

Master of Fine Art
ArtEZ Institute of the Arts

*Report of the extensive programme assessment
26 and 27 November 2013*


 *This document is best printed in duplex.*

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Summary

On November 26 and 27, 2013, an assessment committee of AeQui has performed an assessment of the programme M Fine Arts of ArtEZ, a.k.a. the Dutch Art Institute. The committee regards this as an **excellent** master's programme. However, according to NVAO regulations, this programme is rewarded as good.

The programme of DAI is structured by monthly residential programmes of one week, which are attended by students, staff and guest lecturers. During these so-called DAI-weeks students attend seminars, reading groups, lectures, performances, presentations, publishing courses and take part in face-to-face conversations. This highly concentrated period of time functions as a pressure cooker for the exchange of knowledge. Students are expected to continue developing their own independent research and artistic practice while engaging with the DAI's discursive input projects, workshops et cetera. Part of the curriculum of DAI is based upon one- or two-year projects with long-time partners: *If I Can't Dance, I Don't Want To Be Part Of Your Revolution* (Amsterdam), the Van Abbe museum (Eindhoven) and Casco, Office for Art, Theory and Design (Utrecht). These art institutions curate and tutor projects commissioned and programmed by the DAI. Each has a particular perspective on the art world and is able to offer a variety of projects that are anchored in the institutional field. As 'Roaming Academy', the DAI also offers an itinerant programme that combines courses in the Netherlands with travel abroad. Since 2004, collaborations with various institutions and individuals have brought students and faculty to places all over the world, ranging from Bilbao to New York, from Beirut to Siberia and from Tehran to Taipei.

Intended learning outcomes

The assessment committee establishes the intended learning outcomes of the programme as excellent. The course aims to educate artists who are aware of the wide range of developments in the art world and who, through in-depth critical reflection, arrive at new forms of art production and distribution that reflect, and contribute to, the ongoing renewal of the discipline. The committee highly appreciates the manner in which the programme strives to continu-

ally question the role of art in society as well as the form and function of art education. Furthermore, the committee applauds how the programme aims to prepare its students for the reality of an (inter)national art practice in the field through intensive collaborative projects with long-time partners in the artistic field. The committee judges that the profiles of the programme has been translated into concrete intended learning outcomes, the level and orientation of which are fully aligned with the (inter)national requirements of a master's programme in fine arts. The programme monitors and evaluates its profile and final qualifications through exchanges with its professional working field as well as through structural student- and alumni evaluations. In addition, given the programme's structural collaboration with a wide range of partners in the field, it is continually able to register and respond to new developments taking place within the discipline, both nationally and internationally. The committee is very positive about the programme's capacity for learning and transforming, and considers its profile to be an inspiring example for art education in the Netherlands and abroad.

Curriculum

The assessment committee observes that the programme provides an excellent environment in which students can develop their artistic identities and in such a way that they are able to engage in a knowledgeable manner with relevant issues in the art domain, deploying these insights in their individual and collaborative art practices. The strong orientation of the programme towards the professional field through the structural involvement of highly esteemed national and international art institutions ensures that the students acquire the skills necessary to sustain an art practice after graduation; they must familiarise themselves with various forms of collaboration, negotiate different time-frames and

processes of production and find ways to formulate and realise their own point-of-view within these common projects. The committee stresses that – compared to other master’s courses – the interdisciplinary and international orientation of the programme is uniquely effective, productive and sustainable; the nature of the exchange and research projects, the participation in (inter)national networks and the expertise of (guest) lecturers all ensure that the programme is continually in touch with the professional field and, thus, able to anticipate and contribute to new emerging developments and trends.

The committee is very positive about the structure of the programme, which due to its intensive week-long residencies, offers students a stable and inspiring community of fellow artists, curators and art experts, all of whom are highly engaged and motivated to renew the field through ongoing research, reflection, discussion and exchange. Together they continually question what art can or should be and explore new forms of interdisciplinary collaboration. The committee is of opinion that with this unique structuring of the curriculum, the programme has arrived at an ideal balance between consistency, contingency and commonality, creating an environment in which everybody can thrive – students and tutors alike. In essence, the committee is of opinion that the DAI has been able to develop a future model for art education in which continuity and transformation are ideally balanced. The committee judges the programme to be feasible: the intensive DAI weeks ensure the open communication between staff, students and management. The students receive effective guidance and coaching from the lecturers, as well as from their personal tutors throughout the programme.

Staff

The assessment committee has been able to establish that the DAI programme is taught by a team of excellently qualified tutors who are highly esteemed within the art domain, the majority of whom maintain a successful practice as artists, curators or art experts. The committee is very positive about the manner in which the programme ensures the cohesion between its staff members who are fully part of

and contribute to the dynamic DAI-community. The committee observes that the tutors are dedicated, knowledgeable and experienced, effectively communicating a true critical engagement with art and art education as well as seeking out new venues for artistic discovery and interdisciplinary exchange. The committee is of the opinion that the size of the staff is adequate for the curricula in question. The lecturers made clear, they perceived their involvement with DAI to be a valuable enrichment of their own artistic or critical practices.

Facilities

The assessment committee observes that the location, facilities, tutoring and provision of student information is of a good standard. The location offers the students a suitable learning environment in which they can work with and consult fellow students and lecturers. According to the committee, continuous instruction and mentoring is facilitated by the relatively small team of core/permanent tutors and the structural DAI weeks in which students can be part of intensive exchange with lecturers and their personal tutors.

Quality assurance

The assessment committee has been able to establish that the programme is evaluated on a regular basis through student- and alumni surveys, regular student interviews and formal and informal staff evaluations. The programme regularly verifies with its students, tutors and partners whether the programme’s goals, content and structure are aligned with relevant developments in the field. Every year, the programme convenes a faculty meeting to discuss and evaluate recent and current projects as well as the programme’s plans for the next academic year. The committee is very positive about the self-critical open-mindedness of the programme and its responsiveness to issues and questions, actively seeking to create new forms of making and thinking about art through a programme intrinsically orientated towards flexibility and transformation.

Assessment and learning outcomes achieved

Based on the interviews and examination of the underlying documentation, the assessment committee has been able to establish that the assessments are of an **excellent** standard. The validity of the assessments is guaranteed by the structural and shared monitoring of the intended learning outcomes of the projects by the head of the programme and the tutors involved. Formative and summative assessments involve in depth interviews as well as written reviews and are inherently aimed at helping students to develop their self-critical capacities to become pro-active and self-critical in their own learning processes. 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 committee is also positive about the transparency of the assessment procedure. Evaluations are always motivated by tutors and students have the opportunity to discuss their results with their examiners.

The assessment committee has also been able to establish that the achieved learning outcomes are of an **excellent** standard.

The committee was able to conclude that the graduates succeed in achieving the intended qualifications of the programme. This is not only demonstrated by the exceptional quality of the theses and final graduation products but also by the manner in which graduates are able to carve a place for themselves in the art world. On the basis of its discussions with

alumni and the representatives of the working field, the committee recognises that the graduates are able to critically engage with relevant issues in the art world through discussion, reflection and research, exploring new ways of thinking, making and communicating art through the initiation of interdisciplinary collaborations within the art field and beyond. The great majority of graduates are able to maintain an artistic practice in the field or have found work in the cultural field. Many combine their practices with other activities, such as research, curating and teaching. Alumni of DAI have presented their work in workshops and exhibitions in the Netherlands and abroad.

Recommendations

In such a vibrant environment as the DAI programme, it is hard to find serious recommendations. The physical space at the Kortestraat in Arnhem is a leap forward in comparison with the former Enschede premises, though the amount of fresh air and daylight leaves to be desired.

More in general the committee would like to support the programme in its desire to admit more non-European students and to create equal conditions for the most promising students. The committee recognises that the heterogenic and multicultural composition of the student population is of crucial importance for the DAI, which strives to incorporate different points of view, experiences, backgrounds and histories.

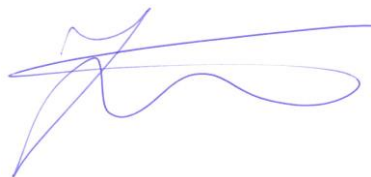
All standards of the NVAO assessment framework are assessed positively, hence the review committee awards a positive recommendation for the accreditation of the programme.

On behalf of the entire review committee,

Utrecht, 15 October 2014



René S. Kloosterman
Chair



Jesseka M. Batteau PhD
Secretary

Overview

The judgements per standard are presented in the table below.

Standard	Master of Fine Art
Intended learning outcomes 1. Intended learning outcomes	<i>Excellent</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>Excellent</i> <i>Excellent</i> <i>Excellent</i> <i>Good</i> <i>Excellent</i> <i>Good</i>
Staff 8. Effective staff policy 9. The staff is qualified 10. The size of staff	<i>Sufficient</i> <i>Excellent</i> <i>Sufficient</i>
Services and facilities 11. Accommodation and infrastructure 12. Tutoring and student information	<i>Good</i> <i>Good</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>
Assessment and learning outcomes achieved 16.1 Assessment system and 16.2 Achieved learning outcomes	<i>Excellent</i> <i>Excellent</i>

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 of Fine Art
Level: Higher Vocational Master Programme (HBO Master)
Number of credits: 120 EC
Nomenclature: Master of Fine Art
Location: Arnhem
Mode of study: Fulltime, two-year programme
ISAT: 44853
For data on intake, graduates and dropouts: see attachment 3

Responsibility for the quality of the programme:
Director responsible for quality: Wilhelm Weitkamp, director of the faculty Art & Design
Director of Master in Fine Art: Gabriëlle Schleijsen

Contact information:
Afdeling Onderwijs & Kwaliteit, Maartje Boland
Tel: 026-3535836
Email: M.Boland@artez.nl

Assessment committee

Prof dr Tom Holert, domain expert
Yvonne Dröge-Wendel MA, domain expert
Melissa Gronlund MA, domain expert
Geert van Mil BA, student member
Ir René Kloosterman, chair
Dr Jesseka Batteau, secretary

The Committee was presented to the NVAO for approval.

The assessment was conducted under responsibility of
AeQui VBI
Vlindersingel 220
3544 VM Utrecht, The Netherlands
+31 30 87 820 87
www.AeQui.nl

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's and master's degree programmes in visual art, architecture, fashion, design, music, theatre, creative writing, dance and art education, as well as an associate degree programme and various preparatory courses. ArtEZ has approximately 3000 students and 850 teachers as well as 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 the master's- and bachelor's levels, including the disciplines of fine art, design 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 programme

The Master of Fine Arts, also known as the Dutch Art Institute (DAI), provides emerging artists and other practitioners with a two-year programme that enables them to explore various theoretical, conceptual and curatorial dimensions of art production and distribution. The programme focuses on the visual arts, but explicitly aims to develop crossovers with and interactions between other disciplines and fields of knowledge. The DAI aims to promote new perspectives on collaboration and exchange, production and distribution, ethics and aesthetics, and strives to bring together art practitioners from all over the world. The programme of DAI is structured by monthly residential programmes of one week, which are attended by students, staff and guest lecturers. During these so-called DAI-weeks students attend seminars, reading groups, lectures, performances, presentations, publishing courses and take part in face-to-face conversations. This highly concentrated period of time functions as a pressure cooker for the exchange of knowledge. Students are expected to continue developing their own independent re-

search and artistic practice while engaging with the DAI's discursive input, projects and workshops.

Part of the curriculum of DAI is based upon one- or two-year projects with long-time partners: *If I Can't Dance, I Don't Want To Be Part Of Your Revolution* (Amsterdam), the Van Abbe museum (Eindhoven) and Casco, Office for Art, Theory and Design (Utrecht). These art institutions curate and tutor projects commissioned and programmed by the DAI. Each has a particular perspective on the art world and is able to offer a variety of projects that are anchored in the institutional field. As 'Roaming Academy', the DAI also offers an itinerant programme that combines courses in the Netherlands with travel abroad. Since 2004, collaborations with various institutions and individuals have brought students and faculty to places all over the world, ranging from Bilbao to New York, from Beirut to Siberia and from Tehran to Taipei.

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

Based on the interviews and examination of the underlying documentation, the assessment committee establishes the intended learning outcomes of the programme are excellent. The course aims to educate artists who are aware of the wide range of developments in the art world and who, through in-depth critical reflection, arrive at new forms of art production and distribution that reflect, and contribute to, the ongoing renewal of the discipline. The committee highly appreciates the manner in which the programme strives to continually question the role of art as well as the form and function of art education. Furthermore, the committee applauds how the programme aims to prepare its students for the reality of an (inter)national art practice in the field through intensive collaborative projects with long-time partners in the artistic field. The committee judges that the profiles of the programme has been translated into concrete intended learning outcomes, the level and orientation of which are fully aligned with the (inter)national requirements of a master's programme in fine arts. The programme monitors and evaluates its profile and final qualifications through exchanges with its professional working field as well as through structural student- and alumni evaluations. In addition, given the programme's structural collaboration with a wide range of partners in the field, it is continually able to register and respond to new developments taking place within the discipline, both nationally and internationally. The committee is very positive about the programme's capacity for learning and transforming, and considers its profile to be an inspiring example for art education in the Netherlands and abroad.

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 **excellent**.

Links with professional practice

The assessment committee has been able to establish on the basis of interviews with students, alumni and the professional field partners of DAI that the profiles and final qualifications of the master's programme are highly attuned to the demands of the professional field. The programme aims to support artists in the development of their theoretical, conceptual and curatorial skills, offering an environment in which they can reflect on, and further develop, the various aspects particular to a productive artistic practice, thus establishing their own position within the discipline.

The profile of DAI distinguishes itself from other master programmes of Fine Art in the Netherlands in its understanding of art as a model of thinking - with the capacity to shape new ways of life - and its unique approach of art education as a generator of unpredictable change. The programme's goal is to rethink the position and status of artists as well

as the role of art education in general. It aims to function as a 'work collective' where students and tutors, regardless of the stage of their careers, critically engage with relevant issues in the field, developing knowledge and arriving at new forms of art production. In this sense, the subtitle of the programme – School for Art, Research & Experiment, for Roaming, Curating, Performing & Publishing – reveals the extent to which the programme aims to reflect different perspectives and to explore various routes and methodologies in the production of art. The programme's focus is explicitly on the potential for crossover and interaction with other disciplines and fields of knowledge, promoting new perspectives on collaboration and exchange.

Where other programmes often offer private studio spaces and tutorials, the DAI invites its students to partake in shared long-term projects, which are curated by partners in the working field: *If I Can't Dance, I Don't want to be part of your revolution* (Amsterdam), the Van Abbe-museum (Eindhoven) and Casco, Office for Art, Theory and Design (Utrecht). In addition to these projects within the Netherlands, students also take part in projects abroad, travelling to places such as Bilbao, New York, Istanbul, Siberia, Tehran, Nanjing, Dublin, Beirut, Bangalore, Texas, Khartoum, Yerevan, Gdansk, Murcia, Liverpool and Dakar. The aim of these projects is to develop the transcultural awareness of the students, challenging them to consider and practice art

in different contexts and within different communities.

Students are expected to develop their individual artistic practices alongside the projects for DAI. They must gain insight into the intellectual, aesthetic and methodological dimensions of their work and research process as well as develop the managerial and communicative skills necessary for the sustainment of a productive artistic practice. The DAI aims to support students in becoming independent, productive, theoretically informed and self-reflective artists who are aware of their artistic identity and position in the field. The programme expects its students to learn how to initiate and participate in collaboration and exchange while at the same time maintaining and effectively expressing their own point of view.

The DAI aims to challenge itself continually and take new steps in its development. It wishes to maintain a distinctive profile, focussing on the transformative potential of art and creating better conditions for experimental research and practices that can lead to new forms of exchange and collaboration. The central question for DAI is how to realise this permanent quest for transformation within the context of public education. To begin to answer this question the programme has researched several scenarios and currently discusses its ideas with various partners. These concern the following: 1. a move away from the city towards the countryside in the east of the Netherlands, 2. a transformation into a mobile academy not bound to a location or city, 3. becoming the first Dutch art educational programme to be part of a museum and 4. the formation of a graduate school together with other master's ArtEZ programmes. These scenarios are not mutually exclusive and need not be realised immediately. They are intended to trigger discussion within the programme about its direction, goals and identity.

Another important aim of the programme is to intensify its focus on research, writing and critical thinking by supporting PhD trajectories for artists in a Researchers' Collective. The DAI would become a partner of the universities where these researchers pursue their doctorate; the researchers would be able to conduct their research projects within the framework of the DAI-curriculum, sharing their knowledge and insights with students and the institute.

The assessment committee highly approves of the goals of the programme, applauding its unique understanding of art and art education, which is defined by the idea that artists must be theoretically and conceptually knowledgeable, capable of integrating research, production and presentation within their practice and aware of their position within the field. Furthermore, the committee greatly values the stress on in depth collaboration and exchange within the programme, challenging students to engage with other art disciplines and cultural domains at both the national and internationally level. Likewise, the alumni and the representatives of the professional field were highly appreciative of objectives of the programme. They were very positive about the manner in which DAI challenges its students to be part of a work collective, which continually questions the status and role of art in the world and aims to instigate renewal and transformation in the discipline. The committee would like to encourage the programme to focus on its many strengths, letting go of its polemic relation with the institution. In the view of the committee, the profile DAI – combining ongoing reflection and renewal with collaboration and a strong international orientation – may be seen as an example for other master's of fine art in the Netherlands and abroad.

Up to date

The assessment committee has been able to observe that the programme closely monitors the demands and developments in the art domain. The DAI keeps its final qualifications up to date in various ways. Firstly, because of the structural involvement of long-term partners in the curriculum, the programme is able to keep a close watch on new and important issues in the art world. Secondly, the lecturers at DAI are professionals critically engaged with the art world either as practicing artists and/or curators, or as academics/publicists with a particular expertise relevant to the programme. Aside from the core-lecturers, the majority of the tutors are invited to contribute to the programme for the duration of a project, some remaining involved for one or two years. This structure allows for continual input from the field, enriching the programme with new networks, discourses and expertise. In addition, the programme regularly consults its tutors, alumni and representatives of the professional field to evaluate the orientation and relevance of the intended learning outcomes. In 2012/2013, an extra faculty meet-

ing was arranged in which the tutors members discussed the new set of competencies. The tutors were asked to indicate the relevance of each competency (and its sub-competencies) for their own project.

Also, since the alumni provide DAI with regular updates about their work as artists, researchers, performers, curators, writers, project managers and educators, the programme is able to monitor what issues are of relevance in the contemporary art world. Finally, the programme is always in search of new partnerships and collaborations, whether this be with individual artists, schools, foundations, platforms and other structures for specific projects and occasions. It has a strong international orientation and is, therefore, attuned to the developments in the international field and able to adjust its profile and proficiencies accordingly.

Concrete

The assessment committee judges that the translation of the professional profile of DAI into final qualifications and competencies is concrete and of a high standard. At present, there is no nationally- or internationally recognised set of professional competences for fine art courses at the master's level. However, the programme (together with other partner institutions) has built upon the competencies formulated for bachelor's programmes of fine art at HBO-level (higher professional education) to formulate proficiencies specific to the level of a master's programme. The most recent updates took place in April and May 2013. The programme has formulated the following 8 learning outcomes:

1. Praxis
2. Discovery and innovation
3. Realisation and management of creative potential
4. Presentation and communication

5. Contextualisation & research
6. Critical insight and analysis
7. Collaboration
8. Transcultural awareness

For an overview of the competencies per indicator, see attachment 4.

The master's level of the programme can also be derived from what the DAI expects of its students:

- Students are expected to take shared responsibility for the programme and to actively define their goals. The DAI offers a particular context for their development, but students are responsible for their own activities during the two years of the programme.
- The interaction with the professional field is of much more importance than in the bachelor's programmes.
- Students are expected to operate on a larger scale and in different locations and countries.
- Students must have a strong interest in theory, literature, critical thinking and research.
- Students are expected to be proficient in communicating their work in English.
- Students have access to a network of relevant contacts that can support them as they develop their professional practice.

Dublin Descriptors

To ensure that the level of the programme meets international standards, the final 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's degree in the fine arts.

Curriculum

Based on the interviews and examination of the underlying documentation, the assessment committee observes that the programme provides an excellent environment in which students can develop their artistic identities and in such a way that they are able to engage in a knowledgeable manner with relevant issues in the art domain, deploying these insights in their individual and collaborative art practices. The strong orientation of the programme towards the professional field through the structural involvement of highly esteemed national and international art institutions ensures that the students acquire the skills necessary to sustain an art practice after graduation; they must familiarise themselves with various forms of collaboration, negotiate different time-frames and processes of production and find ways to formulate and realise their own point-of-view within these common projects. The committee stresses that – compared to other bachelor's and master's courses – the interdisciplinary and international orientation of the programme is uniquely effective, productive and sustainable; the nature of the exchange and research projects, the participation in (inter)national networks and the expertise of (guest) lecturers all ensure that the programme is continually in touch with the professional field and, thus, able to anticipate and contribute to new emerging developments and trends.

The committee is very positive about the structure of the programme, which due to its intensive weeklong residencies, offers students a stable and inspiring community of fellow artists, curators and art experts, all of whom are highly engaged and motivated to renew the field through ongoing research, reflection, discussion and exchange. Together they continually question what art can or should be and explore new forms of interdisciplinary collaboration. The committee is of opinion that with this unique structuring of the curriculum, the programme has arrived at an ideal balance between consistency, contingency and commonality, creating an environment in which everybody can thrive – students and tutors alike. In essence, the committee is of opinion that the DAI has been able to develop a future model for art education in which continuity and transformation are ideally balanced. The committee judges the programme to be feasible: the intensive DAI weeks ensure the open communication between staff, students and management. The 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 **excellent**. The DAI programme is fully orientated towards the professional field through its structural relationship with its long-time partners in the art world, both national and international. The programme presents itself as an interface between art education and the professional world, and ensures that its multifaceted networks are always evolving.

Since 2007, the programme's affiliations with its partners If I Can't Dance I Don't Want To Be Part Of Your Revolution, the Van Abbe Museum and Casco, Office for Art, Design and Theory have become annual commissions with the partners taking on board a part of the student population for the duration of a

year. In other words, students of DAI do not produce work within the context of the school, but are placed within professional surroundings where they are expected to contribute to projects as semi-professionals.

The orientation of the art institution If I Can't Dance I Don't Want To Be Part Of Your Revolution (IICD) is one of radical subjectivity, contrasting strongly with the profile of the Van Abbe Museum, which is engaged with the social function and use of art. The DAI programme values IICD's spirit of open questioning through challenging and experimental workshops in which the broader meaning and possibilities of performance are investigated. The methods used always involve the body in relation to space, time and material: making with the hands, moving, singing and speaking. The typical research areas of IICD are feminism, "masquerade", theatricality and affect and leave their traces in the curriculum in the form of carefully crafted projects. Examples of these pro-

jects can be found in group performances with artists, such as Phil Collins and the recently deceased Ian White. With these and other artists from IICD's programme – such as Hito Steyerl, Emma Hedditch and Emily Roysdon – students worked and performed in classrooms, parking lots, parks, theatres and dance spaces in Arnhem as well as in similar venues in Dublin, Gdansk, Bilbao and Dakar.

Casco is responsible for the Publishing Class of DAI, in which students learn to master publishing as a critical art form. The master's programme highly values Casco's experimental approach to art, design and theory as interlinked categories and its interventions in complex social processes. The cooperation between DAI and Casco began in 2009 with the project, *We Correspondents*. This initial collaboration developed into a specific curriculum orientated on publishing as an art practice. Over the years, Casco has invited artists and thinkers to team up with DAI students – including Zachary Formwalt, Lawrence Abu Hamdan, Can Altay, Natascha Sadr Haghghian & Ashkan Sepahvand, Annette Krauss, Chto Delat, AA Bronson, Marina Vishmidt and Christian Nyampeta.

The DAI became involved with projects at the Van Abbe Museum in 2008. The programme appreciates the manner in which this institution is critical of the elitist position and orientation of art museums, explicitly focussing on the political relationship between art and society. The museum's interests are very similar to the themes and issues discussed within the DAI community. Important questions concern how art education may overcome its middle class orientation as well as what alternatives may be found for the image of the artist as the prototypical free subject and the artwork as symbol of freedom. The projects in which the students partook can be seen as a realisation of the programme's aim to develop a new form of art education where art and research are lived rather than taught.

The DAI also has a long-standing interdisciplinary collaboration with the ArtEZ master's programme *Werkplaats Typografie*. Their collaboration has resulted in a large collection of artists' publications since 2004.

Alongside these structural collaborations within the Netherlands, the master's programme has partaken in various other forms of exchange and cooperation (with individual practitioners and collectives, schools, foundations, platforms and other structures for specific projects and occasions) across the bor-

der. Examples are the Raw Material Company in Dakar, Bulegoa in Bilbao, Manifesta, the European Biennial of Contemporary Art, the Wyspa Art Institute in Gdansk, Goldsmith's University, Srishti School of Art, Design and Technology in Bangalore, the Open society Institute in Yerevan and various alternative spaces in New York. In this manner, students are able to encounter artists in many parts of the world who, like them, are determined to build an independent artistic practice.

Next to these wide-ranging and intensive collaborations, another way in which the programme is able to connect with current developments in the field is through the involvement of an ever-changing group of guest tutors who for a longer or shorter period of time contribute to the different projects and curriculum components. The (guest) lecturers are recognised experts and professionals within the (international) art world. Besides teaching and/or supervising students, nearly all (guest) lecturers have their own practice as artists, curators, writers, thinkers, etc. The programme also closely follows the professional careers of its alumni to find out whether or not its curriculum is attuned to emerging themes and approaches in the field.

The assessment committee is very positive about the manner in which the programme anticipates and engages with current issues within the art profession. The curriculum is informed by high quality networks and offers students highly relevant projects in which they learn the necessary skills in a professional context. They are challenged to critically engage with the place and role of art, and learn to integrate research, theory and conceptual thinking as part of their artistic practice. The committee applauds the excellent choice of partner institutions by the programme, which in itself is a result of a thorough research process. The committee is impressed by the manner in which the programme has been able to create cutting edge and skilled interdisciplinary initiatives both within the Netherlands and abroad, which are productive, effective, sustainable and mutually enriching. It considers DAI's international and interdisciplinary orientation to be exceptional in the Netherlands.

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 **excellent**. It has been able to establish that the contents of the curricula are of a very high standard. The curriculum is experienced as challenging and inspiring by students and alumni, enabling them to acquire the artistic proficiencies formulated by the programme.

The DAI's educational programme has developed and transformed throughout the 10 years of its existence. At the beginning in 2003, the content of the programme was concerned with the opposition between the 'private' and the 'public'. The opposition was a fruitful starting point for the reflection on the position of the artist and his/her work within society, and students fully engaged with associated notions, such as 'useful' art versus 'autonomous' art. The curriculum, thus, developed in an organic manner, allowing autonomous approaches to art to be combined with a more explicit focus on applied art and its public function. In recent years, the emphasis within the curriculum has shifted to discursive and performative practices.

In 2012-2013, the DAI introduced separate project trajectories for first- and second-year students. However, a critical evaluation of this made clear that their students preferred a shared programme involving both years. For this reason, students now participate in projects and classes based on their interests and artistic affinities. Students are asked to hand in a written motivation in which they must describe how they could potentially relate to the projects in the curriculum. The project leaders create a team of potential participants whom they feel will form the strongest group. The head of the programme creates groups based on the students' statements and tutors' wish lists.

With the introduction of the year-long projects (the content of which may change with each new academic year), the programme wishes to rid itself of fixated educational models, and strives to open up a space for new forms of exploration, research and collaboration, an approach the programme hopes students will continue to apply and share once they have graduated.

Each year, the DAI presents three year-long projects (known as the 'Co-op Academy') based on specific research questions, which are curated and tutored by the institutional partners If I Can't Dance and the Van Abbe Museum and Casco. All students are required to enrol in one of these projects. The projects themselves consist of seminars, workshops and individual tutorials during the DAI weeks, self-tuition outside the DAI weeks, occasional participation in events that take place outside the DAI weeks, and participation on location during research trips.

This year, Casco will be giving Publishing Class IV (subtitle 'Community in Print'), which focuses on serial art publishing. During the project, students are expected to publish their own magazine or another form of serial publication. The first edition must be launched by the end of the project. To realise this objective, students develop methods of long-term inquiry, skills that are of great importance to a sustainable artistic practice. The programme also emphasises publishing as a tool in the development of new critical communities, stressing the importance of response and feedback from the readers with whom the publications attempt to engage. Like the previous classes, Publishing Class IV continues to collaborate with the Werkplaats Typografie in the design of the publications. Publishing Class is an imprint of DAI Publications, a collection of artists' books jointly published by the Dutch Art Institute (DAI) and Casco – Office for Art, Design and Theory in collaboration with the Werkplaats Typografie.

The project offered this year by If I Can't Dance I Don't Want To Be Part Of your Revolution is called Appropriation and Dedication. The core tutor, a Berlin-based artist, brings elements of theatre, music and dance together in a practice that manifests itself in a wide variety of media (ceramics, textile, print, painting, live performance). The project will culminate in a collective performative work, which will be presented at the end of the academic year. The project is closely interwoven with the programme of IICD, and participating DAI students attend workshops of various esteemed performance artists and take part in the public conversations following these performances at IICD. In the workshops, the artists are asked to introduce their work to the participants, and to take a central aspect in their methodology as a guiding principle in the exploration of the concept of performance. The project aims to explore questions relating to the meaning of

collaboration, its different forms and manifestations, the aesthetic and ethical dimensions of various forms of collaborative work and how one handles the issue of authorship within a collaborative setting.

The project hosted by the Van Abbe Museum is titled *Using the Museum*. The project will examine the use of the museum in the twenty-first century. The starting point is the notion that art's role and value is changing. Therefore, the question of art's 'use' or 'use value' for society has to be rethought – by artists, institutions and the public. The project will be divided into three stages spanning theoretical, curatorial and artistic practices. The first will aim to understand and problematise the theoretical underpinnings of the Van Abbe Museum's approach. The second phase will move to the museum itself, drawing on two models of presentation in the museum: the collection display 'Once Upon a Time', and 'The Museum of Arte Util', a project that asks artistic practice and the museum itself to respond directly, concretely and on a 1:1 scale to urgent issues in the world. The third and final stage will be the production of a project in Eindhoven in the summer of 2014, which will draw on the theoretical, curatorial and artistic case studies looked at throughout the year.

In addition to these projects with DAI's partner art institutions in the Netherlands, students take part in one of three projects within the 'Roaming Academy', which include a trip abroad. The content and structure of the projects are defined by the invited curators, their guest lecturers and partner organisations. Participation in each project requires full presence during DAI weeks (seminars, workshops and individual tutorials), self-tuition outside the DAI weeks, occasional participation in events that take place outside the DAI weeks and participation in workshops on location during the 10th DAI week and a 10-day (or more) research trip abroad. Students do not only perform (individual and collaborative) artistic and theoretical research, but also explore curatorial concepts and methods, and engage with various forms of production and communication strategies. This year students can choose from the following projects: *Travelling Communiqué: From Belgrade, September 5, 1961*; *Welcome to Econotopia - commons of the con-temporary*; *To Make A Work - Motivation, Affinity, Circumstance*.

The primary aim of *Travelling Communiqué* is to develop the students' research abilities, chal-

lenging them to investigate a complex cultural-political subject. The project-group will travel to Ethiopia in early 2014 in order to learn about the effects that the Non-Aligned Movement had in Ethiopia. The students in the project will participate in the exhibition *After Year Zero* at the Haus der Kulturen der Welt in Berlin and are also invited for a public presentation/exhibition at the Museum of Yugoslav History in Belgrade in April 2014.

The project *Welcome to Econotopia* addresses areas of transgression, ranging from institutions of culture to contemporary hubs of spectacle to the internet. A portmanteau of 'economy' and 'topia', the term *econotopia* is coined by artist Stephanie Rothenberg and draws on Foucault's term 'heterotopias', which he employs in an analysis of social and cultural spaces. The project culminates in a final presentation in Marfa, Texas at the end of the residency period. The 18-day residency includes the Summer School Marfa curriculum. During the year, participants are asked to reflect on the interests and works of the invited tutors. Active participation in discussions during the DAI week and within the project-group is required.

The project *To Make A Work* aims to explore what it means to make a work of art, and by extension, to be an artist in an increasingly internationalised art world. As a group, the students will consider this question in relation to three terms – motivation, affinity and circumstance. Each student is also expected to develop and complete a work during this project. The course involves a series of field trips in order to approach the central issues from a number of perspectives. The most significant of these will be a trip to India to investigate Indian Modernist art work made in the 1930s and 40s and situated on the campus of Kala Bhavan, the art faculty of Visva-Bharati University, Santiniketan in West Bengal, India, established by Indian poet and polymath Rabindranath Tagore in 1919. A number of leading contemporary artists will be invited to contribute to the course and consider what it means to make a work from the perspective of their own practice. The course is part of a larger research project with the Institute of International Visual Arts (Iniva), Goldsmiths University, NGBK (Berlin) and the Arts & Humanities Research Council (AHRC) with the opportunity for students to participate in a forum on Tagore at NGBK in Berlin in April 2014.

The relationship between research, critical thinking and writing and the creative process is of crucial importance at DAI. The programme sees theory as providing students with conceptual tools and strategies, that support them in their artistic practices. Research, theoretical thinking and practice are not seen as separate categories, but as interrelated processes. This approach informs the How To Do Things With Theory-trajectory, which consists of a monthly theory seminar/plenary session, a Friday afternoon lecture delivered by a guest speaker, and one-on-one meetings between each student and his/her tutor in support of individual developments culminating in a master's thesis. Each student teams up with one of the three DAI theory tutors who supports and coaches him/her throughout their entire study. The focus during the first year is on developing research skills and formulating a relevant research question, formally submitted by the end of the year as the thesis proposal. During the second year, the students engage in further research and in writing their thesis. For the plenary sessions, DAI students are required to read, discuss and briefly introduce theoretical texts from various fields. Reading and writing, and the formulation of relevant research questions are taught in a workshop concerned with the practical issues of research processes.

In addition to the various compulsory components, the DAI also offers students the opportunity to take part in projects organised by/with third parties outside the DAI curriculum for additional credits. This year the programme has collaborated with BAK in Utrecht and See You In The Hague, offering students (and alumni) the opportunity to participate in four collaborative, 3-day, workshops. All of which address the relation between art, politics and activism and aim to imagine alternative ways of dealing with urgent political issues.

To conclude, each student is required to develop his/her web presence in connection to his/her artistic practice. Before graduation, students must submit these websites for evaluation by the head of the programme who judges if the quality is in line with programme standards. For a full overview of the curriculum, the structure of the DAI-week and distribution of credits see attachment 5.

The assessment committee is of opinion that the programme exceeds the expected standard of a

master of fine art. The committee highly appreciates the focus on the various forms of investigation and research within the creative process, and is very positive about the content provided by the various projects, all of which are top notch and cutting edge in several ways: they address a wide array of relevant issues in the field, are radically interdisciplinary and involve many widely esteemed artists, curators and experts. The curriculum offers a highly relevant professional setting via the interdisciplinary projects, challenges students to engage with pressing questions relating to the status of art in relation to society, politics and history, and forces them to find new ways to do research and create in contexts unfamiliar to them through the internationally orientated 'Roaming Academy.'

The programme consists of 120 EC for a fulltime, two-year curriculum. This is in accordance with the statutory requirements.

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 **excellent**. The assessment committee is very positive about the didactic concept of the programme, which takes as its starting point the existence of a challenging, inspiring and self-reflective community in which students, together with tutors and guest lecturers, explore and investigate what it means to be an artist and make art, individually as well as collaboratively. This critical environment in which students can immerse themselves forms the basis for their growth and development as independent artists. The programme aims to create an open space where students can become acquainted with a wide range of possible artistic positions and points-of-view. In the view of the committee, the collaborative projects and the rhythm of intensive monthly DAI weeks is unique in that it comes very close to what it is like to be an artist in the professional field. The committee was very impressed with the level of engagement of students as well as tutors and guest lecturers who all conveyed how much DAI had contributed to and enriched their practices as artists, regardless of the phase in their career. The committee considers the

didactic concept of DAI to convey a skilled and sustainable form of cooperation, allowing for continuity and stability as well as for renewal and transformation.

Self-guidance and autonomy are crucial educational principles at DAI as well. From the start, the students' evaluation of their own work and creative process are 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, research and creative process. Each DAI week, one full day is dedicated to several lecture-presentations-performances by students, the so-called The Kitchen/Not The Restaurant-sessions. Each student is required to participate in at least two events during the academic year. Selected students present an update on their research in the form of a 20-minute lecture-presentation or lecture-performance to an audience of fellow students, the Head of Programme and two invited guest respondents. Every presentation begins with a carefully phrased question posed to the guest and the audience. Afterwards, the guest respondents are asked to engage with the student's question in the form of a spoken reflection. In June 2014, an additional and extended session of student lecture-presentations will take place (involving all students and all tutors) and serve as the basis for students' final assessments.

In its discussion with students and alumni, the assessment committee was able to observe that the structure of the programme is highly valued by students and alumni. They confirmed that it indeed fully supports them in their development as artists and curators and that the DAI community provided them with an inspirational and challenging environment, offering them input and feedback according to their interests and needs. The committee would like to encourage the programme to also consider the conditions needed for the expression of individual subjectivity at DAI given the fact that so much stress is put on collaboration.

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 commit-

tee qualifies this standard as **good**. The programme has an effective admission procedure, which ensures that the students admitted are well equipped and highly motivated to become part of the DAI community and able to follow the projects in the curriculum.

The profile of the DAI student is difficult to define for there are many differences in age, nationality, origin, previous education, professional and life experience. The programme aims to bring outspoken personalities together; students must convey a strong sense of individuality and expression; they must have a 'voice' and be capable of telling their own story. At the same time, they must also be able to take part in the community of the DAI and contribute to the shared projects. The DAI encourages those students to apply who wish to deepen their exploration of the theoretical, conceptual, curatorial and productional aspects of contemporary art practice. The applicants need not necessarily have formal training as a visual artist; in the past the programme has also welcomed activists, urbanists, dancers, curators, designers, photographers and researchers with an interest in art production. However, in order to be accepted, candidates need a bachelor's degree in fine art or a certificate at the same or higher level in another discipline. In exceptional cases, an application by an outstanding artist without a relevant degree may be taken into consideration. The programme has no age restriction in its application-procedure.

The DAI accepts around 15 to 20 students per year. In total, the DAI can offer around 30 to 35 places. In contrast to the standard practice of most other ArtEZ courses, which begin their application procedure with the registration via Studielink (the Dutch government's official digital enrolment website), the DAI requires candidates to apply directly via its online application form. After a candidate has been accepted to the DAI s/he is requested to register via Studielink as a new student, and in so doing indicate their formal intent to welcome in the programme. This policy was implemented in response to recurring questions and complaints from international applicants about Studielink's registration procedure.

In the first round (the submission of a portfolio and digital application form), the candidate is asked to respond to specific questions relating to his/her previous education and his/her current practice, interests and ideas. Applicants are also ques-

tioned about their expectations with regard to the DAI curriculum and the way in which the candidate aims to position her/himself in the art world. Candidates admitted to the second round are invited for an (Skype) interview with one or two members of the admissions committee about his/her artistic practice. In the third and final round, the candidates meet with the head of the programme and/or the study trajectory co-ordinator to discuss his/her motivation and the organisational aspects of the admission-procedure.

The programme requires students to be proficient in English. Spoken fluency as well as reading and writing skills in English are considered to be essential for students of all nationalities and are assessed by the admissions committee. In case of doubt, the Admissions Committee may ask a candidate to show the results of an English proficiency test. They must have a minimum score of 6.0 (overall band score) in the IELTS-test or a minimum score of 550 in the TOEFL. Alternatively, the candidate may be asked to read and comment on an art essay.

The relationships and partnerships that the DAI has established with Dutch and international artists and institutions over the years are crucial to its recruitment efforts. Potential students recommended by this network are usually well suited and well aware of the DAI's programme and expectations. The contacts that DAI alumni make through their professional practice are another important source of suitable applicants. The DAI also takes part in recruitment days organised by various bachelor's programmes at Dutch art academies. Representatives of the DAI visit graduation exhibitions of most Dutch art academies and meet with or contact interesting young artists.

The DAI has profiled itself internationally as a programme that is open to young makers from across the world. The programme is aware that truly new movements in art no longer take place in the cities in the West, but more often in such places as Alexandria, Beirut or Delhi. The relatively 'peripheral' location of the DAI in Arnhem (and earlier in Enschede) has strengthened the programme's focus on the 'the world at large'. Since the beginning of the programme, DAI has investigated what a 'global campus' might achieve and what its ideal location might be.

In 2008, the Dutch government eliminated funding for students from non-European countries and as a consequence ArteZ decided to increase the tuition fees for non-EU students. This decision directly affected the number of applications from non-European students for the DAI programme. Promising candidates who were clearly motivated to enrol were forced to choose other, cheaper programmes. Within three years, DAI experienced a significant reduction in the number of enrolled non-EU candidates. In 2012-2013, for example, only one non-European was accepted. Quite recently, ArteZ has decided to award several grants to students from outside the EU. The programme observes that this seems to have affected the applications from non-European students immediately for this year it has received strong applications from all parts of the world. Furthermore, the programme has also enrolled a student, a young theatre maker from Tehran, for the period of one year, which was made possible by the collaboration with an NGO, namely the UAF (Universitair Asiel Fonds). In a similar manner, and in close partnership with the Van Abbe Museum, DAI has also accepted a graffiti artist from Kabul who had faced great difficulties as a result of her artistic activities. In the future, the programme would like to enrol more exceptionally motivated artists who face political or social opposition in their home country.

The assessment committee is positive about the manner in which the programme admits its students, selecting those candidates who are highly motivated, qualified, knowledgeable and fully aware of the DAI-profile. It would also like to support the programme in its desire to admit more non-European students and to create equal conditions for the most promising students. The committee recognises that the heterogenic and multicultural composition of the student population is of crucial importance for the DAI, which strives to incorporate different points of view, experiences, backgrounds and histories.

Feasibility

Standard 6: The curriculum is feasible.

Based on the interviews and examination of the underlying documentation, the assessment committee qualifies this standard as **excellent**. The committee has been able to establish that the programme is

quite feasible despite the relatively high workload of combining an independent art practice, with intensive collaborative projects and the DAI weeks.

As part of the ongoing development of the programme, and in response to the findings of the previous accreditation, the DAI has adapted to balance the study load of the courses. For example, in the How To Do Things With Theory-component, the workshop for the writing of the thesis has been moved to the first year, thus creating more space in the second year. Informal monthly round-table meetings between students and head of programme and/or other staff members serve as important sources of information regarding the thoughts and concerns of the students. Individual exit meetings with graduating students also give an indication of the feasibility of the programme.

That the changes made by the programme arrived at a more equal distribution of the course load over the two years and have been effective can be derived from the results of the National Student Survey: in 2010, the DAI's course load scored 3.5 points (out of a maximum of 5); whereas in 2013, the result had increased to 4.6. In addition, results of the survey made clear that the students' estimation of the actual work required and the course load differed only slightly: this question scored 4.6 points in 2012 (in 2010 the score was 3.5).

The intensive DAI weeks and the environment of open discussion, reflection and exchange ensure that the students' progress and development can be closely monitored by lecturers and course management. In addition, each student is assigned a personal tutor who supports, advises and guides him/her through the two-year course and writing the thesis. The relatively small number of students in the pro-

gramme and the informal, open 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 very positive about the communication between staff and students, and the manner in which the programme supports the personal growth of their students.

The committee has established that students who enrol are fully aware of the demands of the programme and that they welcome its demand of full engagement. The students the committee spoke to confirmed that they knew what the programme of DAI consisted of at the beginning of their studies, and that they were regularly consulted throughout the programme about their experiences. They also made clear that the strong focus on collaboration was sometimes difficult, but at the same time an experience which had taught them the most about their own artistic practice. They stressed how much they had appreciated the intensive DAI weeks, a setting in which they experienced a real connection with fellow students, lecturers and tutors, all of whom were deeply motivated to discover and explore new forms of artistic expression.

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 programme consists of 120 EC for a fulltime, two-year curriculum. This is in accordance with the statutory requirements.

Staff

The assessment committee has been able to establish that the DAI programme is taught by a team of excellently qualified tutors who are highly esteemed within the art domain, the majority of whom maintain a successful practice as artists, curators or art experts. The committee is very positive about the manner in which the programme ensures the cohesion between its staff members who are fully part of and contribute to the dynamic DAI-community. The committee observes that the tutors are dedicated, knowledgeable and experienced, effectively communicating a true critical engagement with art and art education as well as seeking out new venues for artistic discovery and interdisciplinary exchange. The committee is of the opinion that the size of the staff is adequate for the curricula in question. The lecturers made clear, they perceived their involvement with DAI to be a valuable enrichment of their own artistic or critical practices.

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 Master's programme 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 programme, 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 programme.

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 **excellent**. The committee has been able to observe that the staff members and guest lecturers at DAI are all highly qualified and

esteemed members of the art community. The committee applauds the high level of engagement and dedication displayed by all those involved in the programme, whether this be the core teachers, project-leaders or guest lecturers.

The DAI staff is composed of a team of four permanent staff members (2,0950 fte). The head of the DAI programme works three days a week and is responsible for the artistic and educational direction as well as overall management. She is supported by a project manager (four days a week) who runs the office and coordinates the DAI projects abroad. Another staff member (two days a week) is the contact person for student affairs and monitors the study progress of the students from the moment they are admitted to the programme until graduation. The fourth permanent staff member is responsible for the information and communication within DAI, providing technical assistance during events and presentations and assisting the production of internal publications. During the DAI weeks, all staff members are there to do whatever is necessary to ensure that the programme runs smoothly. Next to the permanent staff members, the DAI employs two core staff members on a freelance basis, one of whom is responsible for the application- and admission procedure. She is the primary contact person for all applicants and is a member of the admissions committee. She also interviews graduates for exit evaluations. The other core staff member is the DAI's network ambassador for the (inter)national bachelor's programmes. Permanent and core staff members take part in the annual tutor's meeting at DAI.

The programme strives to involve a variety of artists, curators, academics and experts as tutors and/or project leaders in the curriculum. The institutional partners also play an important role in introducing relevant tutors to the programme. The tutors and project leaders who are involved with DAI for a longer period of time maintain a more personal, mentoring approach towards the students and in some cases stay in touch with students for the duration of the programme. These tutors are in some cases asked to develop a new project that addresses specific concerns or issues brought up during the round-table discussions with the students and the head of the programme. Another group of tutors and project leaders generally stay with DAI for one project term and are invited to share their networks, discourses and approaches with the community. During the intensive DAI-weeks, the programme makes sure that the tutors and project leaders of the various projects are all present on one day, thus facilitating informal direct contact between staff members who often represent different positions within the art domain.

In 2012-2013, DAI had 19 core tutors, including those related to the partner institutes, who visited the programme during each DAI-week. An additional 53 guest tutors (invited by the core tutors and DAI) were involved in teaching at the institute for at least one, more often two, days. On average, each DAI week involved at least 21 tutors spending time (on average 77 sessions) with the students.

The committee was highly appreciative of the qualifications and expertise of the staff members, and applauds the high level of engagement and dedication displayed by the tutors involved. The committee was struck by the ambition and passion they displayed to critically engage with issues central to the art domain, striving to find new ways of thinking about and making art. The tutors were all very positive about the level and dedication of the students in

the programme, and felt that it was a privilege to work with these emerging artists, thinkers and curators. They conveyed that they had gained a lot through their participation in the DAI community. In the opinion of the committee, the small team of core/permanent tutors, the open atmosphere, intensive DAI weeks and structural evaluative moments have all led to a productive cohesion between staff members, which allows for the open exchange of different points of view. The students and alumni the committee spoke to were very 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 their artistic practices.

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 committee 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 programme. This has also to do with the fact that DAI has taken on board some of the tasks – particularly with regard to issues of communication – that would normally be provided by the central ArtEZ departments. Though this has improved the efficiency within the programme, it has also increased the workload of core/ permanent staff members. Nevertheless, all tutors indicated that being part of DAI was a meaningful, relevant and productive experience that had enriched their own artistic practices.

Services and facilities

The assessment committee observes that the location, facilities, tutoring and provision of student information is of a good standard. The programme is housed in a building at Kortestraat 27 in Arnhem, which it shares with the fashion master's programmes. 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. Though quality of the rooms in the building could be improved, the committee thinks that the general atmosphere is very good, and the canteen offers a space where students can meet and come together. According to the committee, continuous instruction and mentoring is facilitated by the relatively small team of core/permanent tutors and the structural DAI weeks in which students can be part of intensive exchange with lecturers and their personal tutors.

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 programme offers a pleasant and inspiring learning environment in which students and teaching staff can work together in an intimate yet professional atmosphere.

During the previous accreditation in 2007, the DAI was located in Enschede. The accommodation was judged to be unsuitable and incompatible with the aims of the programme. The DAI was, therefore, happy to relocate to in Arnhem in 2010. The move to Kortestraat 27 has increased DAI's visibility within ArtEZ and the building itself, though not perfect, is considered to be a workable and open space attuned to the goals of the DAI weeks, which consist mostly of communal events, discussions and exchange. The production of art takes place in between the DAI weeks – in various settings arranged by the students themselves.

The first floor houses the DAI offices, several meeting- and project rooms, a computer space, a reading room and a canteen where the students and tutors have their meals together. Together with the fashion master's programmes, which are located on the second floor, the DAI makes use of a lecture room on the ground floor, which can be divided into two if needed. The main space on the ground floor functions as an exhibition/presentation space for DAI and the fashion master's programmes. It has also been used for events from external parties, such as the Arnhemse Stockdagen. During DAI weeks, a mezzanine serves as a shared working/studio space.

Students are allowed to use this space in between DAI weeks as well. The building is open from 8:00 AM to 1:00 PM.

The main ArtEZ buildings offer well-equipped general workshops that are within walking distance of the Kortestraat. Facilities for audio-visual production, photography, graphics, wood, ceramics, plastics, metal, silk screening and computers are located in ArtEZ buildings nearby. Students can also borrow equipment, such as cameras, DVD-players and video projectors, from DAI's inventory as well as from the media departments of ArtEZ. Students have access to the media centre, which contains a large collection of books, videos, slides and digital media on fine arts, fashion and design, photography, architecture, theatre and cinema, dance and music. It also offers many national and international magazines and journals. Furthermore, the ArtEZ dance studios and theatre spaces can be booked by DAI project leaders for the occasional performance-based classes and seminars. The DAI also regularly makes use of the spaces of its partner institutions for lectures, exhibitions, projects or meetings.

The student evaluations convey that the move to the building in Arnhem has had a positive effect. In the National Student Survey the student satisfaction regarding the location rose from 2.3 (on a 5-point scale) in 2010, to a 4.4 in 2013. Similarly, the evaluation of student facilities rose from a score of 2.76 in 2010 to 4.22 in 2013. The rating of the general atmosphere rose from a 3.9 in 2010 to a score of 5.0 in 2013.

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 **good**. As has been described in the previous chapter, the committee considers the tutoring and mentoring of the students to be of a good standard. The intensive exchange during the DAI weeks ensures that the progress of the students is monitored by tutors and that students are able to ask for support at any time. Every DAI week, several students are asked to give a 20-minute presentation of their work in front an audience consisting of fellow students, core/guest tutors, project leaders, the head of the programme and two independent external respondents who are invited to evaluate these presentations. In addition, the students are coached by a personal tutor who guides them throughout the two years of the programme and helps them with the writing of their thesis.

The committee approves of the efficient and effective manner in which the programme keeps its students informed. The programme organises individual and group meetings with its students to determine whether DAI meets their expectations and to discuss possible changes and plans for the

curriculum. Second year students are informed during such meetings about the graduation trajectory.

The DAI has its own website, which is frequented regularly by students and publishes monthly e-bulletins. These form the main source of information about the programme, and function as a digital archive of the programme's curriculum and events since the launch of DAI in 2003. The e-bulletins are sent to approximately 1200 contacts in the network of DAI. Furthermore, the programme publishes a 'Names & Faces'-booklet, which contains portraits of students, faculty and tutors, project information and contact details. It is updated in preparation for the DAI week by the staff member responsible for communication. Each student and (visiting) tutor receives a copy. Tutors and project leaders communicate with their students via email, and the head of the programme regularly emails information to the community about residencies, projects, workshops, etc. The DAI has a Facebook page that is used by students and tutors to announce upcoming events.

Students can also make use of the Electronic Learning Environment (ELO) in combination with the study tracking system Osiris. ELO provides students with the following information: course descriptions, descriptions of other study components, and the interrelated learning goals and evaluation standards.

Quality assurance

The assessment committee has been able to establish that the programme is evaluated on a regular basis through student- and alumni surveys, regular student interviews and formal and informal staff evaluations. The programme regularly verifies with its students, tutors and partners whether the programme's goals, content and structure are aligned with relevant developments in the field. Every year, the programme convenes a faculty meeting to discuss and evaluate recent and current projects as well as the programme's plans for the next academic year. The committee is very positive about the self-critical open-mindedness of the programme and its responsiveness to issues and questions raised by students, tutors and representatives of the professional field, actively seeking to create new forms of making and thinking about art through a programme intrinsically orientated towards flexibility and transformation.

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 tutors and faculty are open-minded, actively seeking to improve the programme on the basis of feedback from tutors, students, alumni and representatives from the professional field. With support of the ArtEZ-wide quality system an overall quality culture is stimulated and maintained within the programme.

Formal and informal evaluations take place in various ways at DAI. The programme maintains a dialogue between students, core tutors and the head of the programme through Skype meetings, e-mail exchange and during DAI weeks. The relatively small number of students, core tutors and faculty allows the programme to remain well informed and respond on time to potential problems concerning the study progress of students or projects that do not deliver the expected results. Students are given the opportunity to evaluate the programme during the so-called round table meetings in the DAI week. These sessions are aimed at exchange between faculty and students with regard to planning and content of the curriculum.

Throughout the year, the DAI organises additional individual and group meetings ('round tables') with the second-year students in order to inform them about the graduation trajectory, and with first-year students in order to determine whether the DAI meets their expectations as well as

to discuss possible changes and plans for the next year's curriculum.

At the end of the year, the head of the programme convenes exit evaluations with small groups of graduating students in order to ask them about their experience at the DAI, and about what the DAI could have done better.

The DAI has developed specific surveys for its alumni evaluations. It stresses the importance of a clear relationship between the questions and the DAI's curriculum and encourages respondents to give relevant criticism and feedback. One of the key strengths highlighted by respondents in the 2012 ArtEZ Alumni survey is the DAI's willingness to listen and to change. The alumni-survey (classes from 2008-2012) also revealed that the graduates were very satisfied with the relevance of the intended learning outcomes and competencies of the programme. Between 81.6% and 100% of the alumni judged each of the competencies to be 'important' or 'very important'. The results of the same survey also demonstrate that the graduates consider the course to be interesting and of a relevant level (100% agree or completely agree).

In recent years, DAI student responses in the National Student Survey have become increasingly positive. Unlike the alumni survey, the DAI cannot influence the nature of the questions in this survey. The programme does not consider the outcome of this general survey to be an effective evaluative tool, but sees it as a confirmation of what it has already heard during the meetings with the students. In 2012, 76.7% of current students participated in the survey (34.1% in 2010). In 2010 and 2011, students were generally dissatisfied with information

about study progress, the evaluation criteria and scheduling but also with the library and the quality of the facilities in Enschede. However, in the 2013 survey, the DAI received a very positive score (the lowest being 4.1 out of 5) in every field.

At the end of each academic year, the DAI holds a faculty meeting to discuss student evaluations and the curriculum. It is an official occasion, which allows core tutors to exchange information and experiences, reflect upon the past year and offer the DAI recommendations regarding changes or adaptations to the curriculum, evaluation procedure, planning, and programming. For this academic year, the programme has decided to bring all core tutors and project leaders together for the final student lecture-presentations – a meeting, the so called ‘The Kitchen/Not The Restaurant-week’ that will last for three consecutive days.

In 2011, ArteZ’s then newly appointed board, together with the new director responsible for integrating the fine art programmes (BFA and MFA) into the larger framework of ArteZ, commissioned an inquiry with the objective of gaining a better and more detailed understanding of the DAI’s methods and structures. The extensive investigation itself was quite similar to the accreditation process except that it was initially aimed at reforming the DAI. After half a year of internal and external interviews, the outcome of the inquiry was quite positive for the DAI. The independent advisor clarified in his recommendations that it was not necessary to ‘re-structure’ the DAI according to a model newly devised by ArteZ since the programme was already open to new questions and proposals, and always prepared to refashion the content and structure of the curriculum in response to feedback from students, tutors and partners.

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 programme. 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 programme.

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 programme. The results of that evaluation and the plans for improvement are discussed in a meeting with lecturers and students.

Furthermore, the DAI keeps record of the careers of their alumni to monitor whether the programme 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 DAI 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 programme.

The programme has an education committees that monitors the various curricular issues and approves the proposed Education Exam Regulation each year. The education committee consists of lecturers and students.

The programme keeps a close relation with the professional working field. Part of the curriculum of DAI is based upon one- or two-year projects with long-time professional field partners: If I Can't Dance, I Don't Want To Be Part Of Your Revolution (Amster-

dam), the Van Abbe museum (Eindhoven) and Casco, Office for Art, Theory and Design (Utrecht). These art institutions curate and tutor projects commissioned and programmed by the DAI. Representatives of these partners are consulted at least once a year, in many cases during the graduation-period. The working field representatives contribute to the programme-contents from an independent, professional perspective.

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 are of an **excellent** standard.

The validity of the assessments is guaranteed by the structural and shared monitoring of the intended learning outcomes of the projects by the head of the programme and the tutors involved. Formative and summative assessments involve in depth interviews as well as written reviews and are inherently aimed at helping students to develop their self-critical capacities to become pro-active and self-critical in their own learning processes. 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 committee is also positive about the transparency of the assessment procedure. Evaluations are always motivated by tutors 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 via the DAI website and the electronic learning environment (ELE) of ArtEZ.

The committee was able to conclude that the graduates succeed in achieving the intended qualifications of the programme. This is not only demonstrated by the exceptional quality of the theses and final graduation products but also by the manner in which graduates are able to carve a place for themselves in the art world. On the basis of its discussions with alumni and the representatives of the working field, the committee recognises that the graduates are able to critically engage with relevant issues in the art world through discussion, reflection and research, exploring new ways of thinking, making and communicating art through the initiation of interdisciplinary collaborations within the art field and beyond. The great majority of graduates are able to maintain an artistic practice in the field or have found work in the cultural field. Many combine their practices with other activities, such as research, curating and teaching. Alumni of DAI have presented their work in workshops and exhibitions in the Netherlands and abroad.

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 **excellent**. The evaluation committee has been able to conclude that the assessment policy of the programme ensures that its tests are valid, reliable and transparent, and effectively guide students in their development towards self-critical and pro-active professionals.

Valid

The programme of DAI changes each year in response to the issues and questions raised within the ongoing discussions between students, staff, tutors and partners concerning developments and discourses in the professional field. Consequently, grading and assessments are continually monitored and, if necessary, adapted in accordance with new insights. The programme strives to maintain an as-

essment system, which helps students become self-critical and pro-active.

The learning goals and outcomes of the DAI programme are integrated within each part of the curriculum. Theory, for instance, is an important and integrated part of every DAI project. Similarly, artistic research goes hand-in-hand with the writing of the thesis. In turn, the collaborative projects given their long and intensive trajectories assess a broad range of competences and sub-competences. Each year the faculty whose members are all active within the professional field carefully determines the learning goals and competencies of each of project, which in turn are explicitly linked to the DAI's final competences.

Formative assessment takes place throughout the year, and culminates in the awarding of credits in a final end of year assessment. Participation in the DAI weeks is essential for this process, as these are the moments during which the student demonstrates progress in his/her artistic practice and receives feedback and advice. During each DAI week,

the thesis tutors conduct individual meetings with all of their students. Guest tutors meet with selected students whose research directly relates to their own. The core tutors of the Co-op Academy and the Roaming Research Academy have the choice to hold individual meetings with their students either every DAI week or every other DAI week; the core tutors of some projects prefer to have prolonged individual meetings with their students (lasting up to 90 minutes) every second month, whereas the tutors of other projects prefer to hold shorter meetings each DAI week. Depending on the size of the group, the guest tutors of the projects will meet with all or with a selection of the students.

Throughout the year, every DAI student is required to give two lecture-presentations to an audience of independent critics (either experienced mediators or artists), fellow students and, in some cases, members of the general public. To avoid viewing things in isolation, the programme will organise an additional-lecture presentation of first year and second year students in the presence of all core tutors/project leaders in June 2014. This will function as the students' final (summative) assessment of their overall performance/learning trajectory. The assessment is documented on video and awarded a grade (excellent, good, satisfactory, pass or insufficient).

The summative assessments take place at the end of the year; the project-leaders are asked to fill out an evaluation form for each first- and second-year student. In this summative assessment, they grade the various competences relevant to the project and award a grade reflecting the overall participation of the student in the project. Students are awarded credits for each project on the basis of this grading. The projects of the Co-op Academy are curated by one of the partner institutes. Evaluations are conducted by an examiner representing the partner institute in collaboration with one or more of the project's core tutors. Both are appointed by the ArtEZ exam committee. The projects which form the Roaming Research Academy, are graded by the project leaders who are also appointed by the ArtEZ exam committee.

The final thesis resulting from *How To Do Things With Theory* is graded by the thesis tutors. The thesis is a written text designed to help students to formulate relevant questions that strengthen their

artistic practices, and simultaneously allow them to position their work in a broader context. Each student's thesis must be written in English and must contain a reading of at least six relevant titles and have a minimum of 10,000 words. The grade awarded to the thesis is based upon the approval of the final text, which is the result of the two-year trajectory. Following this approval, an invited independent reviewer (approved by the head of the programme) writes a review of the thesis. This reviewer is not appointed as an official examiner; his/her review functions as an extra commentary on the thesis, sometimes confirming the tutor's evaluation, sometimes offering an alternative point of view.

Students are also awarded credits for participation in the DAI weeks and for website/web presence. The DAI offers no formal instruction for the development of a website. However, should students require technical support, this is available during the DAI weeks. With the Outside Academy, the DAI occasionally offers students the opportunity to participate in projects organised by (or together with) third parties outside of the main curriculum. Students who wish to participate may be asked to submit a written motivation. The head of the programme and/or the organising institutes select the participants. Furthermore, the DAI can award a student a maximum of 5 points per year for activities outside the DAI curriculum. These points, which can be used to compensate for DAI weeks missed, are based upon the level of professional effort required for these activities. Points can only be accredited when a) the DAI receives sufficient and verifiable information regarding the student's involvement in an activity - which must also be published on the DAI's website b) the activity is judged to be relevant for the student's professional practice and/or development.

The committee is very 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 formative evaluations are characterised by in depth feedback on the student's progress via structural weekly (or bi-weekly) individual interviews between students and their thesis tutors, guest tutors and project leaders and through the recurring plenary lecture-presentations, which are also always evaluated by external guests. The summative assessments

are conducted by both the DAI tutors and/or the partner institute in question, and measure the student's performance throughout the project, using the competencies and learning outcomes formulated at the beginning of the academic year as their guideline. Together, the head of the programme and tutors structurally monitor whether the assessments indeed measure the learning goals of the projects and make sure that the outcomes and competencies match with the overall goals of the programme. That the DAI's assessment procedure is also valued highly by the students can be derived from the differences in the scores in the National Student Survey between 2010 and 2013 in which assessments and evaluation received a score of 3.08 (on a scale of 5 points) in 2010, whereas in 2013 the score was 4.55.

Reliable

The assessment committee has been able to establish that the DAI assessment procedures are not only valid but also objective and reliable. The programme realises this reliability by ensuring that each assessment is conducted by several assessors, which include representatives of the partner institutes and the professional field. DAI considers written reviews to be of great importance for students. In order to give students insight into how project leaders experienced their input, accomplishments and developments, the leaders of the Co-op Academy and Roaming Academy are asked to write a short statement about their project and review their students' participation. 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 they appreciated the written reviews and shared evaluations as ways to ensure objectivity in the assessment procedure.

The Exam Committee oversees the quality of all tests, exams and evaluation criteria, mediates in disputes, and plays a role in granting exemptions for both programme. The Exam Committee is organised at the level of the Faculty of Art & Design, of which the Dutch Art Institute is part. The committee consists of a chairman, a secretary for each location, a member for each location, rotating members for the master's programmes, and a clerical secretary.

Upon graduation, each student receives a portfolio consisting of the official ArtEZ diploma certificate

(signed by the Board of ArtEZ and the Director of the Faculty of Fine Art & Design) with a supplement signed by the Director of the Faculty of Fine Art & Design and two members of the exam committee, and a listing of their credits from the OSIRIS study information system. In addition to this diploma portfolio, the Dutch Art Institute collects the student reviews written by the project leaders of the Co-op Academy and the Roaming Research Academy during the two years of the programme. Students can use these reviews in different ways, for example, as an appendix to an application for a grant or residency. The reviews of the thesis by the external critics are also included as well as what is called the 'DAI evaluation': the general evaluation based on a student's final grades, which is agreed upon during the faculty meeting following the final assessment.

Transparent

The committee has been able to establish that the assessment procedures are transparent and clear to the students. The assessment forms, the Education and Examination Regulations, the Course Guide and the annual plans are all published on the DAI website, in the DAI bulletin or in the Electronic Learning Environment. 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 are informed about the competencies and sub-competencies and their relationship with each project during the first round-table meeting in Arnhem at the start of each year. During this meeting they also receive a copy of the Education and Examination Regulations. Students and alumni that the committee spoke to indicated that tutors and project leaders 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 **excellent**. That the programme is indeed able to achieve its goals is proved by the high standard of the theses and final products of the graduates as well as the

appreciation expressed by representatives of the professional field. The committee reviewed a selection of theses and graduation projects, and was able to conclude that the graduates of the programme demonstrate an exceptionally high level in the proficiencies expected of a master's degree of fine art. The theses are well written, convey a deep understanding of the relevant theory and concepts referred to and present highly unique approaches to the subject of choice. Though the level of the theses is very high and a source of inspiration for the artistic practices of the students, the committee encourages the programme to further investigate the status of the thesis within the curriculum and applicability of such a written text for the student after graduation. The current written theses are presented in a uniform manner and the committee wonders whether, given the experimental profile of DAI, there might be other forms in which critically engaged visual artists could present the results of their theoretically informed research-trajectories.

Based on the discussions with the alumni and representatives of the professional working field, the committee is able to conclude that graduates have been able to develop into independent professionals who are knowledgeable, self-reflective and capable of initiating new forms of collaboration and exploration within the art domain. The students explained to the committee how the DAI's focus on critical reflection, its interdisciplinary and international orientation and the structure of the DAI weeks had prepared them exceptionally well for the realities of an artistic practice in the professional world. Overall,

alumni indicated that they felt that DAI had helped them to define their own artistic identity and to position themselves in relation to the art world. In the National Student Survey of 2013, students gave the DAI 4.3 points (out of 5 points) for the manner in which it prepared them for their professional practice, and 4.4 points for the programme's relation with the professional field.

A large majority of graduates is able to find employment in the art domain. An analysis of the graduation figures of the alumni of the past 5 years shows that only 2.9% (one respondent) of the most recent ArtEZ Alumni Survey (2012) indicated that they were no longer professionally active in the cultural field. The survey shows that 27 alumni (79%) have their own practice, 32% work in the cultural field or combine work in the cultural field with their own practice.

Graduates of the DAI are active in various sections of the art domain, combining their practice as visual artists with other activities, such as PhD research, as (independent) curators or as activists. Others have found their way to a variety of more commercial, local or international segments of the art world. A number of graduates work as (guest) tutors or project leaders at several academies in the Netherlands, such as the Rietveld Academy in Amsterdam, ArtEZ, The Royal Academy of Art in The Hague, The Utrecht School of the Arts, Leiden University and AKV/St. Joost in Den Bosch. Furthermore, a substantial number of DAI graduates is regularly invited to exhibit and to give presentations or workshops in the Netherlands and abroad.

Attachments

Attachment 1 Assessment committee

This form is produced in accordance with NVAO standards.

Overzicht panelleden en secretaris

Naam (inclusief tituluur)	Rol (voorzitter / lid / student-lid / secretaris)	Domeindeskundige (ja / nee)
Y Dröge Wendel MSc	lid	ja
M.K. Gronlund M Phil	lid	ja
Ir R. Kloosterman	voorzitter	nee
T. Holert PhD	lid	ja
G. van Mil, B Des	studentlid	ja

III Secretaris/Coördinator

Drs J. Batteau	Gecertificeerd oktober 2011
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IV Korte functiebeschrijvingen panelleden

1	Yvonne Dröge Wendel is Head of Fine Arts Department, Rietveld Academy, and PhD researcher .
2	Melissa Gronlund is an editor and a writer based in London. She teaches on the MRes Moving Image course at Central Saint Martins and on artists' film at the Ruskin School of Drawing & Fine Art, University of Oxford.
3	Tom Holert is an art historian, critic, curator and artist. Holert is honorary professor of art theory and cultural studies at the Academy of Fine Arts Vienna, and founding member of the Academy of arts of the world in Cologne
4	René Kloosterman is a director at AeQui, assessment agency for higher education
5	Geert van Mil is a student at the Sandberg Institute, at the programme School of Missing Studies

V Overzicht deskundigheden binnen panel¹

Deskundigheid	De deskundigheid blijkt uit:
a. deskundigheid ten aanzien van de ontwikkelingen in het vakgebied	<p>Melissa Gronlund is an editor for Afterall, a research and publishing organisation connected to Central Saint Martins College of Art and Design, University of the Arts London. From this position she has a clear view on recent developments in fine arts.</p> <p>Tom Holert is honorary professor of art theory and cultural studies at the Academy of Fine Arts Vienna.</p> <p>Yvonne Dröge Wendel is a PhD researcher, Department of Philosophy, Faculty of Behavioral Sciences, University of Twente</p>
b. internationale deskundigheid	<p>Melissa Gronlund is a visiting lecturer at a.o. Central St Martins College of Art & Design and Ruskin School, Oxford University.</p> <p>Tom Holert is honorary professor of art theory and cultural studies at the Academy of Fine Arts Vienna. He is an internationally recognised artist and philosopher.</p>

¹ N.B. De secretaris is GEEN panellid

	Geert van Mil works as an internationally residing artist Yvonne Dröge Wendel has a large experience in international art teaching, as well as in The Netherlands
c. werkvelddeskundigheid in het voor de opleiding relevante beroepenveld	Tom Holert He is an internationally recognised artist and philosopher . . Melissa Gronlund is is an editor and a writer based in London. Geert van Mil is zelfstandig kunstenaar, ontwerper en onderzoeker. Yvonne Dröge Wendel is beeldend kunstenaar.
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	Melissa Gronlund is a visiting lecturer at a.o. Central St Martins College of Art & Design and Ruskin School, Oxford University. Tom Holert is honorary professor of art theory and cultural studies at the Academy of Fine Arts Vienna. Yvonne Dröge Wendel is Head of Fine Arts Department, Rietveld Academy, and has large teaching experience in several master programmes.
e. visitatie- of auditdeskundigheid	René Kloosterman heeft diverse visitatiecommissies voorgezeten.
f. studentgebonden deskundigheid	Geert van Mil volgt de opleiding M Fine Art aan het Sandberg Instituut.

Curricula Vitae

Yvonne Dröge Wendel

Born in Karlsruhe. Lives and works in Amsterdam

Studies:

1980 - 1986 Westfälische-Wilhelms Universität, Münster

1. Staatsexamen Lehramt Sekundarstufe I

1987 - 1992 Rietveld Academie, Audio Visual Department, Amsterdam

Residencies:

1993 - 1994 Rijksakademie van Beeldende Kunsten, Amsterdam

2002 - 2003 Delfina Studios London

Present positions:

PhD researcher, Department of Philosophy, Faculty of Behavioral Sciences, University of Twente,

Head of Fine Arts Department, Rietveld Academy, Amsterdam

Exhibitions Solo (recent):

2013 Furniture for a Think Tank, Lumen Travo Gallery, Amsterdam

2012 Another Lunch with Objects, PuntWG, Amsterdam

2011 Relational Thingness, Vrijhof, Universiteit Twente,

2010 Lunch with Objects, Pompgemaal Den Helder,

2010 Relational Thingness, Outline Amsterdam

2008: Item store - ArtAmsterdam, Lumen Travo gallery

2004 : Liquid Identities, Lumen Travo Gallery, Amsterdam

2001 : one object speaking English one object being tired, Lumen Travo Gallery, Amsterdam

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

Awards:

Prix de Rome, 2nd 1994
West Art of Now Award 1998
Mama Cash Art Award 1999

Teaching (overview):

1997-98 Technikon – Sculpture department of the Technical University of Kwa Zulu Natal, Durban, SA
1996/97 Studium Generale - TU Delft en Erasmus Universiteit Rotterdam, Delft en Rotterdam
2000 External examiner and preparation exams - Academie Beeldende Kunsten, Maastricht
2001 External examiner and preparation exams - Academie Beeldende Kunsten Groningen
2002-2003 Department Fine Arts, University of Sunderland
2005 External examiner and preparation exams – ArteZ Hogeschool voor de Kunsten, Arnhem
2008 University of Brighton- The Monday Lectures, Live Art Archive
2009 Guest teacher, Radar program, University of Loughborough
2010 Guest teacher, Sandberg Institute, Master Fine Arts, Amsterdam
2011-2012 External supervisor, TU Delft, Master - MSc program Design for Interaction, Faculty of Industrial Design Engineering, TU Delft
2011 Colloquium- Minors, Department of Philosophy, UTwente
2012 Source Lecture and workshop, Relational Thingness, Medium & Message, Design academy Eindhoven, Master Interaction Design.
2013, Sandberg Institute, Master Fine Arts, Amsterdam
2013 External supervisor School for New Dance Development, AHK,
2013 Guest teacher, Master Artistic Research, KABK, Den Hague

Melissa Gronlund

EXPERIENCE

Afterall, Editor, London, 04/08–present

- Co-edit Afterall journal and Afterall Online
- Conceive and shape direction for the journal; manage editing among editorial team
- Commission and contribute essays of 3,000 and 5,000 word length
- Manage budget, marketing and Afterall's international partnerships
- Conduct image research and secure image rights; oversee layout and design
- Oversaw the design and implementation of new Afterall website, which has raised website hits by 300%. Re-figured Afterall Online content to include photo- and video-essays and artistic projects

M.Res. Moving Image, Central St Martins College of Art & Design, Visiting Lecturer, London, 11/12–present

- Deliver lectures on moving image for students on Central St Martins's M.Res. course
- M.Res. Moving Image Pathway Leader, 2012

Fine Art, Ruskin School, Oxford University, Visiting Lecturer, Oxford, 11/07–present

- Deliver seminars for the second-years on the history of the moving image; tutor third-year moving image students on their dissertations
- London Film Festival, Experimenta weekend, programme consultant, London 2009, 2010

Afterall Associate Editor, London, 10/07–04/08

ArtReview Special Projects Editor, London, 9/06–9/07

Frieze Publications Editor, London, 3/06–9/06

Frieze Art Fair Yearbook 2004 and '05, London, Editor, Summers 2004 and 2005,

306090 art and architecture journal, Associate Editor, Princeton Architectural Press, New York, 1/02–5/03

ARTnews magazine, New York, Editorial assistant, 9/00–5/03

WRITING

Catalogue essays for Karl Holmqvist, Kunsthall Charlottenborg; Daria Martin, Milton Keynes Gallery; Laure Prouvost, Max Mara Prize/Whitechapel Gallery; 'Drawing Time, Marking Time', The Drawing Center/The Drawing Room; 'Nought to Sixty', the ICA, London; 'Manifesto Marathon', Serpentine Gallery, London; 'Critics, Curators, Artists', Witte de With Center for Contemporary Art, Rotterdam; 'If You Destroy the Image...', Bergen Kunsthall
 Criticism includes articles in: Afterall, frieze, Cabinet, Flash Art, Sight & Sound, Artforum.com, Rhizome.com, ArtReview, Art Monthly, dot dot dot

OTHER TEACHING

BA Fine Art, University of Westminster, London
 Royal Academy, London

EDUCATION

OXFORD UNIVERSITY, Exeter College, October 2003–June 2005, M. Phil with distinction
 Film Aesthetics and Critical Theory
 Thesis on the photograph in the cine-essay films of Chris Marker and Agnès Varda

PRINCETON UNIVERSITY, Princeton, Class of 2000, B.A. cum laude
 Comparative Literature (French and German); Creative Writing Program

OTHER Proficiency in French and German;

Tom Holert

Tom Holert (1962) is an art historian, critic, curator and artist. A former editor of *Texte zur Kunst* and *Spex*, he currently lives and works in Berlin. Holert is honorary professor of art theory and cultural studies at the Academy of Fine Arts Vienna where he, from 2008 to 2011, held the chair of Epistemology and Methodology of Art Production and co-ordinated the Center for Art/Knowledge (CAK) and the PhD in Practice. He also (with Johanna Schaffer) headed the WWTF (Vienna Science and Technology Fund) funded research project „Troubling Research. Performing Knowledge in the Arts“ (2010-2011). Since 2012, Holert is a founding member of the Academy of the Arts of the World, Cologne.

Alongside his writings on contemporary and late modernist art Holert (co-)authored books on visual culture, politics, war, mobility, glamour, and the governmentality of the present – among them *Mainstream der Minderheiten. Pop in der Kontrollgesellschaft* (ed. with Mark Terkessidis, 1996); *Imagineering. Visuelle Kultur und Politik der Sichtbarkeit* (ed., Oktagon, 2000); *Entsichert. Krieg und Massenkultur im 21. Jahrhundert* (with Mark Terkessidis, Kiepenheuer & Witsch, 2002); *Fliehkraft. Gesellschaft in Bewegung – von Migranten und Touristen* (with Mark Terkessidis, Kiepenheuer & Witsch, 2006); *Marc Camille Chaimowicz. Celebration? Realife* (Afterall/MIT Press, 2007); *Regieren im Bildraum* (b_books/Polypen, 2008); *Das Erziehungsbild. Zur visuellen Kultur des Pädagogischen* (ed., with Marion von Osten, Schlebrügge.Editor, 2010); *Regime. Wie Dominanz organisiert und Ausdruck formalisiert wird* (with Petja Dimtrova, Eva Egermann, Jens Kastner and Johanna Schaffer, edition assemblage, 2012); *Deadwood* (diaphanes, 2013); *The Exploratory Fallacy. Contemporary Art and Knowledge Politics* (Sternberg, forthcoming, 2014).

Currently Holert's research focuses on questions of art, knowledge and education in the visual and performance arts of the 1960s and 1970s (partly developing ideas first elaborated in his 1997 *Künstlerwissen. Studien zur Semantik künstlerischer Kompetenz im Frankreich des 18. und frühen 19. Jahrhunderts*) and an inquiry into the performativity of the flag in contemporary culture. He is also working on a book on the visual culture of experimental psychology (*The Diagnostic Modern*).

As an artist Holert participated in *Mimétisme* (Extra City, Antwerp, 2007), *Manifesta 7* (Trento 2008), *Fake or Feint* (Berlin 2009), *Modernologies* (MACBA, Barcelona, 2009 and Museum of Modern Art in Warsaw, 2010), 8th Gwangju Biennale 2010, Forum Expanded 2011 (Berlin Film Festival), *Transmediale* (Berlin, 2012), *Animismus* (House of World Cultures, Berlin, 2012; e-flux, New York, 2012).

René Kloosterman heeft na zijn studie Technische Bedrijfskunde (TUE, 1991) gewerkt voor het adviesbureau KPMG Consulting en sindsdien grote projecten uitgevoerd in de food-industry in binnen- en buitenland (Rusland, Kazachstan, Tsjechië, Curaçao). Sinds 1995 is hij actief als zelfstandig ondernemer en interimmanager. Vanaf 2002 is hij actief op het gebied van onderwijsvisitaties, zowel in de hoedanigheid als directeur en later ook eigenaar van een VBI, als in de rol van commissievoorzitter.

Geert van Mil is an Rotterdam based artist, designer and researcher. In 2013 he enrolled in the M Fine Arts of Sandberg Institute.

Selection of exhibitions and projects

March 26 – April 8 2012: The Big Smoke

screening in Suburban Video Lounge, Rotterdam, NL

March 14, 2012: Performance without Vision III – the soft machine performance in Wolfart Projectspaces, Rotterdam, NL

January 2012 Licht, Lucht en Ruimte – Portret van een Wijk

screening in Suburban Video Lounge, Rotterdam, NL

February 2011: Performance without Vision II

performance in Academie Galerie Utrecht, NL curated by Das BiT and De Artillerie

August 2010: Opzien aan het Spoor

festival with music and performances in an illegal bus stop, Delft, NL commissioned by Werkplaats Spoorzone Delft

August 2010: ANARCHITECTURE

collective design, building and discussion project in the railway zone, Delft

Februari 2010: Words of Selfabuse

video screening – Nutshuis, Den Haag, NL

July 2009: Performance without Vision I

video screening – Cinerama Filmtheater, Rotterdam, NL

May 2008: Tak tak tak

installation at Contacts 08 in Klenova, CZ

In collaboration with Christina Della Giustina, Bart Smit and Hessel Stuu

Education

2013 - ... M School of missing Studies, Sandberg Institute

2007 – 2009 BA Fine Art, HKU, Utrecht

2005 – 2007 BA Art and Technology, HKU, Utrecht

Residencies

July – September 2013 working period Sweden

July – August 2012 working period – Bucharest AIR, RO

April 2012 working period – The Good Hatchery, IE

2011-2012 research period – Expodium, Utrecht, NL

May 2008: Contacts 08 – Klenova, CZ

Attachment 2 Program of the assessment

Tuesday 26 November 2013

- 14.00 – 15.45 *Arrival of committee*
Internal meeting
- 15.45 – 16.45 *Board and management*
Introduction, purpose and program of the assessment
Wilhelm Weitkamp, managing director Fine Art and Media & Graphic Design
Gabriëlle Schleijsen, head of the Master programme Fine Art | DAI
- 16.45 – 17.45 *Representatives of the Professional field*
Connection between programme and professional field, examination and intended learning outcomes
- 17.45 – 18.30 Internal meeting of the committee
- 18.30 – 19.30 Diner
- 19.30 – 20.30 *Alumni*
Connection between programme and professional field, examination and intended learning outcomes.
- 20.30 – 21.00 *Showcase*
- 21.00 – 21.30 *Board and management*
Feedback of preliminary findings, focus-points for the next assessment day

Wednesday 27 November 2013

- 09.30 – 10.00 *Arrival of committee*
- 10.00 – 10.30 *Open consultation*
Possibility for students and staff to exchange thoughts with the committee. Also documentation review
- 10.30 – 11.00 *Examining Board*
Exam policy, examining, testing and learning outcomes achieved
Marcel Doorduyn, chairman examining board Academy of Art & Design
Rik Fernhout, member examining board Academy of Art & Design
- 11.15 – 12.30 *Teaching staff M Fine Art | DAI*
Intended learning outcomes, programme, examining, quality of staff
- 12.30 – 13.30 *Lunch and Internal meeting of the committee*

13.30 – 14.30	<i>Students M Fine Art DAI</i>
14.30 – 15.30	<i>Additional research (depending on the situation, determine in advance)</i>
15.30 – 16.15	<i>Internal meeting of the committee: formulating conclusions</i>
16.15 – 16.45	<i>To whom it may concern</i> Feedback of findings and conclusion
17.00	Drinks

Attachment 3 Quantitative data

1. Data on intake, transfers and graduates:

Master of Fine Art:

Cohort	Intake	Output after 2 yrs	Output after > 2 yrs
2006-2008	14	11	3
2007-2009	18	9	6
2008-2010	15	11	0
2009-2011	22	13	4
2010-2012	13	10	1
2011-2013	18	15	1

2. Teacher-student ratio achieved: 1:12,5 (excluding guest lecturers)

3. Qualifications teachers:

In 2013-2014, 7 (37%) out of 19 core staff members have a MFA or MA, 4 (21%) have a BA. In addition, 7 (37%) of these staff members have a PhD or are PhD candidates.

In 2012-2013, 8 (44%) out of 18 core staff members had a MFA or MA, 4 (22%) had a BA and 5 (27%) had acquired a PhD or were PhD candidates.

4. Average amount of face-to-face instruction: an average of 14 hours a week. (Calculated on the basis of 9 DAI-weeks and one double week project. Not including project seminars outside regular DAI-weeks.)

Attachment 4 Final qualifications

Master of Fine Art

Final qualifications and indicators 2013-2014

1. Praxis

- The student has furthered his/her energetic and inventive practice.
- The student has developed a more intrinsic understanding of the intellectual, aesthetic and methodological formation of her/his artistic practice and is able to make this manifest both in collaboration and on an individual basis.
- The student is able to maintain an aesthetically, ethically and strategically informed practice in complex situations and under shifting conditions.
- The student thrives in an environment of critical discourse and debate.

2. Discovery and innovation

- The student has acquired substantial new insights concerning the form and content of his or her research and is open to their continuous transformation.
- The student can manage the uncertain outcome(s) of experimentation.

3. Realisation and management of creative potential

- The student is capable of independently directing and monitoring his/her working process, and bringing it to a conclusion.
- The student has the ability to organise his or her working situation and is capable of creating a functional basis for his or her artistic practice, achieving a good balance between "poetry" and "economy".
- The student is capable of producing work that does justice to his or her personal insights and views but also, where relevant, to those of other parties.
- He or she can generate sustainable alternatives or at least provisional solutions to problems that occur during the working process.

4. Presentation and communication

- The student has positioned him/herself within the field of artistic practice and is able to claim and articulate this position.
- The student is capable of presenting his or her work and reflecting upon it before professionals and the general public.
- The student has the ability to make his or her work public through participation in exhibitions, symposiums, and other relevant platforms and is able to effectively negotiate this with relevant parties.

5. Contextualisation & research

- The student is capable of conducting independent research at a masters' level.
- The student is capable of developing ideas in relation to research.
- The student researches and relates to recent developments in both art and society and can analyse, express and communicate his or her findings in a well-considered way.
- The student has the ability to distinguish the interconnectedness between his or her work and that of colleagues in the same and other disciplines.

- The student is able to select relevant professional literature and to use it to substantiate his or her work.
- The student has gained a sound understanding of the relevant platforms in the professional field.

6. Critical insight and analysis

- The student is able to understand the variation in the impact that his or her work can make in different contexts.
- The student is capable of critically reflecting on choices made while researching and developing work.
- The student understands the consequences of particular choices and is able to justify them in an elaborate way.
- The student can react in an open and receptive manner to the criticism of different professional parties.
- The student is able to consider, analyse, identify and evaluate not only his or her own work but also that of others.
- The student shows artistic and intellectual generosity when providing critique to peers and colleagues.

7. Collaboration

- The student is capable of committing to the outcome of a collaborative process.
- The student has the ability to collaborate in projects that are built upon shared rather than individually conceived plans, showing empathy and respect for the differing roles, responsibilities and areas of interest of the parties involved.
- The student has acquired an awareness of community around a praxis and is able to develop and benefit from meaningful professional networks.

8. Transcultural awareness:

- The student knows how to present his or her praxis in a variety of contexts.
- The student is capable of working in multidisciplinary, interdisciplinary, transcultural and/or transnational communities and contexts.
- He or she is able to recognize and handle sensitive issues in a transcultural context with empathy.
- The student is aware of the continuing need to educate him/herself in order to function in a cosmopolitan community.

Attachment 5 Overview of the programme

Programme Master of Fine Art

In 2013-2014, the credits for the programme components are as follows:

Curriculum Dutch Art Institute from September 2013	ECTS first year (intake 2013)
Co-op Academy (1 of 3 projects)	12
Roaming Research Academy (1 of 3 projects)	12
How To Do Things With Theory (1 of 3 projects)	13
Lecture-presentations	10
Web evaluation	3
Participation DAI weeks	10
Total first year	60

Curriculum Dutch Art Institute from September 2013	ECTS second year (intake 2012)
Co-op Academy (1 of 3 projects)	12
Roaming Research Academy (1 of 3 projects)	12
How To Do Things With Theory (1 of 3 projects)	13
Lecture-presentations	10
Web presence	3
Participation DAI weeks	10
Total second year	60

Total over two years	120
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DAI-week: day to day in 2013-2014

Monday is dedicated to the Co-op Academy.

On **Tuesday** the students have individual face-to-face meetings with some of the approximately 10 tutors and guest tutors of the Co-op Academy and the Roaming Research Academy (tutors meet with roughly 8 students each). Evening: guest lecture for all students and tutors.

Wednesday is set aside for the Roaming Research Academy. Evening: DAI Salon.

On **Thursday** DAI organises 'The Kitchen/Not the Restaurant' as well as individual tutorials with theory tutors. Evening: Round-table discussion with the head of the programme.

Friday is reserved for "How To Do Things With Theory". Morning: Parallel seminars for smaller groups of students led by theory tutors. Afternoon: Curated guest lecture (open to the public and in most cases takes place in the Museum of Modern Art, Arnhem).

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;
 - Overview alumni of DAI
 - Results student- and alumni questionnaires;
 - Literature used within the programme;
 - Programme overviews and descriptions of the modules;
 - Evaluation forms of the modules;
 - Assessment protocols;
 - Electronic Learning Environment;
 - Criteria for admission candidates;
 - Overview and CV's members professional working field;
 - Overview of (inter)national collaborations of the programme;
 - Final projects and theses reviewed by the committee: (student numbers)
- Enrolled 2011:
- 1513621
 - 1514611
 - 1514423
 - 1514675
 - 1512700
 - 1514100
 - 1514138
 - 1514627
- Enrolled 2010 and 2009:
- 1511258
 - 1511268
 - 1510944
 - 1507745
 - 1507758
 - 1507503
 - 1507764

Attachment 7 Declarations of independence

Declaration of independence and confidentiality
Prior to the assessment

The undersigned has been asked to assess the programmes M Fine Art, 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:

René S. Kloosterman

Place:

Arnhem

Date:

26 November 2013


Declaration of independence and confidentiality
Prior to the assessment

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- 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:

Tom HOVERT

Place:

Arnhem

Date:

26.11.2013

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- being acquainted with the NVAO code of conduct

Signature:



Full name:

JM Batteau

Place:

Arnhem

Date:

26/11/2013

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- being acquainted with the NVAO code of conduct

Signature:



Full name:

Geert van Mil

Place:

Arnhem

Date:

26/11/2013

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- being acquainted with the NVAO code of conduct

Signature:

Melissa Jelle

Full name:

Melissa Jelle

Place:

~~Arnhem~~ Arnhem, NL

Date:

26 JUN 13

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- being acquainted with the NVAO code of conduct

Signature:

Y. Dröge headed

Full name:

YVONNE DRÖGE

Place:

Arnhem

Date:

26-11-2013