

Master Fashion Design
Master Fashion Strategy
ArtEZ Institute of the Arts

*Report of the extensive programme assessment
2 and 3 October 2013*


 *This document is best printed in duplex.*

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Summary

On October 2 and 3, 2013, an assessment committee of AeQui has performed an assessment of the master programmes Fashion Design and Fashion Strategy. The overall judgement of the committee regarding the quality of both programmes is sufficient.

In 2008, the two master programmes, Fashion Design and Fashion Strategy (known as the ArtEZ Fashion Masters), came into being as fulltime, two-year curricula. Both aim to produce critical professionals whose work reflects a unique artistic identity.

Intended learning outcomes

The assessment committee evaluates the intended learning outcomes of the programmes to be sufficiently concrete and attuned to the demands of the professional field. In the view of the committee, the final qualifications of the programme are in line with developments in the fashion domain. The profiles of the programmes take the interrelation between research, critical thinking, authentic artistic identity and innovative design/strategy as their starting point. The courses aim to educate fashion professionals who are aware of the wide range of developments in the fashion world, are able to critically reflect on their work in relation to the working field, and are capable of redefining the boundaries and underlying principles of the discipline.

The committee judges that the profiles of the programmes have been translated into sufficiently concrete intended learning outcomes, the level and orientation of which are in line with (inter)national requirements of a master programme in the arts.

Curriculum

The assessment committee was able to discern that the content and structure of the programmes support students in their individual development towards an independent profession in the fashion sector. The orientation of the programmes ensures that the students can acquire critical research and creative skills, which will enable them to sustain a successful career in the fashion world, either as a designer (Fashion Design) or a strategist, a curator or a forecaster (Fashion Strategy). In addition, students of Fashion Strategy are supported if they wish to develop a profession that is tailored to their own particular interests and capabilities. The nature of the exchange and research projects, the participation in (inter)national networks and expertise of the (guest) lecturers all ensure that the programmes are continuously in touch with the professional field and aware of new or emerging developments and trends, which are often discovered and explored by the students themselves. The committee is positive about the structure of programmes, which approaches students as emerging fashion professionals and coaches

them as they develop their own signature and profile as a designer or strategist in the professional field. It, therefore, encourages them to continue developing projects in which students of both programmes can collaborate and learn from each other's expertise.

The committee judges the programmes to be feasible, due to the open communication between staff, students and management. Students receive effective guidance and coaching from the lecturers, as well as from their personal tutors throughout the programme.

Staff

The curricula of Fashion Design and Fashion Strategy are taught by a team of high quality lecturers who are experts in the field of fashion and who in many cases maintain a successful practice as fashion professionals. The committee appreciates the manner in which the programmes ensure the cohesion between their staff members and has been able to observe that the lecturers are dedicated, knowledgeable and experienced, effectively communicating a passion for the fashion profession. The committee was particularly struck by the manner in which the lecturers of Fashion Design conveyed a sense of ownership of their programme. The committee is of the opinion that the size of the staff is adequate for the curricula in question, although it does observe that the workload seems to be high for the core team of lecturers, most of whom are employed part-time.

Facilities

The assessment committee observes that the location, facilities, tutoring and provision of student information is of a high standard. Both programmes are housed in a building at Kortestraat 27 in Arnhem and share the second floor. In the view of the committee, the location offers the students a suitable learning environment in which they can work with and consult fellow students and lecturers. The central hall of the building is used for exhibitions and presentations and there are plans to transform this hall into a multi-purpose art-space that can host an array of events as well as exhibit the unique character of the master programmes of ArtEZ. The

committee observes that the communication of course information and test results can be improved, based on the feedback it received from students and alumni and the results of the NSE.

Quality assurance

The assessment committee has been able to establish that the programme is evaluated on a regular basis through student- and alumni surveys, staff evaluations and the professional working field committee. Fashion Strategy also convenes expert meetings every year to evaluate its programme and to give students the opportunity to show their work to internationally recognised fashion specialists. The committee is positive about the self-critical open-mindedness of the programmes and their desire to improve themselves by structurally involving relevant stakeholders in the evaluation of their goals and curricula.

Assessment and learning outcomes achieved

The assessment committee has been able to establish that the assessments and achieved learning outcomes are of a **good** standard. The validity of the assessments is guaranteed by the deployment of various forms of testing. The objectivity of the assessments is ensured by the structural inclusion of multiple as well as external assessors at key moments in the curricula. The final exam is evaluated by a graduation committee, which consists of a chairman, a secretary and a lecturer as well as an external assessor. The committee is also positive about the transparency of the assessment procedure. Evaluations are always motivated by lecturers and students have the opportunity to discuss their results with their examiners.

The committee was able to conclude that the graduates succeed very well in achieving the intended qualifications of the programmes. This is not only demonstrated by the high quality of the final graduation products but also by the manner in which graduates are able to carve a place for themselves in the fashion world. It is clear to the committee that the programme is producing proficient fashion professionals who have an individual fascination and passion for their discipline. On the basis

All standards of the NVAO assessment framework are assessed positively, hence the review committee awards a positive recommendation for the accreditation of both programmes.

Utrecht, June 2014

René S. Kloosterman, Chair

Jesseka M. Batteau, Secretary

of its discussions with graduates and representatives of the working field, the committee recognises that the graduates share an individual and reflective approach to fashion culture, demonstrate entrepreneurial initiative, and have the ability to apply various investigative and reflective approaches within their professional practices.

Recommendations

Though the committee approves of the goals of the programmes, it thinks that Fashion Strategy could benefit from a more defined profile in which the intended professions of the programme are clearly articulated. In addition, the committee thinks that an inclusion of the commercial domain in the profile, such as branding and marketing, would open the programme up to a wider range of students.

Where the content of the programmes is concerned, the committee is of the opinion that the theory courses in the first year could be made more challenging. Students and alumni the committee spoke to conveyed that these courses were not always attuned to their own level of theoretical or cultural-historical knowledge. Furthermore, the committee observed that the curriculum could do more to acknowledge the specificity of shoe design in the shared theory courses, in the view of the committee.

The committee judges the programmes to be feasible. However, the committee would like to encourage the programmes to re-evaluate and specify the weighing of the EC (the division between research, creative process and final product, for example) in the courses and overall curricula to improve the transparency of the programmes for both students and lecturers.

The committee would like to further encourage the Fashion Strategy programme to push its students in the translation of their concepts into more innovative and experimental products for their final graduation project.

Overview

The judgements per standard are presented in the table below.

Standard	Fashion Design	Fashion Strategy
Intended learning outcomes 1. Intended learning outcomes	<i>Sufficient</i>	<i>Sufficient</i>
Curriculum 2. Orientation of the curriculum 3. Contents of the curriculum 4. Structure of the curriculum 5. Qualifications of incoming students 6. Feasibility 7. Scope and duration	<i>Good</i> <i>Sufficient</i> <i>Good</i> <i>Good</i> <i>Sufficient</i>	<i>Good</i> <i>Sufficient</i> <i>Good</i> <i>Good</i> <i>Sufficient</i>
Staff 8. Effective staff policy 9. The staff is qualified 10. The size of staff	<i>Sufficient</i> <i>Good</i> <i>Sufficient</i>	<i>Sufficient</i> <i>Good</i> <i>Sufficient</i>
Services and facilities 11. Accommodation and infrastructure 12. Tutoring and student information	<i>Sufficient</i> <i>Sufficient</i>	<i>Sufficient</i> <i>Sufficient</i>
Quality assurance 13. Evaluation of the programme 14. Measures for improvement 15. Programme committees, examining boards, staff, students, alumni and the professional field are actively involved	<i>Good</i> <i>Good</i> <i>Good</i>	<i>Good</i> <i>Good</i> <i>Good</i>
Assessment and learning outcomes achieved 16.1 Assessment system 16.2 Achieved learning outcomes	<i>Good</i> <i>Good</i>	<i>Good</i> <i>Good</i>
General conclusion	Sufficient	Sufficient

Colophon

Institute and programme

ArtEZ Institute of the Arts
Faculty of Art & Design
Kortestraat 27
6811 EP Arnhem
Telephone: + 31 26 35 30 910
Status institution: publicly funded

Programme: Master Fashion Design
Level: Higher Vocational Master (HBO Master)
Number of credits: 120 EC
Nomenclature: Master Fashion
Location: Arnhem
Mode of study: fulltime
ISAT: 49102

Programme: Master Fashion Strategy
Level: Higher Vocational Master (HBO Master)
Number of credits: 120 EC
Nomenclature: Master Modevormgeving
Location: Arnhem
Mode of study: fulltime
ISAT: 44804
Data on intake, graduates and drop-outs: see attachment 3.

Responsibility for the quality of the programme:
Director responsible for quality: Gerben Eggink, chairman of the executive board of ArtEZ
Director of Fashion & Product Design: Charlotte Bik

Assessment committee

Prof. dr. Ulrich Lehmann, domain expert
Margereta van den Bosch, domain expert
Simone Niquille M Des, student member
Ir R.S. Kloosterman, chair
Drs J. Batteau, secretary
The Committee was presented to the NVAO for approval.

The assessment was conducted under responsibility of
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Introduction

The ArtEZ Institute of the Arts is one of the major arts institutes in the Netherlands with locations in Arnhem, Enschede and Zwolle. The four faculties of ArtEZ – Art & Design, Architecture, Music, Theatre & Dance – provide bachelor and master degree programmes in visual art, architecture, fashion, design, music, theatre, creative writing, dance and art education, as well as an Associate’s degree programme and various preparatory courses. ArtEZ has approximately 3000 students and 850 teachers and supporting staff members. Its programmes are aimed at sustaining and further developing the artistic and intellectual capacities of the students, guiding them as they develop their talents and ambitions and learn to sustain a professional artistic practice.

The institute

The Faculty of Art & Design offers programmes at master- and bachelor levels, including the disciplines of fine art, design, education and fashion. The broad selection of study programmes within ArtEZ enables collaboration between the different departments and faculties, giving students the opportunity to move beyond their core disciplines and follow extra courses outside their own educational programme. Students are thus encouraged to look beyond the boundaries of their own training and contribute to the development of more hybrid professional profiles.

The programmes

In 2008, the two master programmes, Fashion Design and Fashion Strategy (known as the ArtEZ Fashion Masters), came into being as fulltime, two-year curricula. Both aim to produce critical professionals whose work reflects a unique artistic identity. Since 2010, Shoe Design has been included in the Fashion Design programme as a specialisation. This was motivated by the growing need for qualified shoe designers within the fashion domain.

The content and organisation of the Fashion Masters curricula can be divided into three core domains: artistic, theoretical and professional. Courses and programme components within the first domain are aimed at the exploration and development of the student’s own handwriting and artistic vocabulary, resulting in an individual and critical design language. Within the theoretical domain, students are taught to do research and to develop new insights and concepts. They reflect on the relationship between their work and the international field of fashion, as well as on their own role in the research process. They explore the influence of fash-

ion as a major cultural phenomenon in today’s visual culture and society. They gain knowledge about the context and background of the fashion system and acquire research skills for developing concepts and strategies for their own design practice. Finally, the professional domain is concerned with gaining access to professional, strategic partnerships and the building of effective networks. Students learn to work as an individual designer or as a member of a professional team.

The programmes are housed in the same location, thus facilitating cross-fertilisation between the different approaches and specialisations. This interaction is all the more important given the fact that the fashion world and its professions are undergoing rapid transformation; the professional profiles of fashion and shoe designers, strategic concept designers, fashion journalists, trend analysts, trend researchers and fashion curators are continuously shifting, taking on new and hybrid forms.

The assessment

ArtEZ Institute has assigned AeQui VBI to perform a quality assessment. In close cooperation with ArtEZ, AeQui has convened an independent and experienced assessment committee. A preparatory meeting with representatives of the programme took place before the quality assessment; the meeting was aimed at exchanging information as well as planning the dates and the programme of the site-visit. The assessment was carried out according to the itinerary presented in attachment 2. The committee assessed the programme independently; at the conclusion of the assessment, the results were communicated to representatives of the programme, and a draft of this report was sent to the representatives of the programme. Their reactions have led to this final version of the report.

Intended learning outcomes

On the basis of interviews and examination of the underlying documentation, the assessment committee evaluates the intended learning outcomes of the programmes to be sufficiently concrete and attuned to the demands of the professional field. In the view of the committee, the final qualifications of the programme are in line with developments in the fashion domain. The profiles of the programmes take the interrelation between research, critical thinking, authentic artistic identity and innovative design/strategy as their starting point. The courses aim to educate fashion professionals who are aware of the wide range of developments in the fashion world, are able to critically reflect on their work in relation to the working field, and are capable of redefining the boundaries and underlying principles of the discipline.

Though the committee approves of the goals of the programmes, it thinks that Fashion Strategy could benefit from a more defined profile in which the intended professions of the programme are clearly articulated. In addition, the committee thinks that an inclusion of the commercial domain in the profile, such as branding and marketing, would open the programme up to a wider range of students. The committee judges that the profiles of the programmes have been translated into sufficiently concrete intended learning outcomes, the level and orientation of which are in line with (inter)national requirements of a master programme in the arts. The programme monitors and evaluates its profile and final qualifications through exchanges with its alumni and professional working field committee as well as through structural student- and alumni evaluations.

Intended learning outcomes

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

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies the intended learning outcomes as **sufficient**.

Links with professional practice

The assessment committee has been able to establish on the basis of interviews with students, alumni and the professional field committee of ArtEZ Fashion that the profiles and final qualifications of the master programmes, Fashion Design and Fashion Strategy, are attuned to the demands of the professional field. The programmes aim to educate professionals who critically reflect upon fashion as system and discourse, and who are also able to sustain a successful career within the working field. The programmes strive to develop the theoretical and reflective capacities of students in such a way that they are able to deal with the transformations taking place in the professional field of fashion, whether this be technological innovation or new forms of strategy, profiling and communication. Both programmes start from the assumption that to be successful in the international fashion world, a fashion

designer/strategist must develop certain research and reflective skills, which, in turn, are intimately related to his/her creative capacities.

The professional profile of Fashion Design is aimed at training students to become critical designers with a strong individual signature who are able to position themselves within the fashion world, anticipating changes and contributing to the discipline in an innovative manner. In 2010, the specialisation of Shoe Design was added to the curriculum of Fashion Design in response to the great demand in the international fashion industry for specialised shoe designers. Though the technical skills and products differ, the professional profile of Shoe Design follows the same principles of Fashion Design.

In the professional profile of Fashion Strategy, critical thinking about fashion is of central importance. Students of this programme are taught to reflect upon both fashion discourse and the sector and to actively engage in the redefinition of the underlying principles and boundaries of the discipline. The programme wishes to make students aware of major transitions in the sector and expects them to take on an innovating role in which they deploy their creative, analytical and intellectual skills. Students of Fashion Strategy may find employment in various segments of the fashion field, such as strategic concept design, trend forecasting,

fashion journalism or fashion curation. The programme is increasingly geared towards new professions and hybrid professional profiles like retail forecasting, creative trend research, fashion ethnographic exploration, visual branding, etc. Students are also encouraged to carve out their own profession according to their personal interests and the possibilities within the creative sector.

The assessment committee is of the opinion that the final qualifications are adequately attuned to the demands of the professional field and it approves of the focus on critical thinking, individual artistic identity and research. Overall, the students and alumni the committee spoke to were of the opinion that the objectives of the programmes support the different dimensions of professions within the fashion world. However, the assessment committee observed that the representatives of the Fashion Strategy programme sometimes struggled to explain their overall goal. A shortcoming that can be observed also in the current intended learning outcomes of the programme which do not yet convey the actual unique character of the programme. In the view of the committee, a more explicit definition of the profile and a strong course philosophy – in effect, a better *branding* of the programme – would strengthen its position in the field. The committee also thinks that the profile of the programme could benefit from the inclusion of commercial themes, such as branding and marketing. In the view of the committee, a more pronounced profile would also help in attracting more students from different backgrounds.

Up to date

The assessment committee has been able to observe that the programmes adequately maintain their relevance of the final qualifications of the master programmes in relation to the demands and developments in the working field. This is achieved firstly by the structural involvement of (guest) lecturers who themselves are experts and practicing designers in the (inter)national field of fashion. Also, the professional field committee of ArteZ fashion (including bachelor of fashion design) is regularly consulted to evaluate the orientation and relevance of the intended learning outcomes and professional profiles.

Furthermore, the close involvement of the programmes in fashion networks, such as CLICKNL|Next Fashion, ensures that the profiles and intended

learning outcomes stay attuned to relevant developments and trends in the sector. CLICKNL|Next Fashion is a fashion network that is part of the so-called 'NL project', an innovation programme of the Dutch government titled 'Topsector Creative Industry'. The network is based in Arnhem and receives support from the city as well as the province of Gelderland. In 2011, prof. José Teunissen of ArteZ Fashion became the driving force of this network: she was involved in its establishment and is presently chairman of the network. CLICKNL|Next Fashion aims to bring government, business and knowledge institutes together to work on social challenges in the field of fashion through research and innovation. The network, together with MODINT, the sector organisation of the Dutch fashion and textile industry, takes the lead in developing and implementing nationwide innovation- and research programmes in which companies and knowledge institutions participate.

Moreover, the Fashion Masters sustain a close relation with the creative sector in the Arnhem/Nijmegen region, which employs some 24,000 professionals. Within this sector, the quality and concentration of fashion activities and facilities is unique compared to other cities. They include: the Mode Biennale, the Fashion Quarter, Arnhem Fashion Incubator, Arnhem Fashion Factory, and Arnhem Coming Soon. This, too, enables the programme to evaluate and redefine their profiles in relation to the trends and developments in the discipline and working field.

Finally, the Fashion Masters are part of an international network of master programmes in the fashion domain. By keeping track of developments in fashion education around the world, the programmes are able to compare and evaluate the relevance of their objectives and final qualifications. The programmes regularly organise exchanges with institutes, such as Instituto Europeo di Design in Madrid (2009), University for the Creative Arts in Rochester, Hochschule für Technik und Wirtschaft (HTW) in Berlin and Parsons The New School for Design in New York.

Concrete

The assessment committee observes that the translation of the programme's professional profiles into concrete final qualifications and competencies are of an adequate standard. The programmes share the following intended learning outcomes, which are

specified in competencies particular to each programme:

1. Capacity to innovate: the graduate knows how to combine social, artistic and intellectual skills in the creation of innovative projects, designs and/or fashion (related) products. The graduate is able relate to his/her work in an individual and authentic manner to current developments in the field of fashion.
2. Capacity for critical reflection: the graduate has the ability to reflect critically on his/her options and decisions in concept development and design/project processes. The graduate is able to participate in debates in the professional field of fashion by using different (design) research methodologies.
3. Creative abilities and the capacity to do design research: the graduate has the capacity to combine creativity, critical reflection and decision-making in the research and design process.
4. Leadership, organisational and teamwork skills: the graduate is capable of structuring and coordinating professional processes and making independent decisions at an artistic and organisational level.
5. Communicative proficiency: the graduate is able to present his/her concepts, projects and/or designs consistently, both verbally and visually, as well as to communicate his/her vision and conclusions clearly and convincingly to a specific audience.

6. International business orientation: the graduate has a broad cultural awareness, a comprehensive understanding of the international field of fashion and the ability to position him-/herself professionally through an authentic and relevant approach.

Though the committee is of opinion that the intended learning outcomes are sufficiently concrete and reflect the different dimensions of a profession in the fashion world, it does wish to point out that these final qualifications have as yet to be translated into more precise indicators per course in the curricula. For more information on the final qualifications, the competencies per programme and the interrelated indicators within Fashion Design and Fashion Strategy, see attachment 4.

Dublin Descriptors

To ensure that the level of the Fashion master programmes meets international standards, the final assessment criteria of the proficiencies have been compared with the Dublin Descriptors. The committee was presented with an overview and explanation of how the final qualifications incorporate the standards set by the Dublin Descriptors. The committee concluded that the competences of the programme were sufficiently in line with the international standard of intended learning outcomes for a master degree in the arts.

Curriculum

Based on the interviews and examination of the underlying documentation, the assessment committee was able to discern that the content and structure of the programmes support students in their individual development towards an independent profession in the fashion sector. The orientation of the programmes ensures that the students can acquire critical research and creative skills, which will enable them to sustain a successful career in the fashion world, either as a designer (Fashion Design) or a strategist, a curator or a forecaster (Fashion Strategy). In addition, students of Fashion Strategy are supported if they wish to develop a profession that is tailored to their own particular interests and capabilities. The nature of the exchange and research projects, the participation in (inter)national networks and expertise of the (guest) lecturers all ensure that the programmes are continuously in touch with the professional field and aware of new or emerging developments and trends, which are often discovered and explored by the students themselves. The committee is positive about the structure of programmes, which approaches students as emerging fashion professionals and coaches them as they develop their own signature and profile as a designer or strategist in the professional field. It, therefore, encourages them to continue developing projects in which students of both programmes can collaborate and learn from each other's expertise.

Where the content of the programmes is concerned, the committee is of the opinion that the theory courses in the first year could be made more challenging. Students and alumni the committee spoke to conveyed that these courses could be better attuned to their own level of theoretical or cultural-historical knowledge. The curriculum could do more to acknowledge the specificity of the specialisation of shoe design in the shared theory courses. The committee judges the programmes to be feasible, due to the open communication between staff, students and management. Students receive effective guidance and coaching from the lecturers, as well as from their personal tutors throughout the programme.

Orientation

Standard 2: The orientation of the curriculum assures the development of skills in the field of scientific research and/or the professional practice.

Based on the interviews and examination of the underlying documentation, the evaluation committee qualifies this standard as **good**. One of the important pillars of the curricula of Fashion Design and Fashion Strategy is their close relationship with other relevant institutes, organisations and companies in the fashion industry. A relatively new component in the curricula of the programmes is the focus on the development and maintenance of relevant professional networks. The programmes are aware that students must learn how and where to acquire relevant knowledge. To this end, students participate in external projects and excursions, and attend guest lectures and workshops from prominent experts in the national and international world of fashion.

Examples of exchange and cooperation with other institutes and the working field can be found in the projects *Crafting Couture* and *Crafting Retail*, which took place in Turkey in 2012. *Crafting Couture* was a 5-day project organised in cooperation with the Sanliurfa Traditional Handicrafts Centre in Tur-

key. Students of Fashion Design each designed and produced a high-end fashion statement: a unique, elaborate, fully handcrafted masterpiece out of raw sheepskin, sheep fur, felt and/or leather. The students worked on these garments together with Turkish craftsmen in their workshops, so as to facilitate a mutual exchange of design methods and traditional skills. In the *Crafting Retail* project, students of Fashion Strategy and students from IMA (Istanbul Moda Akademisi) worked for five days on an innovative proposal for the future of retail in Istanbul. The project focused on forecasting new retail concepts based on Turkish heritage and Turkish craftsmanship. Extensive field research provided the basis for the project's outcome. The results were presented in a specially designed booklet.

In the past years, students have also attended lectures and workshops as well as visited exhibitions and fashion weeks in various cities, including Madrid, London, Paris, Beijing, Berlin, Istanbul, Şanlıurfa (Turkey) and New York. Preparations are being made for the 3rd exchange project with Parsons in New York, which is scheduled for 2014. Furthermore, since 2012 students of Fashion Strategy are expected

to conduct research in an *In Company*-placement, which takes place in an institute, company or organisation during the 2nd semester. They prepare for this external project by writing a research proposal. During their *In Company*-project, which lasts for several (3 to 5) months, they carry out this research proposal and report on their findings.

The national networks and exchange programmes in which the programmes partake are other examples of how they are embedded in the discipline and professional field. CLICKNL|Next Fashion has been already mentioned in the previous chapter. The Arnhem-based project 'Modekern Foundation' is a shared initiative of the Museum of Modern Art Arnhem (MMKA), Gelders Archive and the ArtEZ Fashion to digitalise the archives of major Dutch fashion designers. In the fall of 2008, the Fashion Masters started an exchange programme with the Radboud University Nijmegen (RUN). It was occasioned by the shared need for a wider and better understanding of the research methodologies that students can apply in their professional practice. The collaborative initiative with RUN culminated in a programme in which Fashion Strategy students enrolled in a course on Visual Culture at RUN in their first semester to enhance their visual literacy and theoretical knowledge. In turn, students from the bachelor programme in Cultural Studies at RUN did a minor in Fashion at the ArtEZ Fashion Masters. Each year 1-3 students make use of this opportunity and enrol in the first-year theory courses (a 15 EC study load).

In 2008, a multidisciplinary research project on Dutch fashion identity started within the framework of the Cultural Dynamics programme of NWO (Dutch Science Foundation). The project is comprised of four closely interrelated PhD projects: Cultural history. The PhD participants in these projects were subsequently invited to develop the content of the theoretical course offered at the ArtEZ Fashion Masters under the supervision of the senior lecturer in Theory and to teach them as Fashion Theory and Fashion Cultures; in this way, they contributed to an optimal setting for knowledge exchange between the RUN and ArtEZ Fashion Masters. One of the PhD students is a Master of Fashion Strategy alumna. This was the first NWO funded project in the domain of fashion; it was also the first time that an institution of higher vocational training (HBO) became a major partner in NWO research.

The interdisciplinary research project on 'Crafting Wearables' aims to design wearables that are sustainable, fashionable and commercially feasible within the production chain. To achieve this goal, the research group brings together various areas of fashion, technology, industry and scientific research. Through interdisciplinary and mutually coherent research projects, the project aspires to analyse the influence of fashionable technology on the identity of the wearer, to think through its social impact, to bring the technology closer to fashion design and to turn this field into a competitive branch of the creative industries in the Netherlands. This research project is a partnership of the Radboud University Nijmegen, University of Technology Eindhoven (TU/e) and ArtEZ Fashion. Private and public partners are: Philips Research, Textile Museum Tilburg, MODINT, Freedom of Creation, Solar Fiber, Inntex, and Xsens.

The monitoring and involvement of the alumni in the programme, as well as the expertise of the lecturers of the programme, ensure that the curriculum is oriented towards current developments in the field. The lecturers and tutors are experts from the (international) field of fashion and are active as professionals in the world of fashion. Besides teaching and/or supervising students, nearly all (guest) lecturers have their own practice, business or (freelance) job in either the creative or fashion industry.

The assessment committee is positive about the orientation of the programmes on the profession and discipline. The curricula make effective use of high quality networks, involve knowledgeable experts in the evaluation of the programmes, and engage in relevant exchange projects. Students are thus able to acquire the necessary skills in a professional context and to build up relevant professional networks throughout the two years of their master study. The committee encourages the programmes to continue to develop projects and courses in which Fashion Design, Shoe Design and Fashion Strategy students can collaborate and learn from each other's approaches and expertise.

Furthermore, in view of the plans to make the Fashion Masters part of an ArtEZ Graduate School, the committee would like to point out that the relation with the bachelor programme of Fashion Design must not be neglected. The master programmes should be seen as a natural continuation

for bachelor fashion graduates at ArtEZ; more cooperation between the programmes (something that students and alumni indicated they would appreciate) could also contribute to a stronger public image of ArtEZ fashion education in the professional field.

Contents

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

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **sufficient**. It has been able to establish that the contents of the curricula enable students to achieve the learning outcomes. Both programmes are divided into 4 semesters that follow a build-up from orientation (1st semester) to reflection (2nd semester) and from creation (3rd semester) to presentation (4th semester). The 1st semester provides students with a broad orientation of the international fashion industry. In this semester, both programmes offer courses on fashion theory, fashion analyses, fashion culture and brand strategies & design research. Fashion Design offers specialised courses on shoe or fashion design. Fashion Strategy offers additional courses on visual communication and fashion culture. During this period, students also gain more insight into their own position within the field of fashion.

In the 2nd semester, students are challenged to contemplate their role as professionals in the fashion industry. The focus is on analysis of and reflection on the knowledge students have gained up to that point in relation to their own development. Again, courses are offered on theory, branding and design research, along with the specific courses for Fashion Design and Fashion Theory. In this period, students partake in an exchange project and, as indicated before, Fashion Strategy students do an *In Company*-project with a company, institute or organisation.

In the 3rd semester, the graduation research project takes centre-stage. In this phase, the programmes aim at converging the acquired knowledge and experience of the students. Students of both programmes present research results in a research report, which in turn functions as the basis for a concept for a collection (Fashion Design) or for a fashion related product or service (Fashion Strategy). In the 4th semester, students complete their collection or product/service and write a thesis on the

basis of the research report. The collection/ product/service is presented in the form of an exhibition, film or show for a professional audience (Fashion Design) or takes on the form of a website or weblog and is presented orally to professionals from the field (Fashion Strategy).

The relationship between research, critical thinking and the creative process is of crucial importance in both programmes. Next to more academic forms of research, the masters stimulate their students to engage in other forms of research, such as fieldwork and ethnographic research, as well as experimentation and prototyping. The programmes consider it to be of major importance that students learn to make visible, and to reflect upon, the implicit assumptions and opinions informing their creative practice. This allows them to gradually position themselves in the fashion discipline. The notion of design research is at the core of the programmes' understanding of what it means to be a fashion designer or fashion professional. In the programmes, design research is conceived of as a process consisting of several consecutive stages:

- conceptualisation
- experimenting and prototyping
- artistic and critical positioning
- dissemination of final results.

In the view of the master programmes, experimentation and prototyping are particularly important, a practice that comes naturally to Fashion Design students, but which Fashion Strategy students in some cases still need to master, given the fact that they often have an academic background in which research is not associated with the creation of a product.

The assessment committee is of opinion that the programmes meet the expected standard of a vocational master in fashion. It appreciates the focus on the various forms of investigation and research within the creative process, and is positive about the literature employed. However, given the feedback it received, the committee observes that the theoretical courses in the first year could be more challenging and refined. Students and alumni the committee spoke to conveyed that these courses were not always attuned to their own level of theoretical or cultural-historical knowledge. According to the committee, since the master programmes attribute much weight to theory and research, they must

ensure that the complexity and depth of these courses are indeed tailored to the expertise of the attending students. Also, the committee observes that it might benefit the scope of the programmes if other fashion products –accessories and textile printing, for example – were included in the curricula.

Structure

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

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **good**. The assessment committee is positive about the didactic concept of the programmes, which is designed to enable students to learn the relevant skills and knowledge in a professional work environment, and to develop their own artistic style as a designer, strategist, etc.

The didactic concept of the Fashion Masters is based upon project-based teaching in which students *learn by doing*. The projects serve several goals. In the first place, students are given the opportunity to acquire skills, to receive individual support from international experts in the field and to reflect on their creative process in a concrete work environment. The projects are also aimed at exchange with the fashion industry and other sectors, thus leading to new forms of cooperation, creative products, and opening up a wider perspective of the professional field.

One of the important pillars of the programmes is the individual supervision and coaching of students in the development of their professional profiles. Since 2013, the programmes work with a core team of lecturers who teach and/or supervise students on a weekly basis. In addition, there is a flexible deployment of a group of international experts who contribute to the programme with lectures, workshops and studio visits. Since 2013, students are assigned a personal tutor (a different one for each programme year) to mentor and coach them as they progress through the programme. These personal mentors have been appointed to create more continuity and stability for the students. The tutor-system also contributes to an open atmosphere in which students are able to give productive feedback on the courses. The students speak to the tutor on a regular

basis (mostly every two weeks) to discuss the work that they have done and plan to do.

Self-guidance and autonomy are crucial educational principles at the Fashion Masters. From the start, the students' evaluation of their own work and design process is an integral part of the programme. As professionals, students must learn to evaluate their work at every stage and be able to shape their own learning and creative process, learning through challenges along the way. In the 2nd year of the master programmes, students are given the opportunity to present their work in work-in-progress reviews. During these reviews, which take place four times a year, students share their views on their project and discuss the progress they have made in dialogue with a formal committee, the Graduation Committee, as well as with an audience of lecturers, fellow-students and guests.

In its discussion with students and alumni, the assessment committee was able to observe that the programmes, indeed, support students in their development as fashion designers or strategists (forecaster, curator, etc), providing feedback and input according to the interests and needs, whether this be the development of an artistic signature as a designer, the branding of a design practice or the establishment of a business.

Incoming students

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

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **good**. Both programmes have an effective admission procedure, which ensures that the students admitted to the programmes are well equipped and highly motivated to follow a vocational master in fashion.

Each year, Fashion Design admits a maximum of 14 students: 9 in Fashion Design and 5 in Shoe Design. Together with the 12 students of Fashion Strategy, the programmes cater to a group of 26 students. Of these students, 40 to 50% come from abroad. Candidates for the Fashion Masters apply for admission by submitting a digital portfolio, CV and a short letter of motivation. The course director and one of the lecturers make a first selection based on the aesthetic quality and coherence of the work. Selected candidates receive an invitation for an interview during

the March-June period. After the first selection, candidates are asked to write an essay on a prescribed subject. The admission committee, which is responsible for the interviews, consists of at least 3 members: a lecturer, a student and the course director. In the interviews, candidates have the opportunity to convince this committee of their talent and potential for development. These interviews are based upon the 6 final qualifications of the programmes.

Candidates with a bachelor degree in Fashion Design are eligible for admission to the master programme in Fashion Design. For admission to the Shoe Design specialisation, candidates need to have a degree in Fashion Design, Industrial Design, Product Design or 3D Design. Candidates for Fashion Strategy need to have a relevant bachelor degree in Fashion or Product Design, Communication, Journalism, Media Studies or Cultural Studies. In exceptional cases, candidates without a (relevant) bachelor diploma, but with ample and relevant professional experience, may still be admitted. To be eligible, these candidates must submit at least 3 letters of recommendation. The admittance of students without a (relevant) bachelor diploma must always be approved by the Exam Committee of the ArtEZ Art & Design department. Both programmes expect the students to be fluent in English. Students from abroad need to supply an IELTS-test with a minimum score of 6.0 in all components.

Feasibility

Standard 6: The curriculum is feasible.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **good**. The committee has been able to establish that the programmes are feasible, despite the relatively high workload. Lecturers and course management closely monitor and coach the students throughout the two years. The fact that the students within each programme/specialisation form a creative, critical community where they are able to learn from each

other also supports them in their growth towards being an independent fashion professional.

Students are informed beforehand that the programme involves a demanding study load and that the programmes monitor the study- and workload through regular evaluative discussions with students and alumni. The relatively small number of students in the programme and the informal culture make it easy for students to approach the mentors, teachers or course director whenever they have questions or wish to discuss a problem. The assessment committee is positive about the communication between staff and students, and the manner in which the programmes support the personal growth of their students. As one lecturer put it: 'We want them to become the best version of themselves.'

The students the committee spoke to confirmed that they had received adequate information about the nature of the programme at the beginning of their studies, and that they were regularly consulted throughout the programme about their experiences. Though the Fashion Design students indicated that the combination of theory classes and their creative work was demanding, they all stressed that they had benefited significantly from the exchange between theory, research and the creative process.

Scope and duration

Standard 7: The programme meets statutory requirements regarding the scope and duration of the curriculum.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **sufficient**. The programmes each consist of 120 EC for a fulltime, two-year curriculum. This is in accordance with the statutory requirements.

However, the committee wishes to point out, as before, that the weighing of the EC within courses and within the curricula itself could benefit from a re-evaluation. The assignments should be weighed according to the workload and the balance between course- or project components such as research, creative processes and the final product, should be defined in a more precise manner and made transparent to the students.

Staff

The assessment committee has been able to establish that the curricula of Fashion Design and Fashion Strategy are taught by a team of high quality lecturers who are experts in the field of fashion and who in many cases maintain a successful practice as fashion professionals. The committee appreciates the manner in which the programmes ensure the cohesion between their staff members and has been able to observe that the lecturers are dedicated, knowledgeable and experienced, effectively communicating a passion for the fashion profession. The committee was particularly struck by the manner in which the lecturers of Fashion Design conveyed a sense of ownership of their programme. The committee is of the opinion that the size of the staff is adequate for the curricula in question, although it does observe that the workload seems to be high for the core team of lecturers, most of whom are employed part-time.

Staff policy

Standard 8: The programme has an effective staff policy in place.

The committee evaluates this standard as **sufficient**. The Academy of Arts and Design has an effective staff-policy, with dedicated attention to professionalisation of staff and the recruitment of new employees. The HRM Policy Plan of 2010 marked a shift from controlling personnel management towards HR as a more pro-active instrument. In the further development of HR policy the employees are considered as the most relevant link to reach the objectives of ArtEZ.

Each year, all salaried employees and teaching staff take part in performance interviews and, if relevant, assessment interviews. Interviews are also convened with long-time freelancers (who have been connected to the Fashion Masters for more than a year) to discuss their views on the programme and their own functioning. These interviews are aimed at improving the quality of the programmes, but are also conducted to ensure that the members of the teaching staff feel at ease. The interviews however have no formal status and are not reported in any form. The assessment committee thinks this is acceptable, considering the size of the staff and the close interaction within the programmes.

Staff is qualified

Standard 9: The staff is qualified for the realisation of the curriculum in terms of content, educational expertise and organisation.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **good**.

The ArtEZ Fashion Masters staff is composed of a team of core lecturers (approx. 0,763 fte) and a management team (1.9666 fte). The programmes

rely on a large number of guest lecturers who are invited for their specialist expertise (approx. 1 fte). In the academic year 2012-2013, more than 20 guest lecturers were invited to the programmes for lectures or studio visits. In addition, around 25 guest lecturers are structurally involved within the two programmes to teach specific subjects. All (guest) lecturers, tutors, and external examiners are leading experts from the (inter)national field of fashion and often sustain an independent practice in the world of fashion. To ensure the cohesion of the content and structure of the programmes, a staff meeting is organised each year in January. Separate staff meetings of the two programmes take place as well; these are aimed at fine-tuning the content and coherency of the specific courses. Since 2006, David Shah has been affiliated with the ArtEZ Fashion Masters as an Associate Professor. Shah is a fashion designer, trend watcher and publisher of various prestigious trend-, textile- and fashion magazines.

The committee was able to observe that the lecturers are all dedicated, knowledgeable and experienced, and was struck by the ambition and passion for the fashion profession that the lecturers were able to communicate during the evaluation. The committee was also positive about manner in which the Fashion Design lecturers conveyed a sense of ownership of their programme. The open atmosphere, structural staff meetings and relatively small team of core lecturers contribute to a sound cohesion between staff members. The students and alumni the committee spoke to were satisfied with the expertise and didactic qualities of the staff. They indicated that they considered the teachers to be experts in their field and that they are committed to

supporting students as they progress through the programme and develop as fashion professionals.

Size of staff

Standard 10: The size of the staff is sufficient for the realisation of the curriculum.

Based on the interviews and examination of the underlying documentation, the assessment commit-

tee qualifies this standard as **sufficient**. Though the committee appreciates the quality of the lecturers, it does observe that there are indications that the workload of the members of the core team is high, given the fact that these lecturers are employed part time within the programmes.

Services and facilities

The assessment committee observes that the location, facilities, tutoring and provision of student information is of a high standard. Both programmes are housed in a building at Kortestraat 27 in Arnhem and share the second floor. In the view of the committee, the location offers the students a suitable learning environment in which they can work with and consult fellow students and lecturers. The central hall of the building is used for exhibitions and presentations and there are plans to transform this hall into a multi-purpose art-space that can host an array of events as well as exhibit the unique character of the master programmes of ArtEZ.

The committee observes that the communication of course information and test results can be improved, based on the feedback it received from students and alumni and the results of the NSE.

Accommodation and infrastructure

Standard 11: The accommodation and the facilities (infrastructure) are sufficient for the realisation of the curriculum.

Based on the interviews and examination of the location and facilities, the assessment committee qualifies this standard as **good**. In the view of the committee, the accommodation of the masters offers a pleasant and inspiring learning environment in which students and teaching staff can work together in an intimate yet professional atmosphere.

Up until the summer of 2010, Fashion Strategy students used two classrooms in a building adjacent to the main building of ArtEZ Arnhem, while Fashion Design students took classes in the World Fashion Centre in Amsterdam and (as of 2009) came to Arnhem once a week in order to follow theory classes together with Fashion Strategy students. With the introduction of integrated theory classes for both masters, the need arose for a shared location. In September 2010, the two programmes moved to a building at Kortestraat 27 in Arnhem, which is within walking distance from the train station and the main building of ArtEZ. The building at Kortestraat 27 also houses the Master Fine Art (Dutch Art Institute).

Students follow classes in the lecture hall, which can be divided into two if needed. During final exams, students can exhibit their graduation work in the hallway/reception space. During the past years, this area was used for exhibitions of the Dutch Art Institute and for events from external parties such as the Arnhemse Stockdagen. The programmes hope to make this space even more suitable for exhibitions and other events by transforming it into a multipurpose art-space. At the request of the management of the faculty Art & Design, a plan for this space has been devised by the Fashion Masters as well as the

master programmes of Fine Art and Typography. The main objective is to present the unique qualities and profiles of the four Art & Design masters at ArtEZ within the local context of Arnhem as well as to the general public.

On the first-floor (which houses the Fine Arts Master), there is a large lunch space, the Cantina, where the master students have lunch together. The second floor houses the offices of the course director and the two management assistants. In the studio, Fashion Design master students each have their own worktable, and in the large classroom students have access to computers, a copier/printer, scanner and an archive with journals and magazines. Since the move to the Kortestraat in 2010, all the facilities have been updated, including computers and other equipment, such as sewing machines, lock machines, tailor's dummies, clothing racks, splicers, etc. For the course in Knitwear Technique, Fashion Design students make use of the knitting room in the main building of ArtEZ at Onderlangs, which is within walking distance of Kortestraat.

All Fashion Masters students have access to the facilities and workspaces of ArtEZ. Students have access to the ArtEZ media centre, which has branches in Arnhem, Enschede and Zwolle. The media centre offers the most recent theoretical and specialist books and magazines in the field of fashion: design, branding, futurising, fashion theory and cultural studies. New materials are added on a regular basis and also at the request of the course director, students and lecturers. For more specialised subjects, students may go to the university library of RUN near Nijmegen. A limited collection of professional journals is available at the Kortestraat, such as *View*,

Textile View, Second Sight and Fashion Theory (both in print and as digital subscription).

In support of the programmes' aim to be a lively and open learning and research community, monthly lunches and film screenings are organised for teaching staff and students. Also, the Fashion Masters *Watchlist* is issued regularly: an overview of current exhibitions, events, books, films and theatre performances, which the programmes consider to be important for the students. The *Watchlist* is also sent to alumni of the past 4 years, guest lecturers and others who are interested outside of the Fashion Masters. A Fashion Masters Alumni group on LinkedIn and a Fashion Masters Facebook page was launched as well, which provides information on public events and promotes the extracurricular activities of individual students and alumni.

Finally, the programmes publish an annual report, the so-called Fashion Journal. In this publication, the programmes present an overview of the previous year's activities and (exchange) projects, and all graduating students offer a brief description of their graduation project. Each year, this Journal is comprised of several articles by students and lecturers, which provides a sense of their main views and preoccupations in relation to the world of fashion. The Fashion Journal also provides a brief description of the current curriculum and a complete overview of all alumni and (guest) lecturers. This publication serves not only as an (internal) report on the past year but also as a source of information for present and future students, the professional field and other interested parties. Each year, a hard-copy version is sent to all members of the community and to all contacts of the Fashion Masters; the PDF version can be downloaded from the masters' website.

Tutoring and student information

Standard 12: Tutoring and student information provision bolster students' progress and tie in with the needs of students.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **sufficient**. As has been described in the previous chapter, the committee considers the tutoring and mentoring of the students to be of a good standard. However, many of the students and alumni conveyed that the organisation and the provision of information could be improved considerably, an observation confirmed by the re-

sults of the National Student Questionnaire of 2013. (For example, the question relating to communicating examination results on time scores a 2,1 out of 5.)

Along with the support students receive from the (guest) lecturers and tutors, they are also coached by the course director who is concerned with the monitoring of students' progress. After each evaluation of every programme component, members of the teaching staff collectively discuss the study progress of the students and formulate advice and recommendations for each individual student. Dr. Bibi Straatman is the tutor/coach of the 2nd-year students. Her individual meetings with students are based on a step-by-step plan made by students for their design/research trajectory. She supervises students and helps them to develop or improve specific process skills. Although these aspects in the tutoring are commendable, the committee is of the opinion that the high percentage of part-time staff makes continuous mentoring difficult. The contracting of specialised tutors would improve the continuity of their contact with their students and enhance a sustained level of engagement and supervision.

For the communication of administrative information, the programmes make use of an Electronic Learning Environment (ELE), in combination with the study tracking system Osiris. ELE provides students with the following information: course descriptions, descriptions of other study components, and the interrelated learning goals and evaluation standards. ELE is also used to provide information on contests, expositions and other relevant events. However, despite the deployment of electronic tools, students indicated that more could be done to provide them with correct information about course content and schedules. Recently, the NSE results were cause for concern for the Fashion Masters. Supervised by a staff member of the ArteZ Education and Quality department, students discussed the underlying problems. They were critical of the lack of transparency in the structure of the curriculum and about communication between management and students. Though the students' appreciation of the programme has improved recently, due to the implementation of several improvement trajectories, the committee encourages the programmes to continue to improve the organisational structure, thus ensuring the transparency and continuity of the curricula.

Quality assurance

The assessment committee has been able to establish that the programme is evaluated on a regular basis through student- and alumni surveys, staff evaluations and the professional working field committee. Fashion Strategy also convenes expert meetings every year to evaluate its programme and to give students the opportunity to show their work to internationally recognised fashion specialists. The committee is positive about the self-critical open-mindedness of the programmes and their desire to improve themselves by structurally involving relevant stakeholders in the evaluation of their goals and curricula.

Evaluation of the programme

Standard 13: The programme is evaluated on a regular basis, partly on the basis of assessable targets.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **good**. The committee has observed that the programme is evaluated on a regular basis and that the lecturers and management are open-minded and actively seek to improve the programme on the basis of feedback from students, alumni and representatives of the professional field.

In February of each year, ArtEZ takes part in the National Student Survey (NSE). In addition, a student survey is conducted each year in May for the two programmes. The survey of the programmes includes questions on the programme's coherence, the quality of the various study components, the feasibility of the study programme and the didactic qualities of lecturers. Several questions have an open-ended character and offer students the opportunity for more lengthy comments and suggestions. The evaluations are conducted anonymously. Staff members from the faculty's Education and Quality department analyse the results and offer recommendations. The course director of the Fashion Masters uses these recommendations as the basis for improvement. The results of that evaluation and the plans for improvement are discussed in a meeting with lecturers and students.

The quality of the programme is also monitored informally; in the corridors, at lunch and in meetings but also after class or during excursions, lecturers and students talk about issues that define the quality of the programmes. The relatively small scale and the open atmosphere enable students to convey their concerns, critiques or comments relatively easily to the lecturers and management.

Furthermore, the Fashion Masters keep record of the careers of their alumni to monitor whether the programmes adequately prepare students for the professional field. In October 2012, the programmes approached their alumni from the past six years with a questionnaire. The survey revealed that the Fashion alumni are reasonably positive about the programmes: on the whole, Fashion Design students gave better evaluations than the Fashion Strategy students, some of whom felt that the programme did not offer enough basis for entering the working field as a professional.

Both programmes have separate education committees that monitor the various curricular issues and approve the proposed Education Exam Regulation each year. The education committee of each programme consists of 2 lecturers and 2 students. The professional working field committee of the fashion programmes convenes at least once a year, in many cases during the graduation-period. This committee contributes to the monitoring and safeguarding of the quality of the curricula, evaluating the relevance of the goals and programme-contents from an independent, professional perspective.

In addition to the structural input from the professional working field committee, the Fashion Strategy organises a yearly expert meeting in June (after the final exam). The meeting is aimed at receiving feedback on the curriculum and offering students the opportunity to present their work to international experts. After an informal network lunch with students and experts, each student receives feedback from the invited experts in the format of a one-to-one speed-date. At the end of the day, the experts convey their views on the programme to the director and core teaching staff. The experts' recommenda-

tions form the basis for improvements in the curriculum. The programme works with experts from different relevant sectors within the fashion world. The Fashion Design programme is considering organising expert meetings in the future as well.

Measures for improvement

Standard 14: The outcomes of these evaluations constitute the basis for demonstrable measures for improvement that contribute to the realisation of the targets.

The committee evaluates this standard as **good**. ArtEZ has a central quality system which has been set-up according to the plan-do-check-act cycle. Based on ArtEZ-wide policy goals, the academies formulate academy goals, that are translated, if relevant, to the specific programmes. By frequent consultation between Academy director and programme manager, the progress of necessary improvements is controlled.

More importantly, the assessment committee discussed the quality culture during the site-visit. It became clear that 'quality-mindedness' (though not named as such) is a strong layer under the master's programmes. Supported by registrations in and notifications of the overall system Digoport, the programme management permanently seeks to make improvements and adaptations to the programme if required or if indicated.

The assessment committee is very positive about this sense of quality that is part of the two programmes.

Active involvement of stakeholders

Standard 15: Programme committees, examining boards, staff, students, alumni and the relevant professional field of the programme are actively involved in the programme's internal quality assurance.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **good**. The committee has observed that in the evaluation of the programme and further improvement, the programme

actively seeks feedback from students, alumni and representatives of the professional field.

In February of each year, ArtEZ takes part in the National Student Survey (NSE). In addition, a student survey is conducted each year in May for the two programmes. The results of that evaluation and the plans for improvement are discussed in a meeting with lecturers and students.

Furthermore, the Fashion Masters keep record of the careers of their alumni to monitor whether the programmes adequately prepare students for the professional field.

Each year, all salaried employees and teaching staff take part in performance interviews and, if relevant, assessment interviews. Interviews are also convened with long-time freelancers (who have been connected to the Fashion Masters for more than a year) to discuss their views on the programme and their own functioning. These interviews are aimed at improving the quality of the programmes.

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In addition to the structural input from the professional working field committee, the Fashion Strategy organises a yearly expert meeting in June (after the final exam). The meeting is aimed at receiving feedback on the curriculum and offering students the opportunity to present their work to international experts.

Assessment and achieved learning outcomes

Based on the interviews and examination of the underlying documentation, the assessment committee has been able to establish that the assessments and achieved learning outcomes are of a **good** standard. The validity of the assessments is guaranteed by the deployment of various forms of testing. The objectivity of the assessments is ensured by the structural inclusion of multiple as well as external assessors at key moments in the curricula. The final exam is evaluated by a graduation committee, which consists of a chairman, a secretary and a lecturer as well as an external assessor. The committee is also positive about the transparency of the assessment procedure. Evaluations are always motivated by lecturers and students have the opportunity to discuss their results with their examiners. Students have access to the content and evaluation criteria of the courses as well as the rules and regulations concerning the assessment procedures.

The committee was able to conclude that the graduates succeed very well in achieving the intended qualifications of the programmes. This is not only demonstrated by the high quality of the final graduation products but also by the manner in which graduates are able to carve a place for themselves in the fashion world. It is clear to the committee that the programme is producing proficient fashion professionals who have an individual fascination and passion for their discipline. On the basis of its discussions with graduates and representatives of the working field, the committee recognises that the graduates share an individual and reflective approach to fashion culture, demonstrate entrepreneurial initiative, and have the ability to apply various investigative and reflective approaches within their professional practices.

Assessment

Standard 16, part 1: The programme has an adequate assessment system in place.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this part of the standard as **good**. The evaluation committee has been able to conclude that the assessment policy of the programme ensures that the tests are valid, reliable, and transparent.

Valid

The assessment methods applied are based on the specific learning goals of each course: theoretical components are in most cases assessed through essays and written tests, the acquisition of skills is evaluated through individual and shared practice assignments. To enlarge the practical feasibility of testing and limit the number of re-sits, students are given an oral midterm and/or preliminary evaluations during classes. The programmes have observed that regular oral feedback and frequent moments of evaluation raise the student's chances of a positive final evaluation.

The Final Exam at the end of the 2nd year of study consists of the following:

- the result of the student's graduation project;
- the thesis, in which students position their graduation work and account for their research process; this also includes a public defence of the thesis;
- the presentation, in which all the work is presented in an integrated manner. The student also shows his/her portfolio.

During their study, students are expected to keep a research journal and use it as the basis for writing a research report at the end of the 1st semester of their second year. In this report, they reflect on their execution of the design-research cycle for the graduation project and account for the research methods applied, such as ethnographic field research, desk research, experimenting and prototyping, which all serve as preparatory work for the graduation project.

The thesis is written in the 2nd semester of their second year. It centres on the students' positions in relation to the fashion world and contextualises their research and graduation project. In Fashion Design, the focus of the thesis is on the students' collection and profile as designers; whereas, in Fashion Strategy, the stress is on the development and elaboration

of the concepts informing the final products of the students. The thesis must present a readable, clear and interesting account for other fashion professionals. The students may translate the written thesis into an alternative form, such as a film, video, blog or website if they receive permission from their lecturer.

As indicated, in the 2nd year, students publicly present the progress they have made to the graduation committee (a team of coaches and examiners), lecturers, students and guests during the reviews, which are organised 4 times a year. These reviews serve as opportunities for evaluation and coaching: the 1st and 3rd review stress coaching and supervision, whereas the 2nd and the 4th review emphasise evaluation. The 4th review comprises the final exam. In this manner, the coaching performed during reviews corresponds to the various design stages: research, framing, concept, prototyping, design, and dissemination.

During the trajectory of the graduation project, students are exposed to the divergent views of the tutors, (guest) lecturers, and the members of the Graduation Committee. They challenge each student to develop a position of his/her own in relation to these various views and opinions, and to account for the choices and decisions made about the direction of his/her individual design research. This approach increases the student's insight into his/her own work and research process.

The committee is positive about the validity of the assessments. It has been able to establish that the assessments indeed assess the intended learning outcomes formulated by the programme. The committee has observed that the evaluation criteria and learning goals of the courses have been matched with the overall goals of the programmes.

Reliable

The programme guarantees the reliability and objectivity of its assessment procedures in various ways. The lecturers make use of evaluation forms to guarantee objectivity and inform students about the learning goals and evaluation criteria before and during the courses themselves. Furthermore, the majority of the programmes' summative evaluations take place in the presence of several lecturers. In the view of the Fashion Masters, shared evaluation and testing ensures intersubjectivity and contributes to

the open atmosphere of their learning and research community.

The Graduation Committee is composed of a chairman, a secretary, and a lecturer. During the final exam, an independent external expert is present as well. He or she does not formally evaluate the student's work, but offers advice on the student's evaluation and provides feedback about the programme in general. Two examiners determine the final grade of the thesis: the student's research supervisor and a second, anonymous examiner. The latter is a person with an MA degree in fashion from outside of ArtEZ who is qualified and has the experience to judge the merits of the thesis. This examiner writes a report of his/her findings.

Students and alumni confirmed to the assessment committee that the programme informs them of the assessment criteria, involves external assessors at key moments in the curriculum, and that shared evaluation was an integral part of the programme.

Transparent

The committee has been able to establish that the assessment procedures are transparent and clear to the students. The assessment procedure and criteria have been articulated in course descriptions, which can be accessed via the electronic learning environment (ELO) of ArtEZ. Similarly, the regulations of the Education and Examination Board are available on the Electronic Learning Environment. Students use Osiris to view their progress in terms of grades and credits. Students and alumni the committee spoke to indicated that lecturers are open about their methods of assessment and are always willing to explain how and why they have arrived at a certain grade.

Achieved learning outcomes

Standard 16, part 2: The programme demonstrates that the intended learning outcomes are achieved.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this part of the standard as **good**. That the programmes are indeed able to achieve their goals is proved by the standard of the final products of the graduates and the appreciation expressed by representatives in the professional field. The committee reviewed a selection of theses and graduation projects, observed the graduation shows of both programmes, and was able to conclude that the

graduates of the programmes clearly demonstrate the level and skills expected of a master's degree in fashion and that they have mastered the intended qualifications of the programme. The quality of the design concepts and products are high and convey the critical and research-oriented approach of the programmes. Graduates have clearly been able to develop their own brand of thinking and artistic signature, in the view of the committee. The Fashion Design students, in particular, make good use of theory and research in their creative practice.

The assessment committee notes that the final products of the Fashion Strategy students are of an impressively high conceptual level. At the same time, the committee thinks the products could be more innovative in their form of realisation. The final projects of these graduates were often presented in written form, the exterior of which did not always seem to correspond to the innovative content. Since lecturers also indicated to the committee that they value an unexpected approach to the final project, the committee would like to encourage the programme to stimulate its students to explore other ways of presenting their final work and to support Fashion Strategy students in the translation of their concepts into more experimental material forms.

Based on the discussions with the alumni and representatives of the professional working field, the committee is able to conclude that the graduates of the programme are well qualified to enter the fashion sector as professionals. Overall, alumni indicated that they felt the masters programmes had helped them to define their own artistic identity and to position themselves in relation to the fashion sector. The students of Fashion Design explained how reflective thinking and theory had aided them in their development as independent designers who are aware of their position within the fashion world and have the ability to translate concepts into innovative products.

Students of Fashion Strategy made clear that the programme prepared students to create their own job within the sector, for example by linking up domains, which in other circumstances would not interact. The theory and methods of research they acquired during the programme helped them to think about fashion and how it affects people in their daily lives. Potentially, the approach of the programme has a broader application since it may also

be used to think about future developments in domains other than fashion, students explained.

The representatives of the working field committee conveyed that the translation of theory and research into concrete creative work was becoming increasingly visible and that this reflective dimension was something that was needed in the working domain. According to these professionals, students coming from the Fashion Masters are always well informed and attuned to the *Zeitgeist* and its impact on design. In their view, the graduates are able to both express themselves in an effective manner and come up with new things, producing high quality work.

On the whole, a small majority of graduates of Fashion Strategy is able to find employment in the fashion sector. An analysis of the graduation figures of the alumni of the past 5 years of the ArtEZ Fashion Masters shows that 55% of the Fashion Strategy alumni is employed in the fashion sector: 22% of them are involved in branding, 19% in journalism and 12% in futurising. The remaining percentages are distributed among fields such as design, curation, merchandising and management.

98% of the Fashion Design alumni is employed in the fashion sector. 86% of them work in fashion design, while the remaining percentages are distributed among fields, such as fashion illustration, futurising, graphic design, and branding. The three alumni of Shoe Design work in the fashion sector, in the field of shoe design. One of them has salaried employment, while the two others work as freelancers. The majority of those who have found employment in the fashion world work in the Netherlands.

The fact that Fashion Strategy graduates have more difficulty in finding jobs within the fashion industry is in part due to the goal of the programme, which is to produce professionals who question and redefine the borders between creative domains. But, the committee also thinks that this has to do with the fact that the profile of Fashion Strategy is less defined compared to Fashion Design, and that it has, in the recent past, discouraged applicants from more expressively commercial fields of fashion research, i.e. branding, marketing and forecasting. The committee would encourage staff to also consider such pragmatic approaches to fashion strategy alongside the intellectual and theoretical aspirations for their course and cohort. As it has indicated in chapter one, an articulation of intended

professions (which might also include the more commercial professions above) could improve the employment potential of the graduates.

Attachments

Attachment 1 Assessment committee

Naam (inclusief tituluur)	Rol (voorzitter / lid / student-lid / secretaris)	Domeindeskundige (ja / nee)
M. van den Bosch	lid	ja
Ir R. Kloosterman	voorzitter	nee
Prof. dr. U. Lehmann	lid	ja
S.C. Niquille, M Des	studentlid	ja

III Secretaris/Coördinator

Dr J. Batteau	Gecertificeerd oktober 2011	
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IV Korte functiebeschrijvingen panelleden

1	Margereta van den Bosch is Head of Design bij H&M, Zweden
2	René Kloosterman is directeur van evaluatiebureau AeQui
3	Ulrich Lehmann is Professor in Cultural History en MA Course Leader for Fashion aan de University for Creative Arts, Rochester (UK)
4	Simone Niquille is recent afgestudeerd aan de opleiding M Design van het Sandberg Instituut

V Overzicht deskundigheden binnen panel¹

Deskundigheid	De deskundigheid blijkt uit:
a. deskundigheid ten aanzien van de ontwikkelingen in het vakgebied	Ulrich Lehmann is vooraanstaand onderzoeker op het gebied van mode, modevormgeving en kunstgeschiedenis op dit vlak. Margereta van den Bosch is vooraanstaand adviseur op het gebied van mode en modevormgeving
b. internationale deskundigheid	Ulrich Lehmann is MA Course Leader for Fashion aan de University for Creative Arts, Rochester (UK). Margereta van den Bosch was tot voor kort verantwoordelijk voor de collectie van het wereldwijde concern H&M.
c. werkvelddeskundigheid in het voor de opleiding relevante beroepenveld	Margereta van den Bosch was tot voor kort verantwoordelijk voor de collectie van het wereldwijde concern H&M. Simone Niquille is zelfstandig ontwerper en onderzoeker
d. ervaring met het geven en ontwikkelen van onderwijs op het desbetreffende opleidingsniveau en deskundigheid ten aanzien van de door de opleiding gehanteerde onderwijsvorm(en) ²	Ulrich Lehmann is MA Course Leader for Fashion aan de University for Creative Arts en het Kent Institute of Design, Rochester (UK). Margereta van den Bosch is als gastdocent verbonden aan de Beckman's School of Design, Stockholm.
e. visitatie- of auditdeskundigheid	René Kloosterman heeft diverse visitatiecommissies voorgezeten.
f. studentgebonden deskundigheid	Simone Niquille is een in Amsterdam gevestigde ontwerper, die recent de opleiding M Design aan het Sandberg Instituut afrondde.

¹ N.B. De secretaris is GEEN panellid

² Hieronder worden bijvoorbeeld verstaan afstandsonderwijs, werkplekgerelateerd onderwijs, flexibel onderwijs, competentiegericht onderwijs of onderwijs voor excellente studenten.

Attachment 2 Program of the assessment

On June 6, 2013 the ArtEZ Fashion Show was attended by members of the committee. Video registration of this graduation show was presented to all members.

On December 4, 2013 a committee has reviewed specific general procedures and quality standards within the Academy for Art & Design.

2 Oct. 2013

12.30 – 14.00	<i>Arrival of committee and internal meeting</i>
14.00 – 15.00	<i>Board and management</i> <i>Charlotte Bik, managing director fashion & product design</i> <i>José Teunissen, professor of Fashion Design</i>
15.00 – 15.30	<i>Open consultation</i>
15.30 – 17.00	<i>Representatives of the Professional field committee</i> MFS: Truus Dokter MFD: Iris Ruisch <i>Alumni</i> MFS: Maaïke Feitsma, Christine Bornfeld MFD: Pauline van Dongen, Jonathan Christopher Hofwegen
17.00 – 17.15	<i>Internal meeting of the committee</i>
17.15 – 17.45	<i>Examining Board</i> Marcel Doorduïn, chairman examining board Academy of Art & Design Rik Fernhout, member examining board Academy of Art & Design
18.00	<i>Feedback of preliminary findings</i>

3 Oct. 2013

09.00 – 09.30	<i>Arrival of committee</i>
09.30 – 10.30	<i>Teaching staff M Fashion Strategy</i> Jose Teunissen, professor of Fashion Design Eric Reiman Judith ter Haar Bibi Straatman Hanka van der Voet
10.45 – 11.45	<i>Teaching staff M Fashion Design</i> Mark van Vorstenbos Oscar Raaijmakers Bibi Straatman Carlo Wijnands

Kristel Peters (Shoe Design)

11.45 – 13.00

Lunch and document review

13.00 – 14.00

Show-cases

MFS: Judith ter Haar and alumni Martine Bovee and Amber Zeekaf

MFD: Mark van Vorstenbos and alumnus Roos van Woudenberg

14.00 – 15.00

Students M Fashion Strategy

Deonpen Chuaicharoensuk (first year student)

Anna Kruyswijk (EC) and Pola Hirschman (second year student)

Martine Bovee (graduated June 2013)

15.00 – 16.00

Students M Fashion Design

Hao Du (FD) and Jana Chocholackova (SD), (first year students)

Sunanda Koning (EC and FD) and Joyce Verhagen (SD), (second year student)

Roos van Woudenberg (graduated June 2013)

16.00 – 17.15

Additional research, formulating conclusions

17.15 – 17.45

Feedback of findings and conclusions

Attachment 3 Quantitative data

1. Data on intake, transfers and graduates:

Fashion Design:

Cohort	Intake	Output after 3 yrs	% Output after 3 yrs
2006-2007	7	4	57 %
2007-2008	9	7	78 %
2008-2009	9	7	78 %
2009-2010	8	4	50 %

Fashion Strategy:

Cohort	Intake	Output after 3 yrs	% Output after 3 yrs
2006-2007	8	8	100 %
2007-2008	7	6	86 %
2008-2009	12	7	58 %
2009-2010	8	6	75 %

2. Teacher-student ratio achieved: 1:12,5

3. Qualifications teachers: 40% of lecturers have a Master's degree, 40% holds a PhD degree

4. Average amount of face-to-face instruction:

Fashion Design	12,5 hours per week
Shoe Design	14,6 hours per week
Fashion Strategy	14,2 hours per week

Attachment 4 Final qualifications

Master Fashion Design

Final qualifications and indicators 2013-2014

1. CAPACITY TO INNOVATE

The graduate knows how to combine social, artistic and intellectual skills for completing innovative projects, designs and/or fashion (related) products in a personal and authentic manner in relation to both the spirit of the time and new developments in the field of fashion.

- The graduate is able to develop innovative concepts for fashion or shoe collections.
- The graduate is able to develop and carry out innovative designs for fashion or shoe collections.
- The graduate is able to develop and carry out a relevant dissemination proposal for these Collections.
- The graduate is able to demonstrate the topical relevancy of his/her research/designs.
- The graduate is able to demonstrate the significance of his/her designs for new developments within the field of fashion.
- The graduate is able to reflect on his/her role as innovator.

2. CAPACITY FOR CRITICAL REFLECTION

The graduate has the ability to reflect critically on his/her options and decisions in concept development and design/project processes. The graduate is able to participate in topical debates in the professional field of fashion by using different (design) research methodologies.

- The graduate is able to relate to, reflect and act upon artistic, cultural and external drivers (economical, political, technological, historical) of the fashion field and/or fashion system by translating this in the work (s)he develops.
- The graduate is able to work consciously according to the design (research) cycle (conceptualization, experiment & prototyping, positioning, dissemination).
- The graduate makes this visible in a research diary.
- The graduate is able to apply and develop design (research) methods which are relevant to his/her collections.
- The graduate is able to reflect on the design process and its cycle (conceptualization, experiment & prototyping, positioning, dissemination).
- The graduate is able to choose, adjust and evaluate specific relevant research methods for his/her research/designs.
- The graduate is able to reflect on artistic, cultural and external drivers (economical, political, technological, historical) pertaining to the research and the work.
- The graduate is able to work critically with visual language and to analyze different kinds of images from a theoretical perspective.
- The graduate is able to reflect critically on ethical issues within the fashion industry and/or a broader social, cultural context of fashion.
- The graduate is able to apply/implement his/her insights directly for the benefit of the development of the designs/collections.
- The graduate is able to apply/implement his/her insights directly for the benefit of the dissemination of the collections.

3. CREATIVE ABILITIES AND THE CAPACITY TO DO DESIGN RESEARCH

The graduate has the capacity to combine creativity, critical reflection and decision making in the research and design process.

- The graduate knows how to develop collections according to the design (research) cycle (conceptualization, experiment & prototyping, positioning, dissemination).
- The graduate has the capacity to switch between (abstract or intuitive) thinking and (concrete) making.

- The graduate is able to translate ideas and concepts into actual designs.
- The graduate is able to create coherent collections/series of designs.
- The graduate gives proof of craftsmanship (and/or other practical fashion-related skills) by applying this proficiency effectively in realizing his/her designs.
- The graduate is able to handle various applicable media and tools to convey his/her message or vision to a chosen public.
- The graduate has the ability to integrate concepts and designs into a coherent and visual attractive 2D presentation (editorial skills).

4. LEADERSHIP, ORGANISATIONAL AND TEAMWORK SKILLS

The graduate is capable of structuring and coordinating professional processes and making independent decisions at an artistic and organisational level.

- The graduate is able to make design decisions independently.
- The graduate shows initiative and has an independent working attitude (planning and organisation, self-management, autonomy).
- The graduate knows when and how to initiate collaborations, both within his/her own discipline and outside of it.
- The graduate knows how to motivate other professionals.

5. COMMUNICATIVE PROFICIENCY

The graduate is able to present his/her concepts, projects and/or designs consistently, both verbally and visually, as well as to communicate his/her vision and conclusions clearly and convincingly to a specific audience.

- The graduate is able to communicate clearly, consistently and authentically about the (design) research process.
- The graduate is able to acknowledge research sources and sources of inspiration in a professional way.
- The graduate is able to choose and combine media in relation to specific content.
- The graduate is able to use sophisticated and appropriate argumentation and (visual) language.
- The graduate is able to communicate clearly, consistently and authentically about the collections/creative output.
- The graduate is able to acknowledge research sources and sources of inspiration in a professional way.
- The graduate is able to choose and combine media in relation to specific content.
- The graduate has the ability to communicate professionally with clients/customers.
- The graduate knows how to develop, maintain and expand his/her professional network.

6. INTERNATIONAL BUSINESS ORIENTATION

The graduate has a broad cultural awareness, a comprehensive understanding of the international field of fashion and the ability to position him-/herself professionally through an authentic and relevant approach.

- The graduate is able to position his/her distinguishing 'handwriting' within the contemporary fashion reality.
- The graduate has an ample international orientation on the fashion field and is able to position him-/herself as a professional designer in this field.
- The graduate is able to recognize the commercial and/or professional relevancy of his/her work.
- The graduate is able to develop an idea for a business plan in accordance with it.

Master Fashion Strategy

Final qualifications and indicators 2013-2014

1. CAPACITY TO INNOVATE

The graduate knows how to combine social, artistic and intellectual skills for completing innovative projects, designs and/or fashion (related) products in a personal and authentic manner in relation to both the spirit of the time and new developments in the field of fashion.

- The graduate is able to create innovative concepts and/or project plans for fashion (-related) products and/or services.
- The graduate is able to develop and execute innovative projects based on these concepts.
- The graduate is able to develop and execute a relevant dissemination proposal for these projects.
- The graduate is able to demonstrate the topical relevancy of his/her research/projects.
- The graduate is able to demonstrate the significance of his/her projects for new developments within the field of fashion.
- The graduate is able to reflect on his/her role as innovator.

2. CAPACITY FOR CRITICAL REFLECTION

The graduate has the ability to reflect critically on his/her options and decisions in concept development and design/project processes. The graduate is able to participate in topical debates in the professional field of fashion by using different (design) research methodologies.

- The graduate is able to relate to, reflect and act upon the cultural, artistic drivers and external drivers (economic, political, technological, historical) which affect the fashion field and/or the fashion system, by way of the projects (s)he initiates.
- The graduate is able to bring the stages of the design (research) cycle (conceptualization, experiment & prototyping, positioning, dissemination) into practice.
- The graduate makes this visible in a research diary.
- The graduate is able to apply and develop design (research) methods which are relevant to the projects.
- The graduate is able to reflect on the research process and on the development of his/her projects according to the design (research) cycle (conceptualization, experiment & prototyping, positioning, dissemination).
- The graduate is able to choose, adjust and evaluate specific relevant research methods for his/her projects.
- The graduate is able to reflect on artistic, cultural and external drivers (economic, political, technological, historical) pertaining to his/her projects.
- The graduate is able to work critically with visual language and is able to analyze different kinds of images from a theoretical perspective.
- The graduate is able to reflect critically on ethical issues within the fashion industry and/or a broader social, cultural context of fashion.
- The graduate is able to apply/implement his/her insights directly for the benefit of the development of projects.
- The graduate is able to apply/implement his/her insights directly for the benefit of the dissemination of the projects.

3. CREATIVE ABILITIES AND THE CAPACITY TO DO DESIGN RESEARCH

The graduate has the capacity to combine creativity, critical reflection and decision making in the research and design process.

- The graduate knows how to develop projects according to the design (research) cycle (conceptualization, experiment & prototyping, positioning, dissemination).
- The graduate has the capacity to switch between (abstract and intuitive) thinking and (concrete) Making.
- The graduate is able to translate ideas and concepts into projects and execute these projects.
- The graduate knows how to apply practical skills effectively in realizing his/her projects.
- The graduate is able to handle various applicable media and tools to convey his/her message or vision to a chosen public.

- The graduate has the ability to integrate projects into a coherent and visual attractive 2D presentation (editorial skills).

4. LEADERSHIP, ORGANISATIONAL AND TEAMWORK SKILLS

The graduate is capable of structuring and coordinating professional processes and making independent decisions at an artistic and organizational level.

- The graduate is able to make decisions during the research and executing of the projects Independently.
- The graduate shows initiative and has an independent working attitude (planning and organization, self-management, autonomy).
- The graduate knows when and how to initiate collaborations, both within his/her own discipline and outside of it.
- The graduate knows how to motivate other professionals.

5. COMMUNICATIVE PROFICIENCY

The graduate is able to present his/her concepts, projects and/or designs consistently, both verbally and visually, as well as to communicate his/her vision and conclusions clearly and convincingly to a specific audience.

- The graduate is able to communicate clearly, consistently and authentically about the (design) research process.
- The graduate is able to acknowledge research sources and sources of inspiration in a professional way.
- The graduate is able to choose and combine media in relation to specific content.
- The graduate is able to use sophisticated and appropriate argumentation and (visual) language.
- The graduate is able to communicate clearly, consistently and authentically about the projects/end results.
- The graduate has the ability to communicate professionally with clients who commission his/her services and/or products.
- The graduate knows how to develop, maintain and expand his/her professional network.

6. INTERNATIONAL BUSINESS ORIENTATION

The graduate has a broad cultural awareness, a comprehensive understanding of the international field of fashion and the ability to position him-/herself professionally through an authentic and relevant approach.

- The graduate has an ample international orientation on the fashion field and is able to act strategically on where to position him-/herself as a professional in this field.
- The graduate is able to recognize the commercial and/or professional relevancy of his/her projects or creative output.
- The graduate is able to develop an idea for a business model and/or plan in accordance with it.

Attachment 5 Overview of the programmes

Fashion Design/Shoe Design

YEAR I	SEMESTER 1 – ORIENTATION	EC	SEMESTER 2 – REFLECTION	EC
Artistic Domain	FASHION DESIGN I <i>Or</i> SHOE DESIGN I	8	FASHION DESIGN II <i>Or</i> SHOE DESIGN II	17
	Fashion Design: TECHNIQUE <i>Or</i> Shoe Design: SHOE TECHNIQUE I (DHTA)	4		
	FASHION ILLUSTRATION	1		
	BRAND STRATEGIES & DESIGN RESEARCH I	5	BRAND STRATEGIES & DESIGN RESEARCH II	3
			Fashion Design: PRINT - / KNITWEAR DESIGN & TECHNIQUE <i>Or</i> Shoe Design: SHOE TECHNIQUE II (DHTA)	4
Theoretical Domain	FASHION THEORY I - Exam (2) - Presentations (2) - Paper (including Writing Skills) (2)	6	FASHION THEORY II - Exam (1) - Presentations (1)	2
	FASHION ANALYSIS	3		
	FASHION CULTURE	2		
Professional Domain	LECTURES & EXCURSIONS	1	EXCHANGE PROJECT	2
			LECTURE SERIES	2
TOTAL		30		30

YEAR II	SEMESTER 3 – CREATION	EC	SEMESTER 4 – PRESENTATION	EC
Artistic Domain	GRADUATION PROJECT I	11	GRADUATION PROJECT II	15
	Fashion Design: TECHNIQUE Or Shoe Design: SHOE TECHNIQUE III (DHTA)	4	PRESENTATION <i>(Collection book, Photo-shoot, Portfolio, Thesis design)</i>	8
Theoretical Domain	RESEARCH REPORT	12	THESIS	4
Professional Domain	STUDIO VISITS	3	REVIEW & DEFENCE	3
TOTAL		30		30

Fashion Strategy

YEAR I	SEMESTER 1 – ORIENTATION	EC	SEMESTER 2 - REFLECTION	EC
Artistic Domain	BRAND STRATEGIES & DESIGN RESEARCH I	5	BRAND STRATEGIES & DESIGN RESEARCH II	2
	VISUAL COMMUNICATION I	4	VISUAL COMMUNICATION II	2
Theoretical Domain	FASHION THEORY I - Exam (2) - Presentations (2) - Paper (including Writing Skills) (3)	7	FASHION THEORY II - Exam (1) - Presentations (1) - Paper (2)	4
	FASHION ANALYSIS	3		
	FASHION CULTURE	4		
	VISUAL CULTURE (RUN)	6		
Professional Domain	LECTURES & EXCURSIONS	1	IN COMPANY PROJECT - In Company Project (17) - Research report (1)	18
			EXCHANGE PROJECT	2
			LECTURE SERIES	2
TOTAL		30		30

YEAR II	SEMESTER 3 – CREATION	EC	SEMESTER 4 - PRESENTATION	EC
Artistic Domain	GRADUATION PROJECT	15	GRADUATION PROJECT	15
			PRESENTATION <i>(Project presentation, Portfolio, Blog/website, Thesis design)</i>	8
Theoretical Domain	RESEARCH REPORT	12	THESIS	4
Professional Domain	STUDIO VISITS	3	REVIEW & DEFENCE	3
TOTAL		30		30

Attachment 6 Documents

- Critical reflection;
- CV's of staff, tutors and guest teachers;
- Overview of extended network and partners of the programme;
- Course and examination regulations;
- Results student- and alumni questionnaires;
- Literature used within the programmes;
- Programme overviews and descriptions of the modules;
- Electronic Learning Environment;
- Assessment procedures of the programmes;
- Criteria for admission candidates;
- Overview and CV's members professional working field committee;
- Overview of Graduation Committee
- Minutes (2011, 2012, 2013) and CV's members expert meetings;
- Overview of programme committees;
- Minutes of the Fashion Masters' meetings;
- Overview conferences, symposia and international collaborations of the programme;
- Final projects and theses reviewed by the committee:

Fashion Design: 1514010; 1402568; 1512953; 1514548

Shoe Design: 1334133; 1509433; 1409970

Fashion Strategy: 1510695; 1508525; 1509509; 1507334; 1514166; 1512287; 1511541; 1511697; 1512239

Attachment 7 Declarations of independence



Declaration of independence and confidentiality
Prior to the assessment

The undersigned has been asked to assess the programmes M Fashion Design and M Fashion Strategy, at ArteZ Arnhem.

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: ULRICH LEHMANN

Place: ARNHEM

Date: 03/10/2013

Declaration of independence and confidentiality
Prior to the assessment

The undersigned has been asked to assess the programmes M Fashion Design and M Fashion Strategy, at ArteZ Arnhem.

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. Balleau

Place: Arnhem

Date: 2 - oct. - 2013



Declaration of independence and confidentiality

Prior to the assessment

The undersigned has been asked to assess the programmes M Fashion Design and M Fashion Strategy, at ArteZ Arnhem.

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:

S. Nijliva

Full name:

Simone C. Nijliva

Place:

Arnhem, NL

Date:

3/10/13

Declaration of independence and confidentiality

Prior to the assessment

The undersigned has been asked to assess the programmes M Fashion Design and M Fashion Strategy, at ArteZ Arnhem.

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:

F.S. Hoosman

Full name:

F.S. Hoosman

Place:

Arnhem

Date:

2-10-2013

Declaration of independence and confidentiality

Prior to the assessment

The undersigned has been asked to assess the programmes M Fashion Design and M Fashion Strategy, at Artez Arnhem.

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:

Margareta van den Bosch

Full name:

Margareta van den Bosch

Place:

Arnhem

Date:

3.10 2013