


## **Master Typography ArtEZ Institute of the Arts**

*Report of the limited programme assessment  
25 and 26 August 2011*

Utrecht, The Netherlands  
October 2011  
[www.AeQui.nl](http://www.AeQui.nl)  
*Assessment Agency for Higher Education*

 *This document is best printed in duplex.*

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## Summary

On 25 and 26 August 2011 an assessment committee of AeQui has performed an assessment of the programme M Typography at ArtEZ Institute of the Arts. The overall judgement of the committee regarding the quality of the programme is **good**.

The Werkplaats Typografie (hereafter WT) was founded in 1998 and was intended to act as a bridge between initial art education and the realities of working in the field. In the early years, its programme consisted of carrying out commissions for external clients. However, over time the WT started to provide a course whose starting point and final goal are still the graphic designer's professional practice but that also includes mandatory critical reflection and research-based design.

WT provides the M Typography, and thus gives students with a relevant bachelor's degree the opportunity to deepen their knowledge about graphic design and their own position in the field. Graphic design is fundamentally an international activity in which Dutch design plays a prominent role. The WT's lecturers have international practices and work as (guest) lecturers at foreign institutes.

### Intended learning outcomes

The intended learning outcomes are assessed as **satisfactory**.

The programme aims to develop the competences that participants need in order to become leading, independent graphic designers. Other Master's courses in the field of visual communication focus on editorial design, public spaces, interactive design or the use of design as an instrument for investigating political or social themes. However, the WT emphasises the substantive aspects of an autonomous design practice.

The WT has incorporated the final proficiencies that graduates must attain in competences, in accordance with the nationally recognised and professionally oriented Opleidingsprofiel Vormgeving: a course profile for design for bachelor's degrees in visual arts education.

The competences of the programme are maintained through consultations with the experts in the field and the advisory committee of the WT. Students and alumni are surveyed regularly to verify if the assessed proficiencies meet the requirements of the professional field. In its core the ambition of the programme is to stay as it is now: on a small scale and intensive. Although the world is constantly changing the staff of the WT finds it positive to have the ambition to keep on doing the things they feel are most important and doing it in a way they feel it suits the programme best. As one of the staff members said: 'Staying the same in a changing environment is not easy.'

In the view of the assessment committee these proficiencies have been explicitly coupled to the

components of the Master programme and translated into concrete assessment criteria, thus enabling the staff to monitor the students' progress in an objective manner. The committee concluded that the competences of the programme were sufficiently in line with the international standard of intended master-learning outcomes.

### Teaching-learning environment

The teaching-learning environment is assessed as **excellent**.

The professional work field plays a highly important role in the WT. Aside from the professional expertise of the core lecturers, during the programme students go on excursions and are involved with projects for related international events.

However, the uniqueness of the programme lies within the commission-driven education: students engage with the work field via the commissions from real clients in the field of design. When working for clients, students are confronted with issues that are a real part of a graphic designer's daily practice. The student learns to deal with the field of tension between his own artistic ideas and the restrictions that are placed on them by principals. Working with external clients means that students continuously interact with their surroundings and with society; locally, nationally and internationally.

The method of education and corresponding supervision at the WT is quite unique and tailored to the final objectives of the Master. The staff members take the students seriously and regard them as fellow designers. Critique, suggestions and comments from the students are integrated into the programme. The students are

expected to actively contribute to the Master programme and are given responsibility for certain parts of the programme throughout the year. Within this didactical concept theory and practice are well integrated, in a natural manner.

Staff members are extremely motivated and dedicated to the Master course, and have been involved in the founding and transformation of the WT into a professional Master. The students of the programme receive full critical attention from all staff members. The students have been selected with utmost care by the staff, and lecturers as well as coordinators demonstrate a great responsibility for the wellbeing and progress of their students as designers. The students see each lecturer on a weekly basis, with exception of one theory lecturer who resides in London. However, this lecturer visits the WT regularly for several days to a week for tutorials. As graduate thesis supervisor he meets with each student individually to discuss their thesis.

The staff developed a good sense of which students should be admitted to the programme, based on their qualities and teamwork. WT also seems to have developed quite a good feeling of whom to select for a certain commission. Altogether the assessment committee is impressed by the lecturers' intuition for composing a team of students.

The building in which the programme is located, supports the teaching methods.

#### Assessment and achieved learning outcomes

Assessment and achieved learning outcomes are assessed as **good**.

All three standards of the NVAO assessment framework are assessed positively and hence the review committee awards a positive recommendation for the accreditation of the programme.

Utrecht, 31 October 2011

René S. Kloosterman  
Chair

Arjette J.C. van Noort  
Secretary

The quality and level of the commissioned work is very convincing. The commissions represent the master's level and the commissioners are satisfied with the final products. The 'thesis', as WT calls it, is about reflection of the student on its work. There is a new thesis-structure proposed for the year 2011-2012. Eventually this will lead to more structured and transparent reflection of the students so that is a good development. Yet, students already do find it a positive experience: by starting to write the essay within the first couple of months they create an ongoing learning experience during the whole programme. It is clear that graduates manage to reach good positions both in the national and international field.

#### Recommendations

The advisory committee consists of people who are too closely related to the WT: most members are commissioners or graduates. They meet only biannually or sometimes annually. The assessment committee thinks it would be better if the advisory committee were to consist of people who are more independent and therefore not related to the WT.

The external critics are professionals from the international field. The selection of the external critics is made with focus on the content of the thesis. The assessment committee would like to challenge the programme to try to invite external critics that could be a bit further away from the regular workfield.

## Colophon

### Institute and programme

ArtEZ Institute of the Arts  
Onderlangs 9, 6812 CE Arnhem  
Telephone: (026) 3535635  
Status institution: publicly funded  
Result of institutional assessment: applied for

Programme: Master Typography  
Level: HBO Master  
Number of credits: 120 EC  
Nomenclature: Master of Design  
Location: Agnietenplaats 2 6822 JD, Arnhem  
Mode of study: fulltime  
ISAT: 49101  
Data on intake, graduates and drop-outs: see attachment 3.

Responsibility for the quality of the programme: W. Weitkamp

### Assessment committee

Ir. R. Kloosterman, chair  
M. Choi, domain expert  
C. Glazenburg, domain expert  
L. Van Speybroeck, student  
A. van Noort MScMC, secretary  
J. Batteau, secretary trainee

The Committee was presented to the NVAO for approval (file #5364)

The assessment was conducted under responsibility of  
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## Introduction

The Werkplaats Typografie, which is the Master's programme in Typography, is part of the ArtEZ Institute of the Arts. The ArtEZ Institute of the Arts (hereafter: ArtEZ) is one of the major art institutes in the Netherlands. The institute has approximately 3000 students and 850 teachers and other staff and approximately 900 guest teachers.

### The institute

ArtEZ has four faculties: Art & Design, Architecture, Music and Theatre. Together, they provide 10 BA programmes, 10 MA programmes, 1 Associate Degree programme and various preparatory courses. The Werkplaats Typografie is part of the Art & Design Faculty. The Werkplaats Typografie, together with the bachelor courses in visual communication in Arnhem, Enschede and Zwolle, form ArtEZ's Media and Graphic Design department.

### The programme

The Werkplaats Typografie (hereafter WT) was founded in 1998 and was intended to act as a bridge between initial art education and the realities of working in the field. In the early years, its programme consisted of carrying out commissions for external clients. However, over time the WT started to provide a course whose starting point and final goal are still the graphic designer's professional practice but that also includes mandatory critical reflection and research-based design.

WT gives students with a relevant bachelor's degree the opportunity to deepen their knowledge about graphic design and their own position in the field. Graphic design is fundamentally an international activity in which Dutch design plays a prominent role. The WT's lecturers have international practices and work as (guest) lecturers at foreign institutes. This partly explains the programme's attraction to foreign students: over the past five years, 72% have come from within Europe, 6% of whom were Dutch, and 28% have come from outside Europe. This has resulted in a lively intercultural exchange that is important for the special character of the course.

The students work with a small team in a studio that is at their disposal 24 hours a day, seven days a week, thus creating a close-knit group and the dynamic and stimulating atmosphere that characterise the WT.

Graphic design means dealing with and organising visual and textual information. The way this is done, how this information is shaped, is a creative process in which the designer's role is decisive. The graphic designer gives form to communication and therefore actively participates in the exchange of ideas. The graphic designer works on commissions for clients, meaning that he must work in an inspirational and committed way within the confines imposed by a commission, a client and the public. The challenge is to relate an external request in the form of a commission to the artist's unique creative identity. This identity is determined by the designer's stance towards society and society's social, political and technological developments.

Staff and students are happy with the way the programme is organised and most importantly: they feel that the things they do and how they do them are important. There is always room for improvement and that is what the staff aims for as well. But in its core the ambition of the programme is to stay as it is now: on a small scale and intensive. Although the world is constantly changing the staff of the WT finds it positive to have the ambition to keep on doing the things they feel are most important and doing it in a way they feel it suits the programme best. As one of the staff members said: 'Staying the same in a changing environment is not easy.'

## **The assessment**

ArtEZ has assigned AeQui VBI to perform a quality assessment. In close co-operation with ArtEZ AeQui has convened an independent and competent assessment committee.

A preparatory meeting with representatives of the programme has taken place. In this meeting the program for the site-visit and the interviewees were determined, see attachment 2. Two weeks prior to the site-visit, WT announced the open consultation

to students and staff. Neither students nor staff has used this possibility.

The assessment committee has made a choice of theses over the last two years, and has reviewed these theses. The results of this review were input for discussions during the site-visit, see chapter 3.

The committee assessed in an independent manner; at the conclusion of the assessment the results were presented to representatives of the programme.

The concept of this report was sent to the representatives of the programme; their reactions have led to this final version of the report.



## 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.*

**Explanation:** As for level and orientation (bachelor's or master's; professional or academic), the intended learning outcomes fit into the Dutch qualifications framework. In addition, they tie in with the international perspective of the requirements currently set by the professional field and the discipline with regard to the contents of the programme.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies the intended learning outcomes as **satisfactory**. The competences are adequate and were developed in a dialogue with the professional practice. The advisory committee to the programme is convened of commissioners and graduates of the programme. The assessment committee thinks these people are close to the WT; it would be better if the advisory committee were to exist of experts who are not related to the WT.

### Links with professional practice

The WT operates globally and prepares the students for the international jobs market. When students have completed their studies at the WT, designers are expected to make unique contributions to the field and its further development.

The programme aims to develop the competences that participants need in order to become leading, independent graphic designers. Other Master's courses in the field of visual communication focus on editorial design, public spaces, interactive design or the use of design as an instrument for investigating political or social themes. However, the WT emphasises the substantive aspects of an autonomous design practice. This means specifically that attention is paid to the whole process of making something, from its inception to its realisation: concept development, generating content, a concrete design and realisation as well as publishing, presentation and distribution of the final product.

The WT has incorporated the final proficiencies that graduates must attain in competences, in accordance with the nationally recognised and professionally oriented Opleidingsprofiel Vormgeving: a course profile for design for bachelor's degrees in visual arts education. Since there is no nationally agreed course profile with a recognised description of professionally oriented competences

for master's courses in graphic design, the WT has built on the HBO Bachelor's course competences to formulate competences for its master's course.

The competences of the programme are maintained through consultations with the experts in the field and the advisory committee of the WT. Students and alumni are surveyed regularly to verify if the assessed proficiencies meet the requirements of the professional field. As the unique concept of the WT makes it difficult to compare its end qualifications to other professional Masters in the Netherlands, the programme has approached fellow institutes abroad to find out how they define their master-courses in graphic design. The end qualifications of these international institutes will be compared to those of the WT (see also next paragraph).

From evaluations, measured on a scale of 1 (lowest) to 5 (highest), it becomes clear that the graduates considered all competences formulated by the course to be important to very important.

In general the graduates indicated that the course prepared them well for life in the profession (2011: 4,7). The students are also very satisfied with the course's practical orientation (2011: 4,6) and contact with the profession (2011: 4,6). Graduates find that the course as a whole provides them with sufficient preparation for working in the profession (32% agreed, 64% fully agreed).

## Up to date

The WT maintains and updates the competences in various ways:

1. By consulting its contacts in the field, external experts such as guest lecturers and its advisory committee;
2. Through surveys completed by students and graduates;
3. By following current developments in the field and at fellow institutes. The WT for instance is in contact with several institutes (Yale New Haven, RCA London, Sint Lucas Gent, OTIS Los Angeles) to inquire how each of them defines the master's level and end qualifications in order to compare them to the WT's.

The advisory committee consists of people who are too closely related to the WT: most members are commissioners or graduates. They meet only biannually or sometimes annually. The assessment committee thinks it would be better if the advisory committee were to consist of people who are more independent and therefore not related to the WT.

## Concrete

The programme at WT is unique in its professional orientation. Students work on commissions and projects during the two years of the programme. The WT's goal is that its students acquire the skills to become leading, independent graphic designers. Graduates are expected to work autonomously in the international field of graphic design and make unique contributions to this field.

Central to the programme is the development of the student's artistic orientation. The master-programme achieves this by providing the students with a cultural and theoretical context for their evolving creative identity. Great emphasis is laid on the

organic integration of the theoretical, reflective dimension of design and the practical components in the work of the students, regardless of whether they are working on commission or producing autonomous work.

The programme has developed a set of final learning outcomes that define and articulate the specific qualifications students must acquire to be able to function as a professional designer at a Master's level. Following the three main competence domains of ArtEZ (Imagination, Responsibility and Reflection), the learning outcomes for the Master have been translated into eight competences:

1. Conceptual ability, 2. Formal ability, 3. Reflective capabilities, 4. Capacity for awareness, growth and innovation, 5. Capacity to communicate, 6. Capacity for organisation, 7. Orientation towards the outside world, 8. Capacity for cooperation.

In the view of the assessment committee these proficiencies have been explicitly coupled to the components of the Master programme and translated into concrete assessment criteria, thus enabling the staff to monitor the students' progress in an objective manner.

## Dublin Descriptors

To ensure that the level of the Master course WT meets international standards, the final assessment criteria of the proficiencies have been compared with the Dublin Descriptors. The committee was presented with a summary and explanation of this comparison. The committee concluded that the competences of the programme were sufficiently in line with the international standard of intended master-learning outcomes.

## 2. Teaching-learning environment

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

**Explanation:** The contents and structure of the curriculum enable the students admitted to achieve the intended learning outcomes. The quality of the staff and of the programme-specific services and facilities is essential to that end. Curriculum, staff, services and facilities constitute a coherent teaching-learning environment for the students.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies the teaching-learning environment as **excellent**. Doing commissioned projects is an asset to the programme. Within the commissions a high level is reached. The didactical concept relies on a community concept which is very successful. This community system functions like a pressure-cooker, with various methods, intensive coaching and the opportunity for students to design their own course: students make their own choices on how to explore fields of their own interest. Within this didactical concept theory and practice are well integrated, in a natural manner. The quality of staff is very good and there is a wide and challenging variety of what lecturers offer in the programme, like going to the New York Art Book Fair. The lecturers have influential international practices, and they are great and inspiring examples for the students.

The staff developed a good sense of which students should be admitted to the programme, based on their qualities and teamwork. WT also seems to have developed quite a good feeling of whom to select for a certain commission. Altogether the assessment committee is impressed by the lecturers' intuition for composing a team of students.

The building in which the programme is located, supports the teaching methods.

### Programme covers the learning outcomes

The WT provides individual, 'learning-by-doing' education. Students work towards their master's degree during a project and assignment oriented course. The staff prescribe the programme's framework but its content is to a large extent determined by the students. The student chooses a theme at the beginning of his Master's programme. During the next two years the student works at projects which are related to this theme. During those two years one of the central questions is 'what is your work in your work?'. In that way the student learns to reflect on his own work and his development as a graphic designer. Students are challenged to design a programme that matches their interests and needs. From the start, students are obliged to take responsibility for their own course of learning and to participate in decisions relating to the content of the programme's elements.

Because the WT has a studio concept and the students work on commissions the applied content is high.

Although graphic design is used in many ways, (for instance posters and websites) books and booklets are the leading medium in the programme. There are many reasons for this choice but a practical one is that the most important teachers have a background in designing books. There are no finances to hire a lecturer with a different background. However, the most important reason is that the way of thinking when designing a book is no different than when designing a website. Due to this some students even become more complete web designers instead of just being print designers. Nevertheless, students also develop other things than books, and guest lecturers are invited to open the students' eyes for other things than books and posters.

Students are very positive about the programme in student evaluations. The main reason perhaps is the fact that the staff wishes to ensure that the programme is valuable to each individual student. To realise this, the student has much influence and responsibility, for example because he can

determine a big part of the programme. Students feel appreciated by the lecturers, also because lecturers treat them as colleagues (designers among themselves). The small scale of the programme and the accessibility of the lecturers add to the positive feeling.

The students being asked why they chose the WT, they mentioned the WT is the ideal location for them to consider the opportunities they get during the programme, the location, the type of work they do, the peers that completed the programme as well, the way knowledge is shared, and the background and reputation of the lecturers. The fact that as a student one has influence on the content of the programme and the fact that craftsmanship goes beyond aesthetic or technical skills, is also attractive to them.

### Up to date

The content of the programme changes annually. In this way one can fully benefit from current developments in the field. This approach also does justice to tutors' as well as students' changing interests as students get responsibility to define a part of the content of the programme.

The WT also wishes to give invited guest lecturers the freedom to interpret projects according to their own preferences and expertise, in relation to current developments in the field.

### Structure of the programme

The professional work field plays a highly important role in the WT. Aside from the professional expertise of the core lecturers, during the programme students go on excursions and are involved with projects for related international events.

However, the uniqueness of the programme lies within the commission-driven education: students engage with the work field via the commissions from real clients in the field of design. When working for

clients, students are confronted with issues that are a real part of a graphic designer's daily practice. The student learns to deal with the field of tension between his own artistic ideas and the restrictions that are placed on them by principals. Working with external clients means that students continuously interact with their surroundings and with society; locally, nationally and internationally.

The method of education and corresponding supervision at the WT is quite unique and tailored to the final objectives of the Master. The staff members take the students seriously and regard them as fellow designers. Critique, suggestions and comments from the students are integrated into the programme. The students are expected to actively contribute to the Master programme and are given responsibility for certain parts of the programme throughout the year.

### Coherence

The course consists of three components: projects, theory and studio activities.

#### *1. Group projects and workshops, presentations and critiques.*

This is a programme of fixed elements whose content changes annually. Amongst the projects are the New York Art Book Fair and a five-day workshop by a guest lecturer who determines the subject and work method for the workshop. There are also presentations and critiques, because it is important for graphic designers to present their ideas and designs

convincingly. In order to train these skills there are different sorts of presentations. One of the most prominent ones is Your Work in Your Work: these are six-monthly individual presentations for fellow students and teachers in which the students explain what lies behind their final-product: the concept and ideas, as well as the steps taken to realise a work. It is a presentation about what is personal in the work. Besides the Your Work in Your Work presentations

The uniqueness of the programme lies within the commission-driven education: students engage with the work field via the commissions from real clients in the field of design.

there are several other presentations, like work presentations by internationally and nationally renowned designers.

### *2. In-depth knowledge of theory through critical reflection, excursions and a thesis.*

The WT's theory programme is based on encouraging students to think critically. The programme consists of different elements. Essay days are organised around themes subscribed by a lecturer. Speelplaats ('Playground') functions as a laboratory allowing a student to introduce his own research to fellow students. Speelplaats is an editorial space where students, in consultation with a theory lecturer, develop their own parallel programme. Each student contributes by organising his own Speelplaats day. Excursions are also organised, for example to exhibitions, biennials, demonstrations, galleries and museums, in order to stimulate the students' interest and broaden their horizon. Finally the students do a thesis (for more information see chapter 3).

### *3. Studio activities in the form of practical assignments and projects for external clients or group projects in response to invitations from external parties.*

Part of the programme is allocated to real, external commissions that are the responsibility of the WT's agency. This might be a commission that a student works on individually or a project that involves a whole group. The staff accepts a commission or project if it makes a meaningful contribution to a students' development and meets artistic, educational or pragmatic criteria. If these criteria are not met, a commission is rejected. Students usually work on single volumes or one-off publications, commissions and projects. In addition, there is a small number of ongoing commissions.

Acquiring clients and submitting tenders are part of the learning process but subordinate to the design and realisation processes. The agency's profits flow straight to the WT's budget and are used for educational purposes only.

Speelplaats ('Playground') is an editorial space where students, in consultation with a theory lecturer, develop their own parallel programme.

The programme, with its three components, is the same for both years. In the first year, the emphasis is on working on group projects and autonomously formulated assignments. During the second year the students' identity is tested by practical realities when they work on real commissions. The students also deepen their interests through their thesis research.

The WT is very practical so the aim was to relate theory to practice. The conceptual work of every individual student has to be embedded in theory. Therefore the student chooses a research topic at the beginning of the programme. During the two years of the programme the students mixes that with his practice.

Most of all the Speelplaats contributes to that. The theoretical component will become part of the project, no matter whether it was a commission or not. To promote this as a part of the students' approach there is 'Your Work in Your Work': the student learns to focus on what is his own 'handwriting' in his work, not solely defining what was made, but also why it was made.

Theory is considered a way to broaden the student's horizon and open his mind. As theory feeds curiosity, this can become very individual. Often the students read the same books or texts (articles) and this is a spring-board to jump to other areas of their interest. This leads to reading other books and articles, and might also lead to visiting exhibitions.

Regarding the commissions: even though some of the commissions come in looking not that nice or challenging from a start, staff investigates possibilities to upgrade. In case a commission can not be up to standard, it will be rejected. Commissions vary in extent and scale, so the number of commissions a student carries out may vary. The different commissions are assigned to (a team of) students who have the abilities to create a positive result. Students who are not interested in a certain commission will be assigned to another one.

At the beginning of a commission the student has a conversation with the lecturer in which he gets per-

mission or hears the things which have to be adjusted before he can start with his commission. During the commission the student has meetings with the commissioners as well as the lecturer to speak about the progress. At the end of the commission there is a meeting in which the students receive feedback from the commissioner.

### **Feasibility**

Students are expected to be present at least four (preferably five) days a week. Students are so motivated and committed to the course that they devote more time to the course than the 120 credits that are allocated to it.

There are few dropouts due to the admission procedure. Applicants must not only be talented but also motivated. As a result most of the students spend more time on their studies than the regular study load. Lecturers feel the responsibility to guide the student, once admitted, in the best possible way to make sure he gets his master's level. The lecturers go the extra mile when a student experiences problems which affect the study progress. None the less, in the past in exceptional cases students were requested to leave the programme when their personal development did not meet expectations or when personal problems were negatively influencing group dynamics.

### **Coaching**

The students of the WT work closely together and spend much of their time in the same building working on projects and commissions, participating in tutorials, workshops, presentations and critiques. This situation is unique to the Werkplaats and creates an inspirational group dynamic. The coordinators are present all time and lecturers visit the building every week. Students of the same cohort build up a close bond with each other and help each other in their progress towards becoming autonomous graphic designers. Because staff members are almost always present, the students are

able to discuss problems or issues that may be bothering them at any time.

The formal coaching takes place during weekly tutorials, which are also part of the assessment protocol. The tutorials consist of one-to-one talks during which the student presents his or her work, and the progress of individual projects and his contribution to the group is discussed. The critical tutorials are of great importance to the student and his development because all relevant aspects of the process of graphic design are discussed. The student is expected to become increasingly self-reliant and an appeal is made to his growing resourcefulness. During the second year students are treated as if they are practicing graphic designers.

This manner of coaching is appreciated by all students and alumni. Students indicated that they considered this intensive 'living and working together' to be very fruitful. They pointed out that they learn a lot from their fellow students. Since students are given responsibility for parts of the programme, students alternately take on the role of teachers and coaches. As one student put it: 'You learn the most when teaching.'

The committee holds the opinion that this approach to coaching is quite effective and largely explains the low drop-out level since the founding of the Master. Tutors are present for consultation throughout the week; students are taught to be responsible for each other and their own development. In addition, the location creates a cohesive group and facilitates cooperative group projects.

### **Intake**

During the year, interested potential students can send their portfolios to the WT. The portfolios have to meet a number of conditions. The selection procedure consists of two phases. Firstly, two design lecturers and one theory lecturer consider all portfolios and grade them. The 35 candidates with the highest grade go on to the second phase: a twenty-minute interview with two admission committees. Each committee consists of three people: a



design lecturer, a theory lecturer and a coordinator. The design lecturer pays particular attention to the visual quality of the work, the theory lecturer focuses specifically on the candidate's powers of critical reflection and the coordinator focuses on the candidate's independence. During the interview the candidate presents and explains his work. He also expands on his interests in relation to thesis research and how he intends to shape his studies at the WT.

To enrol on the Master's course, the candidate student must have gained a Bachelors course certificate or have attended a course at the level equivalent to a Bachelors course. The candidate also has to meet the following selection criteria:

- His work is of an outstanding quality;
- His work shows a degree of individuality and authenticity;
- He can act independently to initiate and develop projects;
- He has the ability to develop, demonstrating a readiness and potential for further growth.

Foreign students who want to apply must have completed their education outside the Netherlands at a level that has been deemed equivalent to a Dutch Bachelors degree. Upon administration, their fluency in English has to be at a minimum level of IELTS 6.

When making the final selection of the students, the staff of the WT aims to achieve a group as inspiring as possible. Another reason why they value a heterogeneous group as far as background, age and experience are concerned is that the students spend nearly every day and evening together in the WT's building. The exchange of knowledge and experiences therefore takes place outside the normal lessons.

### Teaching staff

The committee believes that the staff is indeed exceptional in its dedication, its unique and innovative approach to the teaching of a creative Master programme.

The professional orientation of the staff is of utmost importance in this Master. The lectures of the programme are all leading designers and theoreticians, as well as skilled and experienced educators. The design lecturers both have a successful international design studio; two other lecturers have taught at Yale University. The lecturers present their work regularly and give workshops at various educational institutes in the Netherlands and abroad. The lecturers are members of external committees, take part in assessments at other Master programmes, and are invited to sit on juries. One lecturer is a curator and director of an exposition space as well as editor for a contemporary art magazine.

Since 2011, the WT's core of permanent staff has consisted of seven people: two design lecturers, two theory lecturers, two coordinators and one support staff member. This adds up to three full-time equivalents (FTE), divided over design education (0,5 FTE), theory education (0,4 FTE), coordination (1,4 FTE), educational support and guest lecturers (0,2 FTE).

The staff members are extremely motivated and dedicated to the Master course, and have been involved in the founding and transformation of the WT into a professional Master. The students of the programme receive full critical attention from all staff members. The students have been selected with utmost care by the staff, and lecturers as well as coordinators demonstrate a great responsibility for the wellbeing and progress of their students as designers. The students see each lecturer on a weekly basis, with exception of one theory lecturer who resides in London. However, this lecturer visits the WT regularly for several days to a week for tutorials. As graduate thesis supervisor he meets with each student individually to discuss their thesis.

The WT invites guest lecturers and external experts who are leading practitioners from various disciplines. The selection of these external lecturers is

made on the basis of the specific requirements of a commission or project. The final presentation of the students work in the second year is evaluated by an external critic from the field of design.

The students and alumni are highly appreciative of the staff members. (See also Survey Results WT 2011) They are extremely satisfied with their manner of teaching and coaching, and are thankful for the opportunity to work with these experts in the field of design. The students are especially happy with the manner in which the lecturers inspire and motivate them to develop their own creative identity.

The committee is of the opinion that the staff is indeed exceptional in its dedication, its unique and innovative approach to the teaching of a creative Master programme. Staff members are themselves operating at the cutting edge of graphic design and design theory. Given their extensive knowledge of the professional field, the lecturers are ideal 'gateways' into the field of design. They are able to pass their knowledge on to the students in an inspiring, effective, yet non-dogmatic manner. The committee therefore qualifies this element as excellent.

## Facilities

The WT has its own premises in a unique building with various rooms so that every student can have their own work space. The WT has a kitchen for the collective lunches and a small library consisting of magazines, (typographic) manuals, art catalogues and other relevant literature. There also is an archive of all the work that has been made at the WT. All students have a key and may use the studio whenever they wish.

The building and the programme are well connected to each other. The building is very important because it offers many opportunities: it is an

extension of the students' rent rooms and also provides for a lively social life; people for instance lunch and dine together and organise movie nights. The lecturers find it pleasant to be able to show the building to commissioners as their own. Both students and lecturers appear to be very attached to it.

The students are expected to have their own computers; the WT has a number of computers students may use in case of necessity. Students have unrestricted access to other peripheral equipment such as a scanner, beamer, digital camera and tripod camera. Up to date computer software can be acquired at ArtEZ.

Since 2009 the WT makes use of a studio in London. It provides two students at a time with the opportunity to focus on their own research, away from the dynamic that is characteristic of the studio in Arnhem. They are supervised by a lecturer who lives in London. Apart from immersing themselves in their own designs, students can also gain inspiration from London's vibrant cultural life.

WT students are also permitted to use ArtEZ's well-equipped work spaces in the Rietveld building (screen printing, ceramics, graphic, computer and photographic facilities) and its facility at Oude Kraan (which houses an audio-visual workshop and the central wood, metal and plastic workshop). These facilities are open during office hours and on a number of evenings until 9 pm. Students may also use ArtEZ Arnhem's multi-media centre.

The NSE (Nationale Studenten Enquête) results indicate that the students are very satisfied with the study facilities (2011: 4,3). Students are also very satisfied with the teaching spaces (2011: 4,6), the work places (2011: 4,5) and the availability of work places (2011: 4,5). The students are also satisfied with the course material (2011: 4,5). The score for general atmosphere is very high: 4,8 (2011).



### 3. Assessment and achieved learning outcomes

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

**Explanation:** The level achieved is demonstrated by interim and final tests, final projects and the performance of graduates in actual practice or in post-graduate programmes. The tests and assessments are valid, reliable and transparent to the students.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies the assessment and achieved learning outcomes as **good**. The quality and level of the commissioned work is very convincing. The commissions represent the master's level and the commissioners are satisfied with the final products. The 'thesis' as WT calls it, is about reflection of the student on its work; there is a new thesis-structure proposed for the year 2011-2012. Eventually this will lead to more structured and transparent so that is a good development. Yet, students already do find it a positive experience: by starting to write the essay within the first couple of months they create an ongoing learning experience during the whole programme.

It is clear that graduates manage to reach good positions both in the national and international field.

#### Validity and reliability

Throughout the duration of the programme students are continuously assessed. Students are obliged to take part in all programme components and contribute to prescribed elements in several ways like oral, participation, presentation, written et cetera. At the end of the year students provide the overview of their contributions to the programme and a description of their work. The physical outcome of the students' work is listed after a selection of work is presented to an audit panel. Credits for each component are rewarded based on the combination of the list and the end of the year assessment.

The practical assignments and projects are assessed every week during tutorials, as is described in chapter 2. Another means of assessments besides the tutorials are the collective presentations and critiques, when students receive feedback from peers and guest lecturers. During these group presentations, the students present their work and the subjects that interest them. Fellow students give an oral assessment of the presentation. The tutorials, presentations and feedback sessions should be seen as formative assessment.

The tangible results of the completed assignments are also subject to external assessment. Following the tutors' internal assessment, the fact that the final productions function in the real work situation and that their effectiveness is evaluated can be considered as external quality assessment. In work done for clients, the designs are assessed in the context of the work situation, including the conditions set by the commissions and the client. The external client assesses the student's formal qualities during his presentation. The student receives feedback from tutors, coordinators and clients about these presentations.

Formal assessments take place every six months and are based on an assessment form. The student assesses himself and the staff assesses the student using the competences. The form is completed by the student and staff representatives (the artistic director, a theory tutor and a coordinator) before the assessments. During the assessment talk, which takes place in the presence of all staff members, the student is given his grade and general comments are made about his development up to that point. The weekly tutorials cover a variety of subjects, yet during the assessments the students' development is linked to the competences. As a result students and lecturers feel that the combination of the tutorials

and the assessments provides a fairly objective evaluation.

Students conclude the course with an individual assessment talk with one or two external critics who are also leading practitioners in the field of graphic design or art. During the talk, the student presents a wide selection of his works. He must convincingly show that his artistic and intellectual powers satisfy the requirements for the HBO Master's degree and display a unique vision of graphic design. The external critics are required to provide a brief written evaluation for each student.

The external critics are professionals from the international field. The selection of the external critics is made with focus on the content of the thesis. Until this year (2010/2011) the lecturers of the WT made the selection themselves. From the year 2011/2012 the examination committee will define the selection criteria for the external critics.

The assessment committee would like to challenge the programme to try to invite external critics that could be a bit further away from the regular workfield.

The quality of the assessments is also subject of responsibility by the examination committee. This examination committee is organised at the ArtEZ Masters Art & Design level and consists of three members who represent each master's course: the Dutch Art Institute, Fashion Masters and the WT. The committee meets three times a year – once following the completion of the admission procedures, once following the assessments at the end of the first semester, and once at the end of the academic year to review the second assessment and student's completion of a whole course of study.

The thesis shows resemblance to the way it is done at Yale University. The student chooses a theme at the beginning of his Master's programme. During the two years the student works on projects which are related to this theme. During those two years one of the central questions is 'what is your work in your work?'. In that manner the student learns to reflect on his own work and his development as a graphic designer. So, the student starts with a research question, much like a thesis report starts with a

hypothetical question. The question will lead to an answer in his thesis after two years, the pathway of how to realise this process being only partly fixed. Fixed elements are an exploratory essay of approximately 2000 words as well as a growing thesis bibliography based on the student's personal research-topic. The bibliography consists of a minimum of three books in the first year and a minimum of ten in the second: students choose and redesign their selected books, as such building an individual facsimile library. An oral exam takes place based on these selections.

During the programme the student will figure out his own way of expressing this in his work.

Students feel that in this definition a thesis is, in a sense, a lifelong project for them because it matches their interests. In that way the thesis is not a final product, but rather a starting point for the rest of their careers because in the thesis students make a framework in which work from past and present fits. Because of the framework the students' development becomes more apparent.

## **Transparent**

The proficiencies have been explicitly coupled to the components of the Master programme and translated into concrete assessment criteria, thus enabling the staff to monitor the students' progress in an objective manner. Equally important is, however, that by these concrete assessment criteria the students know what is expected from them during assessments. That is why evaluations about assessments are positive from the students' perspective: students are generally satisfied with evaluations and assessments (2011: 4,3 on a five point scale). The students think the assessment criteria are clear (2011: 4,5). The evaluations and assessments link up with the course content (2011: 4,5).

## **Achieved learning outcomes**

Proof of the WT's success is the degree of appreciation by professionals in the international field. The work of the graduates is often appreciated

because of its innovative and authentic qualities. Graduates work as freelance designers for leading Dutch publishers, cultural institutions and museums. Two graduates are senior designers at MoMA and the Whitney Museum in New York. Many graduates work for interesting clients like both national and international publishers, TV programs, newspapers, universities, art magazines and magazines about graphic design.

Graduates are frequently invited to present their work at exhibitions. Their work is also included in publications and collections. Also graduates are often nominated for prizes, for example De Best Verzorgde Boeken, the Dutch Design Awards, the Nederlandse Huisstijl prize and the prize for best annual report, and abroad for the German Walter Tiemann Prize and Best Books competitions in Belgium, Germany and Switzerland.

A large number of graduates work as teachers and academics, both in the Netherlands and abroad. Apart from working as teachers, graduates are regularly invited to hold presentations and workshops, again both in the Netherlands and abroad.

Graduates have also successfully applied for grants and scholarships that enable them to start their own agencies. All graduates who work in the Netherlands and who have applied for financial assistance from the Netherlands Foundation for Visual Arts, Design and Architecture have had their requests granted. Considered as specific characteristics of the students and alumni are their innovative abilities, in-depth knowledge and proven reflective skills.

The 2011 graduate survey results indicate that the majority of graduates have independent agencies (71%). More than half carry out paid work on a commission basis (54%) and a quarter carry out paid

work. Most of the graduates indicate that their work links up well with the course (82% well, 14% adequately). Graduates explained to the assessment committee that as a student from the WT programme you learn to work in an independent and individual manner. During conversations to lecturers and commissioners you learn to reflect on your work. Because you have to discuss your choices in your work and you create a dialogue about it the students feel that during the two year programme they build up self confidence.

During the assessment the assessment committee also spoke to members of the advisory committee. This committee consists of people who have commissions for the WT, like designing booklets. As commissioners they see themselves as a simulation of the work field. They feel as the uniqueness of the WT the fact that the graduates can define their own position and exchange it with commissioners and other people they work with. The focus is on starting and continuing a dialogue rather than choosing an autonomous position.

Another unique asset of students from the WT is the special combination of word and image, which has a certain playfulness to it but a strong structure in the material at the same time. That is why students of the WT hardly ever create a standard product. All members of the advisory committee recognized this. Many students whom the members of the advisory committee worked with during WT commission, kept on working for them after graduation. Members of the advisory committee feel the graduates of the WT have a clearly defined position in the work field, including commercially orientated commissions. In short: according to the advisory committee reflection, position and dialogue are special about the WT master programme.



## Attachments

## Attachment 1 Assessment committee

### I List of panel members and secretary

Name (including title(s))	Role (chair / member / student-member / secretary)	Expert in the field (yes / no)
Sung Min Choi	member	yes
C. Glazenburg	member	yes
Ir. R. Kloosterman	chair	no
L. Van Speybroeck	student	yes

### II Secretary / Co-ordinator

A. van Noort MSc	secretary	Nov 2010
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### III Brief job descriptions for panel members

1	Min Choi is a partner and a graphic designer at Sulki & Min, Seoul; Assistant Professor in visual design at the University of Seoul and lecturer at the College of Fine Arts, Seoul
2	Carolien Glazenburg is a curator at the Stedelijk Museum, Amsterdam
3	René Kloosterman is director of AeQui and chairs many assessment committees
4	Lieven Van Speybroeck is a graphic designer at Wesley Wolkman (Gent, Belgium); he will graduate from Piet Zwart Instituut (Rotterdam) as a M Media Design & Communication in July 2012

### IV List of expertise within the panel<sup>1</sup>

Expertise	The expertise is demonstrated by:
a. Expertise regarding the developments within the discipline	Min Choi was a researcher Design at Jan van Eyck Academie, Maastricht, The Netherlands. He is now an assistant professor, Visual and Industrial Design Department, University of Seoul, as well as a Lecturer, Department of Craft and Design, College of Fine Arts, Seoul, Korea. Carolien Glazenburg participated in many international juries.
b. International expertise	Min Choi is an internationally recognized graphic designer. Carolien Glazenburg curated in international exhibition centers and participates on a frequent basis in international juries. Lieven Van Speybroeck is a Belgian designer.
c. Practical expertise in the professional field relevant to the programme	Min Choi is an internationally recognized graphic designer. Carolien Glazenburg curated in international exhibition centers and participates on a frequent basis in international juries. Lieven Van Speybroeck is a Belgian designer.

<sup>1</sup> Note: the secretary is NOT a panel member.

d. Experience in teaching and developing education at the relevant programme level and expertise regarding the educational format(s) practised by the programme <sup>2</sup>	Min Choi was a researcher Design at Jan van Eyck Academie, Maastricht, The Netherlands. He is now an assistant professor, Visual and Industrial Design Department, University of Seoul, as well as a Lecturer, Department of Craft and Design, College of Fine Arts, Seoul, Korea.
e. Review or audit expertise	René Kloosterman is director of AeQui and chairs many assessment committees.
f. Student-related expertise	Lieven Van Speybroeck graduated from Piet Zwart Instituut (Willem de Kooning Academy, University Rotterdam) as a M Media Design & Communication in July 2011.

## Short résumés

### Sung Min Choi

#### Education

- 2003–2005 Researcher Design, Jan van Eyck Academie, Maastricht, The Netherlands
- 2000–2002 MFA in Graphic Design, School of Art, Yale University, New Haven, US
- 1990–1995 BFA in Visual Communication Design, College of Fine Arts, Seoul National University, Seoul, Korea

#### Practice

- 2002–present Partner, Sulki & Min, Seoul, Korea
- 2006–present Partner, Specter Press, Seoul, Korea

#### Teaching Appointments

- 2005–present Assistant Professor, Visual and Industrial Design Department, University of Seoul, Korea
- 2007–2010 Lecturer, Department of Craft and Design, College of Fine Arts, Seoul National University, Seoul, Korea

#### Selected Projects

- 2010–present Graphic identity and marketing materials, BMW Guggenheim Lab, New York, US
- 2011 ‘The Way Beyond Art: Wide White Space’, CCA Wattis Institute for Contemporary Arts, San Francisco, US
- 2009–2010 Graphic identity and website, Jan van Eyck Academie, Maastricht, The Netherlands
- 2008–present Graphic identity and marketing materials, Festival Bo:m, Seoul
- 2006–present Artists publications, Specter Press, Seoul

#### Solo and Duo Exhibitions

- 2009 ‘Kinross, Modern typography (1992, 2004, 2009)’, Gallery Factory, Seoul (solo exhibition)
  - 2008 ‘Sulki & Min: Kimjinjye 080402–080414’, Kimjinhye Gallery, Seoul (duo exhibition with Sulki Choi)
  - 2006 ‘Sulki & Min: Factory 060421–060513’, Gallery Factory, Seoul (duo exhibition with Sulki Choi)
- Further projects and publications available upon request.

**Carolien Glazenburg (1953)** works at the Stedelijk Museum since 1976. Since 2002 as curator of graphic design. Her main task was to disclose and reorganise the voluminous collection of graphic design (70.000 items). She organised exhibitions on Jan Bons, Walter Nikkels, Werkplaats Nieuwe Typografie, Michel Quarez, Erasmusprice winner Pierre Bernard, Willem Sandberg in Paris and Wim Crouwel in the Van Abbemuseum etc. She was on many juryies like the Dutch Theatre Poster Award, Chaumont Festival International du Graphisme, Vlaamse Power of Print.

**René Kloosterman** has studied Industrial Engineering (TUE) and worked for the consultancy-firm KPMG. Since then he participated in major projects in food-industry at home and abroad (Russia, Kazakhstan, Czech Republic, Curacao). Since 1995 he works as an independent entrepreneur and interim manager. Since 2002 he has been active in educational assessments, both as a director and later as an owner of an assessment agency. He chairs assessments very frequently.

**Lieven Van Speybroeck** is a graphic designer at Wesley Wolkman (Gent, Belgium); he will graduate from Piet Zwart Instituut (Rotterdam) as a M Media Design & Communication in July 2012.



## Attachment 2 Program of the assessment

### Day 1: 25 august 2011

- 12.30 – 14.30 Lunch and internal meeting of the committee
- 14.30 – 15.00 Board and management  
Wilhelm Weitkamp  
Anniek Brattinga  
Armand Mevis  
Roland Früh
- 15.00 – 16.00 Showcase
- 16.00 – 16.30 Examining Board  
Rik Fernhout (DAI)  
Bibi Straatman (MA Fashion Design)
- 16.30 – 17.15 Representatives of the Professional field committee  
Tom Avermaete  
Sher Doruff  
Gudrun Bott
- 17.15 – 17.45 Open consultation
- 17.45 – 18.00 Committee and management

### Day 2: 25 August 2011

- 9.30 – 10.00 Arrival of committee
- 10.00 – 11.30 Teaching staff  
Karel Martens  
Maxine Kopsa  
Armand Mevis
- 11.30 – 12.00 Internal meeting of the committee
- 12.00 – 13.00 Students of year 1 with their portfolios  
Laure Giletti  
Manuel Zenner  
Stefano Faoro  
Ilke Gers  
Matthew Whittington
- 13.00 – 14.00 Lunch and document review

- 14.00 – 15.00 Students of year 2 with their portfolios  
Boris Van den Eynden  
Inex Cox  
Annett Höland  
Lu Liang  
Isabelle Vaverka
- 15.00 – 16.00 Alumni with their final dissertation  
Julie Peeters  
Stephen Serrato  
David Bennewith  
Na Kim
- 16.00 – 16.30 Additional research, formulating conclusion
- 16.30 – 17.00 Feedback of findings and conclusion

## Attachment 3 Quantitative data

*Quantitative data regarding the programme.*

### 1. Data on intake, transfers and graduates

Cohort	Intake	Output after 2 yrs	Output after 3 yrs	Drop-out	% output after 2 yrs	% output after 3 yrs	% output >3 yrs
2007-08	6	6	n.a.	0	100%	0%	0%
2008-09	7	7	n.a.	0	100%	0%	0%
2009-10	10	9	n.a.	1	90%	0%	0%
2010-11	10	n.a.	n.a.	2	n.a.	0%	0%

2. Teacher -student ratio achieved: 1 : 16,5.

3. Average amount of face-to-face instruction: 28 hours per week.

## Attachment 4 Final qualifications

WT course proficiencies for a master's degree in design:

### 1. *Conceptual ability*

The student is able to develop an original concept into a means of communication (for example, an assignment or a project) on the basis of his own vision and ideas.

The student is:

- able to develop his own design ideas on a constant basis;
- an authentic designer with his own ideas that relate to developments in the field, the arts and society;
- able to make individual designs that are not copied from the ideas of others;
- able to produce complete designs that do justice to his own views and a client's wishes.

### 2. *Formal ability*

The student is able to translate a concept into an actual and visually compelling form and is able to develop his formal skills.

The student:

- develops his own style by experimenting with different ways of working;
- is a critical designer with his own vision, which relates to developments in the field, the arts and society;
- is able to provide his own authentic response to criticisms from fellow students, tutors, clients and colleagues;
- is able to defend his own ideas in negotiations with the client;

### 3. *Reflective capabilities*

The student is able to reflect on his own work and that of others and analyse, identify and evaluate it.

The student is able to:

- reflect on the choices made during the development of concepts;
- see the consequences of choices and decisions and can justify these convincingly throughout the whole process;
- assess the power of conviction of his design;
- reflect on his own work in a design and production process;
- select relevant (professional) literature and use it in his work;
- form a personal view of developments in the field.

### 4. *Capacity for awareness, growth and innovation*

The student is able to express newly acquired expertise and is capable of insightful personal interpretation of his artistic ideas into his own work or that of others.

The student:

- has developed a personal artistic vision and is able to present this convincingly;
- is able to make a personal contribution to culture through an emphatically authentic use of form and image;
- is able to make appropriate choices when developing ideas during the design process;
- can continue developing his knowledge, insight and skills and apply them in changing and complex situations in professional practice.

#### *5. Capacity to communicate*

The student is able to acquire and interpret a project, present the work effectively, and explain it to and negotiate about it with clients and other parties involved.

The student is able to:

- present his own work in a professional way and explain it to both experts and the general public;
- discuss an assignment's concept and conditions (financial, organisational, technical) with clients and other interested parties;
- promote his own work by participating in exhibitions, symposiums and competitions.

#### *6. Capacity for organisation*

The student is able to organise and maintain an inspirational and functional work situation.

The student:

- is able to start a work process independently, and direct, control and complete the whole process;
- has taken the necessary business steps to be able to work as a designer in the long term;
- is able to organise the work process while finding a balance between design, organisational and business activities;
- is able to build up and maintain his own professional network.

#### *7. An orientation towards the outside world*

The student is able to make links between his own work and that of others, and between his own work and the public.

The student:

- is able to independently explore the context of an assignment and analyse the possible wishes of users, generate alternatives and select provisional solutions;
- researches the work and ideas of colleagues, visual artists and designers from other disciplines in an international context and is able to integrate these into a design;
- integrates a fascination for cultural and social subjects in his work;
- understands the market and publicity media and is able to profile himself as a professional in the field;
- expresses views on the function and position of graphic design in society;
- provides constructive criticism on the work of colleagues and developments in the field.

### *8. Capacity for cooperation*

In a cooperative context, the student actively contributes to the creation of a product or process without loss of artistic authenticity.

The student:

- is able to create complete designs in a context of cooperation that do justice to the visions of other, equal parties involved;
- operates actively and interactively in multidisciplinary, international teams;
- responds to the various roles, responsibilities and interests of the people involved in the design and production process in a targeted way and with respect for them;
- is able to manage the people involved in the design and production process from an artistic and organisational point of view.

## Attachment 5 Overview of the programme

WT course	First year	Second year
A1 Group projects and workshops		
- Introductory workshop	3 EC	3 EC
- New York Art Book Fair	6 EC	4 EC
- Mid-term workshop	2 EC	2 EC
- Best Book project	6 EC	5 EC
A2 Presentations and critiques		
- Your Work in Your Work	5 EC	3 EC
- Curating the WT library	1 EC	1 EC
- Work presentations by guests	1 EC	1 EC
- Movie nights & Documentary mornings	2 EC	2 EC
B1 Critical reflection		
- Essay days	7 EC	7 EC
- Speelplaats	6 EC	6 EC
B2 Excursions	3 EC	3 EC
B3 Thesis	7 EC	9 EC
C1 Practical assignments		
- DAI booklets	5 EC	
- Incidental booklets	2 EC	12 EC
C2 Projects external partners	4 EC	2 EC

## Attachment 6 Documents

- Critical reflection
- Final projects of all graduates of the last two years (nine people)
- Portfolios of first year students (five)
- Portfolios of second year students (five)
- Evaluation form which is used in the final assessment talk
- Reports from external critics after final assessment talk
- Overview of presented printed matter designed by Werkplaats Typografie students:

Client: Architectuur Lokaal, Amsterdam

Commission: Olifantenkooi,

- Olifantenkooi #1 + #2 2009, design Marc Hollenstein
- Olifantenkooi #3 + #4, 2009, design Stephen Serrato
- Olifantenkooi #5, 2010, design Isabelle Vaverka
- Olifantenkooi #6, 2011, design Simone Koller

Client: ARTI, Artistic Research, Theory and Innovation, Amsterdam School of the Arts

Commission: RTRSRCH, Journal

- RTRSRCH Vol.1 No.1, 2009, Minor gestures and their monstrous little brothers: the spectatorship of the catastrophic, design Jaan Evert
- RTRSRCH Vol.2 No.1, 2010, Beginning with music, continuing otherwise, design Astrid Seme
- RTRSRCH, Vol. 2, No. 2, 2010, Notations, design Stephen Serrato
- RTRSRCH, Vol. 3, No. 1, 2011, Paxton Ave Nue, a revisioning, design Boris Van den Eijden

Client: Schloss Ringenberg, Hamminkeln Commission: Gap, magazine and book

- Gap Magazine #1, 2007, design Sandra Kassenaar
- Gap Magazine #2, 2007, design Karl Nawrot
- Gap Magazine #3, 2008, design Jeremy Jansen
- Gap Reader, 2008, design Cecilia Costa

Client: Archis publishers Amsterdam / Dutch Art Institute, Enschede Commission: Here as the Centre of the World, book

- Here as the Centre of the World, 2009, design Marco Balesteros

Client: Dutch Art Institute Arnhem Commission: DAI Publications Project, artist's books 2010 edition:

- Eva Schippers, The black & blues or the forgotten life of Eva Schippers, design Lu Liang
- The Detroit Diary, Jimini Hignett, design Anna Haas
- Life is too short, Veridiana Zurita, design Ines Cox
- The restoration of a wall, a case study, Viki Semou, design Isabelle Vaverka
- Amanda Koelman & Spinvis, design Boris Van den Eijden
- Lado Darakhvelidze, TV Museum station guide, design Simone Koller
- A digital Seance, Taf Hassam, design Grégory Dapra
- Julio Pastor, A Disposition of an Investigation about an Ordinary Man, design Annett Höland
- Ruben van Klaveren, design Goda Budvytyte
- Renaldi Zefi, design Joris Van Aken
- Izabela Ozdak, A Diary With Kaleidoscope Eyes, design Lidia Wilkosz
- Sevgi Ortac, The monument upside down, design Simone Koller 2011 edition:
- The Archival Architecture of an Anachronicle, Charlotte Rooijackers, design Corina Neuenschwander



- A story by J.M.A. Biesheuvel, design Ine Meganck and Mark Simmonds
- Biscotti di vento, Vittoria Soddu, design Laure Giletti
- Artist as user: a research by Eelco Wagenaar, design Manuel Zenner
- Handboek voor de stadswildernis, Doris Denekamp, design Noah Venezia
- Impossible calibrations of an imaginary Sherrie, Frederik Gruyaert, design Laure Giletti
- I have never seen volcanoes, Eva Olthof, design Stefano Faoro
- Downeys ordinary talking, Amersfoort 2010, Yunjoo Kwak, design Lu Liang and Isabelle Vaverka

Client: Berlage Institute, Amsterdam Commission: books

- Anniversary Book, The Berlage Survey of the Culture, Education, and Practice of Architecture and Urbanism, 2011, design Annett Höland, Simone Koller, Lu Liang, Isabelle Vaverka
- Brussels a Manifesto, towards the capital of Europe, 2007, design Karel Martens, Scott Ponik & Joris Kritis

Client: Amsterdam Master of Choreography /AHK Commission: program booklets

- Slowing down the chaos, Jeanine Durning, Ame Henderson, Martin Nachbar, 2010, design Goda Budvytyte
- Fluid Resistance, 2011, design Annett Höland

Client: International Architecture Biennale, Rotterdam Commission: catalogue

- Open City, Designing Coexistence, IABR, 2009

design Mevis & van Deursen, Marc Hollenstein, Hyo-Jung Kwon, Julie Van Severen, Dries Wiewauters, Jeremy Jansen, Cecilia Costa, Stephen Serrato, Joris Van Aken

Client: De Ateliers, Amsterdam Commission: Printed matter Wild at Heart and Offspring exhibitions

- invitation for Wild at Heart and Offspring, 2006, design Guillaume Mojon and Karen Willey
- advertisement in De Witte Raaf, Wild at Heart and Offspring, 2006, design Guillaume Mojon and Karen Willey
- catalogue Wild at Heart, 2006, design Karen Willey
- Invitation, advertisement and catalogue Offspring 2008, design Joris Kritis and Julie Peeters

Client: ArtEZ Fashion MA Strategy Commission: fashion portfolios

- portfolio Amber Zeekaf, Strategy & Futurising. Doing, Narrating, Analyzing, 2011, design Isabelle Vaverka
- portfolio Storytelling by Kaira van Wijk, 2011, design Lu Liang
- portfolio Anne Buis, Fashion Journalism, 2011 design Anna Haas
- portfolio Thos, the philosophy of dust, 2011, design Annett Höland

Client: Terra Lannoo publishers / ArtEZ Press, Arnhem / Veenman Publishers

Commission: Books

- De vertoning, Een pleidooi voor individualiteit en verbeelding. Samenleving en religie in Nederland, 2011, design Ines Cox
- De zolder van Duitsland, Seth de Rooij, 2010, design Dries Wiewauters
- Adding Values, Dany Jacobs, 2007, design David Bennewith
- Global Fashion, Local Tradition, 2005, design Chantal Hendriksen

Publisher: Werkplaats Typografie Arnhem, ArtEZ Institute of the arts Project: Readers

- Nicosia This Week, An unofficial guide to the biennial that never was, 2007, design Louise Døssing, Darcy Jeffs, Toshimasa Kimura, Jeff Ramsey, Susanne Stetzer, Layla Tweedie-Cullen, Karen Willey
- Not really being Anywhere except Everywhere a spring reader, 2005, design Toshi Kimura, Marie Proyart
- The Summer Reader, Again, or A Diamond in the Rough, 2008, design Cecilia Costa and Scott Ponik

Publisher: Werkplaats Typografie Arnhem, ArtEZ Institute of the arts Project: Best Books

- The Book and Other Books, the best books of 2006 selected by the WT, 2007, design David Bennewith, Enrico Bravi, Karl Nawrot, Sandra Kassenaar, Young-Na Kim, Aya Nakata, Velina Stoykova, Scott Ponik, Guillaume Mojon, Francesca Grassi, Boy Vereecken, Joris Kritis
- Best Books 2008 (Readers Digest), 2008, design Marco Balesteros and Jeremy Jansen
- Best Books 2009 - mapping the library, 2010, design Anna Haas and Annett Höland
- Theatre of the Best Books 2010, 2011, design Boris Van den Eijnden and all involved

Publisher: Werkplaats Typografie Arnhem, ArtEZ Institute of the arts Project: Introduction workshop

- newspaper Yashibey twenty, Introduction workshop, Yashibey, Turkey, 2009, design Ines Cox and Astrid Seme

Publisher: Werkplaats Typografie Arnhem, ArtEZ Institute of the arts Project: Mid-term workshop

- A typographic Meal, 2009, design Marc Hollestein, Stephen Serrato, Julie Van Severen

Publisher: Werkplaats Typografie Arnhem, ArtEZ Institute of the arts Project: Thesis and self-initiated publications

- Type & architecture thesis project, 2008, by Na Kim
- Bookmark (thesis) #1, 2007, by Guillaume Mojon
- umool umool vol.8, 2008 by Na Kim
- Catalogtree, Implicit none, logical done, 2008 by Jeremy Jansen
- Tours e Baña na një Poliglota Bijbel, thesis, part of collected works, 2010, by Marc Hollenstein
- Affine transformations, 2010, by Dries Wiewauters
- Almost Playful, 2010, by Hyo Kwon
- A sense of scale, thesis, 2010, by Julie Van Severen
- Collected Words From The Dictionary (Deutsch- Nederlands), 2010, by Marc Hollenstein
- Moving forward with Ra, thesis, 2010, by Stephen Serrato
- A field of relations, thesis, 2011 by Anna Haas
- Odd & Even Playing Cards, 2010, design Goda Budvytyte and Simone Koller
- Unnecessary knowledge, 2010, design Lu Liang
- It's Good While It Lasts, Zürich Zine Sezession, 2010, design Anna Haas and Annett Höland
- Movie Star News, Opening & Closings...Richard Kostelanetz, 2010, by Goda Budvytyte and Hyo Kwon
- The Order of Things, reorganizing the WT library, 2010, by Annett Höland
- Newsletters, 2011, by Mark Simmonds

Publisher: Werkplaats Typografie Arnhem, ArtEZ Institute of the arts Project: Various occasions

- End of year booklet 2008, Werkplaats Typografie, design cover: Joris Kritis, cover grid: Na Kim and design sections Na Kim, Joris Kritis, Karl Nawrot, Scott Ponik, Velina Stoykove, Boy Vereecken, Marco Balesteros, Cecilia Costa, Alex DeArmond, Jaan Evert, Jeremy Jansen, Julie Peeters
- End of year booklet 2009, Werkplaats Typografie, design Astrid Seme, Hyo Kwon, Julie Peeters
- Wonder Years Werkplaats Typografie 1998 - 2008, anniversary book, 2008, editing and design Julie Peeters, Jeremy Jansen, Scott Ponik, Boy Verreecken, Alex DeArmond
- Graphic Magazine #9, special issue about Werkplaats Typografie, 2009, selection by Julie Peeters and Astrid Seme, design Na Kim
- Task Newsletter #2, Not What if, What if Not, 2008, design Alex DeArmond
- Pamphlet WT exhibition 'Hoi', Osaka, 2010, design David Bennewith and Sandra Kassenaar

Publisher: Werkplaats Typografie Arnhem, ArtEZ Institute of the arts Project: WT Magazine

2006 three editions by David Bennewith

2007 "Theme" hosted by Cecilia Costa and Scott Ponik

## **Attachment 7 Declarations of independence**

## Declaration of independence and confidentiality

Prior to the assessment

The undersigned has been asked to assess the programme M Typography of ArtEZ hogeschool voor de kunsten as an expert.

Hereby I certify to:

- not maintaining any (family) connections or ties of a personal nature or as a researcher/teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature:



Full name:

SUNG MIN CHOI

Place:

SEOUL, SOUTH KOREA

Date:

07/30/11

**Declaration of independence and confidentiality**

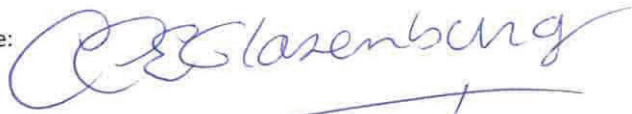
Prior to the assessment

The undersigned has been asked to assess the programme M Typography of ArtEZ hogeschool voor de kunsten as an expert.

Hereby I certify to:

- not maintaining any (family) connections or ties of a personal nature or as a researcher/teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature:



Full name:

C.C.E. GARVELINK, GLAZENBURG  
CAROLIEN

Place:

AMSTERDAM

Date:

6-7-2011

**Declaration of independence and confidentiality**

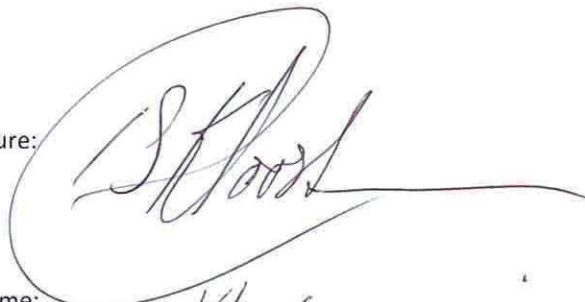
Prior to the assessment

The undersigned has been asked to assess the programme M Typography of ArtEZ hogeschool voor de kunsten as a chairman.

Hereby I certify to:

- not maintaining any (family) connections or ties of a personal nature or as a researcher/teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature:



Full name:

R.S. Kloosterman

Place:

Arnhem

Date:

25 august 2011

**Declaration of independence and confidentiality**

Prior to the assessment

The undersigned has been asked to assess the programme M Typography of ArtEZ hogeschool voor de kunsten as a student.

Hereby I certify to:

- not maintaining any (family) connections or ties of a personal nature or as a researcher/teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature:

Full name:

VAN SPEYBROECK LIJVEN

Place:

GENT

Date:

25 08. 2011





**Declaration of independence and confidentiality**

Prior to the assessment

The undersigned has been asked to assess the programme M Typography of ArtEZ hogeschool voor de kunsten as a secretary.

Hereby I certify to:

- not maintaining any (family) connections or ties of a personal nature or as a researcher/teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature:

Full name:

Ajette van Noort

Place:

Leiderdorp

Date:

25/8/2011



**Declaration of independence and confidentiality**

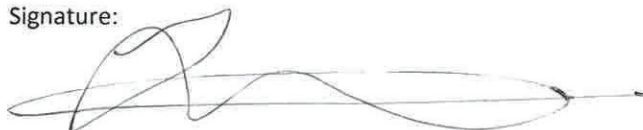
Prior to the assessment

The undersigned has been asked to assess the programme M Typography of ArtEZ hogeschool voor de kunsten as a secretary.

Hereby I certify to:

- not maintaining any (family) connections or ties of a personal nature or as a researcher/teacher, professional or consultant with the above institution, which could affect a fully independent judgement regarding the quality of the programme in either a positive or a negative sense
- not having maintained such connections or ties with the institution during the past five years
- observing strict confidentiality with regard to all that has come and will come to my notice in connection with the assessment, insofar such confidentiality can reasonably be claimed by the programme, the institution or NVAO
- being acquainted with the NVAO code of conduct

Signature:



Full name:

J. M. Batteau

Place:

Benhem.

Date:

25-03-2011