report Course Syllabus, MIA&RD, 2012-2013

Graduation Design-Research Project Guide, MIA&RD, 2012-2013

Format BOKS Masters, 2012

Metropolis M, Dutch Masters, NO2-2013

Prof. Frans-Willem Korsten's Publications

Prof. Frans-Willem Korsten's Curriculum Vitae

Alumni survey Piet Zwart Institute, 2013

List of past External examiners, 2013

External Examiner Cover Sheet (protocol) and Report Form, Piet Zwart Institue, WdKA

Feedback Advisory Board Member Randy Stauffer, 2013

Tuning Document Design, 2010

Chapter 2 Teaching-learning Environment

ROM brochure, Daarom werken wij met het Rotterdams onderwijsmodel, juni 2010

MIA&RD Student Course Book, 2012-2013

Minutes from Quality Assurance Meetings

External Examiners report 2010-2011; Professor Mike Stevenson.
European League of Institutes of Arts (ELIA) (2012), Quality Enhancement Review, Willem de Kooning Academy.

Professional Practice Course Description and invited lecturers CVs

Graduation Committee reports, 2012

MIA&RD Annual Report 2011-2012

MIA&RD Annual Plan 2011-2012

MIA&RD Annual Plan 2012-2013

Handboek kwaliteit WdKA, 2012-2013

External Examiners Report MIA&RD, 2011-2012

List of guest lecturers for MIARD, 2013

Records of Staff Meeting Minutes

MIA&RD tutor and guest lecturers CVs

PZI annual report, 2011-2012

Student Quality Assurance Masters courses PZI/WdKA; Annual report 2011-2012

Course Directors Meeting Minutes

PZI annual plan, 2012-2013

Cultural Diversity Report
Auditing, Monitoring & Control (AMC) (2011), Audit Report Master Programmes Willem de Kooning Academy

Student Quality Assurance Reports and Documents

Quality Assurance Methods Chart 2013-2014.

Prof. Frans-Willem Korsten's Publications

Prof. Frans-Willem Korsten's Curriculum Vitae

Chapter 3 Assessment and Achieved Learning Outcomes

MIA&RD Student Course Book, 2012-2013

MIARD Graduation Proposal Guide, 2012-2013

MIARD Graduation Guide for the Graduate Research Project and Written Report, 2012-2013

Quality Assurance Methods Chart 2013-2014

MIA&RD Assessment Form 2012-2013

Vreemde ogen dwingen, commissie Bruin, 2012

Onderwijs en Examenregeling, Hogeschoolgids Masteropleidingen WdKA, 2012-2013

Student quality assurance master's courses PZI/WdKA; Annual report 2011-2012.

PZI Annual Plan, 2011-2012

External Examiners Report MIA&RD, 2011-2012
Auditing, Monitoring & Control (AMC) (2011), Audit Report Master Programmes Willem de Kooning Academy

Student Quality Assurance Questionnaire, 2011-2012

Student Quality Assurance Questionnaire, 2012-2013

External Examiner Cover Sheet (protocol) and Report Form, Piet Zwart Institue, WdKA

Annex 6: Summary theses

Below a summary of the students whose theses have been examined by the panel. According to NVAO's rules only studentnumbers are included.

Master Fine Art:
0841595
0841335
0851758
0854672
0855265
0770780
0856501

Master Media Design and Communication
0841507
0841775
0854902
0854802
0854583
0842384
0856372

Master Interior Architecture and Retail Design
0772994
0842872
0855578
0854015
0856545
0839228
0854980

Annex 7: Declaration of Comprehensiveness and Accuracy

Netherlands Quality Agency

NQA

Verklaring van volledigheid en correctheid van de informatie

Betreffende de visitatie van de masteropleidingen:

- Master Fine Art
- Master Interior Architecture & Retail Design
- Master Media Design & Communication

Instelling: Hogeschool Rotterdam

Visitatiedatum: 18 en 19 september 2013

Ondergetekende: *Ina Klaassen*

vertegenwoordigend het management van de genoemde opleiding,

in de functie van: *directeur Willem de Kooning Academie*

verklaart hierbij dat alle informatie ten behoeve van de visitatie van de genoemde opleiding in volledigheid en correctheid ter beschikking wordt gesteld, *waaronder informatie over alternatieve afstudeerroutes die momenteel en/of gedurende de afgelopen 6 jaar (hebben) bestaan*, zodat het visitatiepanel tot een op juiste feiten gebaseerde oordeelsvorming kan komen.

Handtekening:

Datum: *26 sept 2013*